

From the Sound of the Accordion to the Voice of the Heart: An Analysis of the Path of Accordion Art in Liuxing Street in Strengthening the Sense of Community of the Chinese Nation

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Abstract: *Liuxing Street, a typical multi-ethnic embedded community in Yili, Xinjiang, has explored a path to cultivate a sense of community by using the accordion as a medium, moving from sensory resonance to value recognition. This paper takes the Alexander Accordion Museum and the Yili National Unity Accordion Band as examples, employing a "sensory layer-emotional layer-identity layer" research perspective to deeply analyze how the accordion art transforms from physical sound to emotional resonance and then to value recognition in a multi-ethnic community. However, from the perspective of inheritance, the accordion art is not entirely integrated; it requires attention to the improvement of inheritance, dissemination, mechanisms, and cognitive dimensions. Based on this, several models and methods are proposed, including revitalizing inheritance, expanding communication space, strengthening narrative dissemination, and embedding institutional guarantees. It is hoped that this will provide a micro-sample that can be used as a reference for multi-ethnic border regions to strengthen the sense of community of the Chinese nation by promoting the integration of the accordion into community governance.*

Keywords: *accordion art; Liuxing Street; sense of community of the Chinese nation; cultural identity*

1 Introduction

1.1 Research Background

错误!不能识别的开关参数。错误!不能识别的开关参数。 Strengthening the sense of community of the Chinese nation is the main theme of the Party's work on ethnic affairs in the new era, and also the fundamental principle for social governance in ethnic minority areas 错误!不能识别的开关参数。. At the National Commendation Conference for Ethnic Unity and Progress, General Secretary Xi Jinping emphasized that strengthening the sense of community of the Chinese nation should be the main theme of all work, and that the cause of ethnic unity and progress should be continuously promoted. In the process of advancing this strategic goal, cultural identity has been recognized as the deepest level of identity 错误!不能识别的开关参数。, and art, with its unique flexible and pervasive function, has become an important carrier for connecting the emotions of multiple ethnic groups and building a shared spiritual home.

Liuxing Street in Yining City, Ili Kazakh Autonomous Prefecture, Xinjiang, with its unique hexagonal street layout and multi-ethnic integrated residential features, serves as a typical example for observing ethnic interaction, exchange, and integration. The ethnic groups living here help each other in their daily lives, forming a close-knit, family-like relationship. Among them, the Alexander Accordion Museum and the Ili National Unity Accordion Band, as the most recognizable cultural symbols of the area, bear the mission of reaching the "heart" through the "sound of the accordion." Using the artistic practice of Liuxing Street as a starting point, we can explore its cultural integration function in multi-ethnic areas, providing practical paths and theoretical insights for strengthening the sense of community of the Chinese nation.

1.2 Research Methods

This study employed two methods: literature review and case study. The literature review primarily involved summarizing theories on forging a strong sense of community among the Chinese nation and discussing relevant discussions on the social functions of art. The case study mainly selected the accordion art practice in Liuxing Street as a research case, fully exploring its historical formation, current operation, and practical difficulties, and deriving general laws through the mutual verification of theory and practice.

2. Theoretical Basis and Analytical Framework

2.1 Theoretical Basis

2.1.1 Interactive Ritual Chain Theory

错误!不能识别的开关参数。 Based on traditional ritual studies, American sociologist Randall Collins proposed the theory of interactive ritual chains, starting from the emotional

nature of ritual transmission. He argued that rituals are a mechanism of mutual focused emotion and attention, forming a shared reality in an instant, thus creating symbols of group solidarity and group membership. 错误!不能识别的开关参数。

Under this theory, this paper mainly views the various performance scenes of accordion art in Liuxing Street as a collection of interactive rituals, analyzing how it constructs a focused emotional field among participants from multiple ethnic groups through music, a non-verbal medium. Simultaneously, the repeated interactive rituals accumulate and connect, forming a ritual chain that transforms individual emotional experiences into stable symbols of group membership, thus providing micro-level emotional and symbolic support for solidifying the sense of community of the Chinese nation.

