



A Study of the development of “Yangqin” in Chinese Music Culture

Cui Yan

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

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การศึกษาพัฒนาการดนตรี “หยางฉิน” ในวัฒนธรรมดนตรีจีน

วิทยานิพนธ์

ของ

Cui Yan

พหุบัณฑิตวิทยาลัย

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

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เมษายน 2566

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The examining committee has unanimously approved this Thesis, submitted by Ms. Cui Yan , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

Examining Committee

.....Chairman
(Prof. Chalernsak Pikulsri , Ph.D.)

.....Advisor
(Arsenio Nicolas , Ph.D.)

.....Committee
(Asst. Prof. Sayam Chuangprakhon ,
Ph.D.)

.....Committee
(Thanaporn Bhengsri , Ph.D.)

.....Committee
(Asst. Prof. Narongruch
Woramitmaitree , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

.....
(Asst. Prof. Khomkrit Karin , Ph.D.)
Dean of College of Music

.....
(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of Graduate School

TITLE	A Study of the development of “Yangqin” in Chinese Music Culture		
AUTHOR	Cui Yan		
ADVISORS	Arsenio Nicolas , Ph.D.		
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ABSTRACT

The objectives of this study are to 1) to describe the origins of the Chinese yangqin, 2) to analyze the evolution of the yangqin in China, and 3) to describe the innovation and development of the contemporary Chinese yangqin. The researcher will explore the way the yangqin exists in Chinese music culture from three aspects: the origin, evolution and development of innovation of the yangqin. The theories of the origin of the yangqin are organized and supplemented using historical analysis and interviews, and the possibility of a land route is discussed, based on the analysis of the sea route of the introduction of the yangqin to China. Through field research and comparative study of the changes in the medium-sized system of Chinese yangqin development, and by analyzing the influence of China's geographical, humanistic, and social environments, the inevitability of the gradual integration of the yangqin into Chinese music culture is explained from the perspective of local music development. He also analyzes the development of the yangqin from the perspective of local music and the reasons for the innovation of the music.

Through the theoretical research and the combination of my own performance experience, this thesis draws the following conclusions. First, the Chinese yangqin is an exotic instrument that came to China for some reason and was combined with Chinese music culture to produce a national instrument. Secondly, after the introduction of the yangqin into China, the instrument has been exchanged with folk art and has been perfectly integrated into Chinese music culture due to its unique musical characteristics, resulting in traditional yangqin music. Third, modern Chinese yangqin music has not only absorbed the essence of traditional Chinese music culture, but also borrowed Western composing techniques and playing techniques of other instruments, providing new ideas for the development of Chinese folk works and facilitating the exchange between Chinese and Western cultures.

Keyword : Yangqin, Evolution, Development, Innovation

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