2.1.2 Cultural Memory Theory

错误!不能识别的开关参数。Based on the theory of collective memory, German scholar Jan Assmann proposed the theory of cultural memory from a more macro-social and cultural perspective. He pointed out that cultural memory is a system of texts, images, and rituals that are unique to a particular era and society and can be used repeatedly. Its educational function serves to stabilize and convey the self-image of that society. 错误!不能识别的开关参数。

Under this theory, this article mainly uses the three-system perspective of cultural memory—text, imagery, and ritual—to analyze how the Liuxing Street accordion art, as a carrier of cultural memory that embodies the shared life experiences of multiple ethnic groups, weaves the historical memories, life wisdom, and emotional resonance of different ethnic groups into a shared cultural memory network through the inheritance of musical pieces passed down from generation to generation, symbolic interaction in daily performances, and collective participation in festival activities. This provides perceptible and inheritable cultural memory support for forging a strong sense of community for the Chinese nation.

2.2 Definition of Core Concepts

2.2.1 Accordion Art on Liuxing Street

错误!不能识别的开关参数。The art of accordion in Liuxing Street is based on the Russian bayan playing tradition. Through continuous enrichment by cross-ethnic ensemble practice, it has formed a diverse and integrated art form. After the bayan accordion was introduced to Xinjiang from Europe, it has been integrated with the music of various ethnic groups and has become an important part of Chinese culture. 错误!不能识别的开关参数。

Its main venues are two: the Alexander Accordion Collection Museum, which displays more than 800 accordions from over 20 countries collected by Alexander Zaulin, a Russian intangible cultural heritage inheritor; and the Yili National Unity Accordion Orchestra, a folk art group composed of members from 13 ethnic groups

including Han, Uyghur, Kazakh, Russian, Xibe, and Tatar, characterized by multi-ethnic collaborative performances.

2.2.2 The sense of community of the Chinese nation

错误!不能识别的开关参数。 The consciousness of the Chinese nation as a community is a unity of political identity, cultural identity, and emotional belonging formed by various ethnic groups in the long-term interaction, exchange, and integration. Its core essence is reflected in the "five recognitions"—recognition of the great motherland, the Chinese nation, Chinese culture, the Communist Party of China, and socialism with Chinese characteristics, as well as the "four shared goals"—the concept of a community with a shared future, a shared destiny, a shared life and death, a shared honor and disgrace, and a shared future. Among them, cultural identity is regarded as the deepest level of identity and is the key to building a shared spiritual home 错误!不能识别的开关参数。

2.2.3 From the Sound of the Piano to the Voice of the Heart

This statement is a metaphorical summary of the process by which accordion art forges a sense of community within the Chinese nation. "The sound of the accordion" refers to the physical effect produced by the instrument, namely the musical sound transmitted to people; "the voice of the heart" refers to the emotional resonance and value recognition that arises when members of multiple ethnic groups listen to the sounds of accordions from different cultures. Therefore, from gathering to appreciate the accordion at a sensory level, to engaging in emotional exchange, and then to the internalization of a sense of community, this process presents the progression of music from a material effect to a spiritual belonging, vividly demonstrating the evolutionary logic of accordion art from physical sensory experience to spiritual belonging.

3. The cultural formation and current status of accordion art in Liuxing Street

3.1 The history and culture of Liuxing Street and the pattern of multi-ethnic coexistence

Liuxing Street was first built in the mid-1930s, designed and planned by German engineer Wassley according to the concept of a garden city. The entire area is circular in plan, with a pentagonal outer outline. Six main roads radiate outward from the center, dividing the area into six blocks, hence the name "hexagonal street." The Liuxing Street community was established in April 2019, formed by the merger of the original Liuxing Street, Sayram, and Kochechzhar communities. It covers a total area of approximately 0.7 square kilometers and has a permanent population of about 3,600. Thirteen ethnic groups reside here, including Han, Kazakh, Hui,

Uyghur, Russian, and Tatar, with ethnic minorities accounting for 86% of the population. ① This historical background has created a unique ecosystem of deep cultural integration in Liuxing Street. Han courtyards, Russian tin-roofed wooden houses, and Uyghur painted porches are scattered throughout the streets and alleys. This multi-ethnic embedded residential pattern fosters a familial, mutually supportive relationship among community residents in their daily lives.

3.2 The Spread and Localization of Accordion Art in Liuxing Street

The art of the accordion took root in Liuxing Street, beginning with the introduction of Russian immigrant culture. Over a century ago, an ordinary Russian brought the bayan accordion to Yining, where it took root on the banks of the Ili River. Alexander Zazulin is the most outstanding inheritor of this tradition. He learned to play and repair the accordion from his father from a young age, and began collecting accordions at the age of 15. Over the decades, he amassed a collection of more than 800 accordions from 27 countries. In 2018, the Yining Municipal Government invested 3.2 million yuan to build an accordion museum covering 1,200 square meters. Alexander resolutely donated his entire personal collection, transforming these accordions from private possessions into a cultural heritage open to the public.

Compared to other musical instruments, the accordion's popularity in Liuxing Street has multiple advantages: the bayan accordion has a full tone and rich harmonies, suitable for both solo and ensemble performances, and is well-suited for multi-part collaboration, greatly facilitating the sharing of this instrument among different ethnic groups; the accordion is portable and easy to operate, suitable for both formal and informal occasions, and can be played spontaneously in the community, having long been deeply rooted in the hearts of the people and integrated into daily life; originally rooted in Russian culture, the accordion, after a century of dissemination, has permeated and integrated with the cultural characteristics of the Uyghur, Kazakh, and other ethnic groups, becoming a cross-ethnic musical symbol. In early 2019, Alexander was invited to participate in a community cultural performance, which received a warm response from the local people. He then invited several old friends to form a folk band. With more and more enthusiasts from different ethnic groups joining, the Yili National Unity Accordion Band was officially established, and in the same year, the band was named the "Yili Prefecture National Unity Accordion Band". The band currently has 19 members from 13 different ethnic groups. Members include retired teachers, retired workers, current civil servants, and recent graduates, ranging in age from 23 to 66. In 2024, a band association was established, which now has over 60 members, the youngest being only 7 years old.

3.3 Performance Forms of Accordion Art

The performances of the accordion art on Liuxing Street have formed a diversified and regular pattern. Regular rehearsals are held weekly at the Alexander Accordion Collection Museum, an important venue for band members to connect and ho

ne their skills. Festival performances run throughout the year; during traditional Chinese festivals such as the Spring Festival, Lantern Festival, Dragon Boat Festival, and Mid-Autumn Festival, the band participates in cultural activities such as rural Spring Festival galas and weekend stage performances, giving over 280 performances annually. Cultural tourism performances are the band's most active stage, especially during peak tourist season, where they perform for tourists every half hour, averaging 20 performances every 20 days. In addition, the band has traveled beyond Xinjiang to perform in places like Xi'an, and their radio drama "The Melodious Sound of the Accordion," co-produced with Nanjing, received positive reviews. The band's programs have also been featured on CCTV programs such as "Folk Songs of China" and "Golden 100 Seconds," achieving a leap from the community stage to national media.

Table 1 Comparison of Accordion Art Performance Forms

Exhibition type	Time/Frequency	Main venues/platforms	Core Functions/Features
Daily rehearsals	Weekly scheduled activities	Alexander Accordion Collection	Exchanging skills, communicating feelings, and maintaining daily emotional bonds.
Festival performances	Covering traditional festivals throughout the year	Rural Spring Festival Gala, Weekend Grand Stage, etc.	Integrating into Chinese traditional festivals
Cultural and tourism performances	One game every half hour during peak season (20 games on average every 20 days)	Liuxing Street Scenic Area	Facing tourists, it is the most attractive cultural symbol of the scenic area.
Cross-regional exchanges	irregular (Already traveled to Xi'an, Nanjing and other places)	CCTV programs such as "Folk Songs of China" and "Golden 100 Seconds"	From the community to the whole country, expanding cultural influence

4. The Function of Accordion Art in Liuxing Street in Strengthening the Sense of Community of the Chinese Nation

4.1 Overcoming language barriers and embarking on a sensory rendezvous.

In the sensory layer of the corresponding analytical framework, the art of the accordion, first and foremost through its silent musical language, transcends language

ge differences within a multi-ethnic community. In Liuxing Street, a multi-ethnic community, each household uses the national common language or their own mother tongue for daily communication. Language differences can sometimes become barriers and obstacles to interaction, and the accordion serves as an excellent medium to bridge this gap.

As band member Amanhali Resberd said, "Although we speak different languages, music builds a bridge for communication." He believes that the process of collaborative performance does not rely on language explanations; the harmony of rhythm is itself the most direct form of communication. Members of different ethnic groups gaze at a musical score, follow the same rhythm, and play the same melody. At this moment, music, with its emotional directness and communicative function that precedes language, achieves a "meaningful encounter" in cross-cultural communication. This sensory "shared appreciation" is the starting point for the formation of a sense of community—allowing people of different ethnicities to feel the joy of "unity" within a multi-ethnic community through sonic resonance.

This cross-ethnic communication is reflected in the band's daily interactions. Members from different ethnic groups frequently exchange and learn from each other's instrument playing techniques and ethnic dances during rehearsals. Through daily exposure and interaction, they create works that blend elements of multiple ethnic cultures. Music becomes a "universal language" that needs no translation; each key on the accordion carries a tacit understanding between them, and the original barriers gradually transform into resonance. While sensory "shared appreciation" is important, merely remaining at the level of auditory enjoyment is far from enough. Only by allowing this connection to occur repeatedly and be embedded in daily interactions can it be elevated to the level of emotional "empathy."

4.2 Resonating with everyday soundscapes, deeply rooted in emotions

Entering the emotional layer of the framework, the emotional resonance of accordion art is presented in concrete and subtle forms in the daily practice of Liuxing Street. The band's regular rehearsals are not just simple technical exercises, but also a place for people from different ethnic groups and professions to exchange feelings. Such gatherings are held regularly every week, where people from different ethnic groups and professions sit around the table to study music, exchange skills, chat, and forge close relationships that transcend ethnic boundaries. Member Haizatola Eniwar said, "Our members come from different ethnic groups and professions, but we came together because of our love for the accordion, and we have a very good relationship." This emotional bond formed by shared passion breaks down the barriers of blood, ethnicity, and profession.

More significantly, the innovative milk tea gathering model created by Liuxing Street provides a more everyday space for the emotional resonance of accordion art.

On the one hand, the milk tea gathering serves as a forum for community residents to address urgent needs and concerns, and on the other hand, it is a good platf

orm for people of different ethnic groups to gather, relax, and exchange ideas. Local residents incorporate accordion playing into the milk tea gathering, with the music acting as a catalyst to activate the atmosphere. The warmth of the milk tea and the melodious music together weave a warm emotional network. Here, the accordion is no longer just a performing art on stage, but an emotional medium deeply embedded in people's daily lives. It is in this informal, low-threshold daily interaction that connections between members of different ethnic groups can naturally grow, achieving a progression from "shared appreciation" to "empathy."

Emotional empathy provides a psychological foundation for the formation of a sense of community, but it is not enough to constitute a stable value identity. To make the leap from "empathy" to "internalization of a sense of community," the intervention of collective memory and the construction of a shared spiritual home are also needed.

4.3 Remembering collective memory and returning to our spiritual home

Reaching the level of shared identity within the framework, the accordion art plays a role in carrying collective memory in constructing a shared spiritual home for all ethnic groups. The band's repertoire is rich and varied, with pieces like "The Hawthorn Tree" played with undulating, melodious grace, and "The Scent of Apples" moving and tender. When "My Motherland and I" is played, the audience hums along. These pieces not only reflect the commonalities of Chinese culture in their content but also possess melodies that are easy to sing, making them the best choice for uniting the public's shared emotions. In particular, the song "The Scent of Apples," created against the backdrop of Liuxing Street, features real scenes of the street, such as the banyan and bakery, which have transformed Liuxing Street from a historical district into a popular tourist destination, deepening the warm attachment of the residents to their hometown.

The Alexander Accordion Collection Museum serves as the material embodiment of this artistic practice. It not only displays over 800 accordions spanning national borders and time, but also materially interprets the diverse yet unified Chinese culture—accordions from different countries and ethnic groups coexist in the same space, much like residents of different ethnicities living under the same roof on Liuxing Street. In 2024, the Nanjing Aid-to-Xinjiang Working Group upgraded the museum, expanding its area to 3,100 square meters and adding AI interaction and multimedia functions, further amplifying the significant value of this cultural symbol. When the students of band member Tangnaer Ersbai skillfully played "My Motherland and I," the intergenerational transmission of music signified the continuation of skill and the continued transmission of national identity. Thus, the chain of transformation from sensory experience to emotion and then to identity is fully closed—sensory appreciation provides the starting point for contact and interaction, emotional empathy deepens mutual understanding and emotional connection, and the identity layer;

through the accumulation of collective memory and the construction of a shared spiritual home, truly internalizes the sense of community in people's hearts.

4.4 Summary

In summary, the function of accordion art in strengthening the sense of community of the Chinese nation in Liuxing Street can be summarized as a three-fold transformation: "from the surface to the core, from the shallow to the deep." At the first level, the accordion, with its ability to connect beyond language, allows people of different ethnicities to overcome initial barriers and achieve mutual appreciation. At the second level, music is embedded in daily rehearsals, tea parties, and other aspects of community life, becoming a medium for emotional resonance and promoting empathy and communication among residents of different ethnicities. At the third level, the repeatedly performed classic pieces carry national identity and collective memory, while physical spaces such as the Alexander Accordion Museum provide support for the construction of consciousness, internalizing this sense of community into the daily perceptions and values of each resident, clearly illustrating the complete process from sensory resonance to value recognition. Through this analysis, we can see that accordion art can achieve a very high level of integration among ethnic groups. However, any practice embedded in a specific social context inevitably encounters problems. Liuxing Street accordion art also faces many difficulties in terms of inheritance, dissemination, mechanisms, and cognition that need to be addressed and analyzed.

5. The Practical Dilemma of Accordion Art in Liuxing Street in Strengthening the Sense of Community of the Chinese Nation

5.1 Inheritance Level

The average age of the members of the Yili National Unity Accordion Band is around 60, with the oldest member being 66. Although young people like Tangnaer Ersbai have joined, and the association has also absorbed children as young as 7, the band is still mainly composed of elderly people, with a low proportion of young people and teenagers. The aging of the inheritors makes the transmission of accordion playing skills increasingly fragile: many veteran artists cannot read music, yet they have ingrained the melodies into their very being through daily practice. This kind of oral and experiential skill can only be preserved through generations of transmission. In addition, professional accordion teaching resources are scarce in border areas, and the lack of a stable teaching staff and a complete teaching system also greatly restricts the training of young inheritors.

5.2 Dissemination Level

Currently, accordion performances are mainly concentrated in Liuxing Street and the Alexander Accordion Museum, and their influence in other communities and a wider area of Yining City still needs to be enhanced. Although the band has performed in Xi'an and other places and appeared on CCTV, daily dissemination is still mainly focused on local cultural and tourism scenes. In terms of external narrative, the sense of community contained in accordion art has not been fully extracted and explained, and the dissemination is mostly limited to the display of folk customs in the hometown of song and dance. The in-depth telling of the unity stories in the music still needs to be strengthened. How to expand the height and breadth of the narrative while maintaining the authenticity of the art is still a problem that needs to be solved.

5.3 Mechanism Level

Despite the extensive work done by the Liuxing Street Community Party Branch in establishing arts groups and organizing festival activities, the integration of accordion art with community governance is still in its initial stages. Currently, accordion activities rely more on the spontaneous participation of band members and are structured around cultural tourism performances, rather than being systematically integrated into the overall community cultural governance system. A particularly prominent issue is the lack of effective connection between accordion inheritance and school education: on the one hand, accordion training for teenagers has not yet been incorporated into the regular school curriculum; on the other hand, the decades of practical experience and musical knowledge accumulated by veteran artists have not been integrated into school aesthetic education courses. This lack of institutional connection means that the intergenerational transmission of accordion art lacks stable institutional guarantees.

5.4 Cognitive Level

While cultural and tourism performances continue, some visitors and tourists still view accordion performances merely as entertainment within their tourism experience. Even when we witness moving scenes of audiences spontaneously singing along to songs like "My Motherland and I," most visitors and tourists only experience the deeper, experiential meaning of accordion art—such as the genuine integration of multiple ethnic groups and the building of a shared spiritual home—failing to achieve a deeper understanding. How to prevent the accordion art from being over-consumed and losing its spiritual core in the cultural and tourism boom, and how to imbue it with clear value guidance during artistic expression, are unavoidable issues that must be considered and addressed when balancing artistic effect and social benefit.

The emergence of these difficulties does not negate the value of existing practices, but rather points the way and provides a foothold for further optimization. Addressing the issues at these four levels, the following section will delve deeper into

four aspects: revitalizing inheritance, expanding space, narrative dissemination, and institutional guarantees, further proposing solutions "from the sound of the instrument to the voice of the heart."

6. The Path to Deepening Understanding from "Music" to "Heartfelt Expression"

6.1 Continuing the legacy of skills and nurturing new generations

To address the issues of an aging inheritor group and insufficient youth participation, an accordion culture inheritance system targeting young people should be established. This could involve regularly holding free accordion training classes for youth through the Alexander Accordion Museum and the Band Association, lowering the barrier to entry and giving more local youth the opportunity to learn and play the accordion. Furthermore, the art of accordion should be actively promoted in schools, integrating it into the curriculum and music clubs of primary and secondary schools around Liuxing Street. Leveraging the strength of younger members in bands, peer guidance can be used to stimulate youth interest. In the teaching process, accordion playing can be combined with the teaching of the national common language and writing system, as well as the learning of patriotic songs, integrating art education with cultural identity education. This will allow young people to naturally absorb a sense of community while learning the accordion.

6.2 Expanding the space for inclusion and strengthening the network of interaction

Building upon the aforementioned "milk tea party + concert" model, the scope for accordion art to engage in community interaction can be further expanded. For example, micro-scene performances such as "alleyway concerts" and "neighborhood accordion corners" could be launched within the Liuxing Street community, allowing the accordion to move from its museum to the depths of the streets and alleys, becoming a sound heard in every corner. Furthermore, joint exhibitions and performances could be conducted with other communities, streets, and even between the military and local communities, transforming the sound of the accordion in Liuxing Street from "the sound of one street" to "a sound resonating throughout the city." It is worth noting that the support from the Nanjing Municipal Government's counterpart assistance team to Xinjiang has already provided significant assistance in upgrading the exhibition hall. In the future, cross-regional exchanges between art groups in Nanjing and Yibin can be further strengthened, using the accordion as a thread to build a bridge for cultural exchange between the east and west.

6.3 Tell stories of unity and spread the meaning of music

Enhancement in dissemination can be achieved through both narrative content and media channels. In terms of narrative content, this involves exploring the stories

s of ethnic unity behind the art of the accordion—the family sentiment behind Alexander's donation of the accordion, the heartwarming moments of multiple ethnic groups connecting through the instrument, and the touching story of three generations of a band passing down their skills together. These vivid individual narratives can be condensed into impactful public cultural products. A digital accordion museum will be built on Liuxing Street, using short videos, documentaries, and other new media to present "the stories of unity in the music" in a way that appeals to young people. The art of the accordion will be integrated into the Yili Ethnic Unity Education Base as a core element of its interpretation, incorporated into cultural tourism experiences to provide value guidance, allowing audiences not only to hear the music but also to understand the sense of community behind it.

6.4 Embedded governance system to activate the symbiotic relationship between culture and tourism

Accordion cultural activities should be incorporated into the Yining City's indicator system for promoting ethnic unity and progress, as well as the performance evaluation of community cultural development, to form a stable institutional support. For example, the voluntary performances and participation in public welfare activities by band members can be converted into points and incorporated into the community volunteer service point system, exploring the establishment of a sustainable funding guarantee mechanism for the operation of folk bands. Furthermore, the practice of accordion art should be integrated into the daily work of cultural governance in Liuxing Street Community, with the community party branch coordinating and combining the various activities carried out by the band with existing community brand activities such as "Yili People's Milk Tea Club" and "Liuxing Reading Club," avoiding fragmented development. In terms of cultural tourism integration, accordion art is one of the most attractive art forms in the Liuxing Street scenic area. While regulating commercial operations, it is necessary to adhere to its public welfare attributes and cultural authenticity, achieving a good balance between social and economic benefits.

Furthermore, cross-cultural musical experiments could be explored, such as combining the accordion's harmonic texture with Kazakh Aken singing and Uyghur Twelve Muqam improvisational passages to create a series of original pieces that harmonize East and West. This would differ from mere folk performances and could generate an irreplaceable soundscape brand for Six Star Street through artistic collision, elevating the expression of community consciousness beyond political narratives to a culturally unique aesthetic creation.

7 Conclusion

The practice of accordion art in Liuxing Street demonstrates that forging a strong sense of community for the Chinese nation is not only a grand narrative and institutional arrangement, but can also take root slowly and steadily through the sub

the permeation of daily life. From sensory appreciation and joint performance, to emotional rehearsal and empathy, and then to the internalization of community consciousness through collective performance of classic pieces, accordion art flexibly and comprehensively interprets the transformation process "from the sound of the instrument to the voice of the heart."

From a governance perspective, this case reveals the unique "emotional governance" function of artistic symbols in multi-ethnic border communities. Compared to formal administrative bureaucratic methods, accordion art, through non-institutionalized daily interactions, compensates for the lack of formal governance at the micro-emotional connection level, transforming abstract national identity into a perceptible, participatory, and inheritable life practice.

In a broader sense, the story of Liuxing Street provides a valuable model for art-embedded community governance in multi-ethnic border regions. Strengthening the sense of community of the Chinese nation requires not only a solid institutional foundation but also nurturing cultural enrichment. When the sound of the zither is no longer simply categorized as a "folk custom performance" but is truly understood as an emotional bond in the daily interactions among multiple ethnic groups, "from the sound of the zither to the voice of the heart" ceases to be merely a metaphor and becomes a replicable and sustainable path for community governance in border regions.

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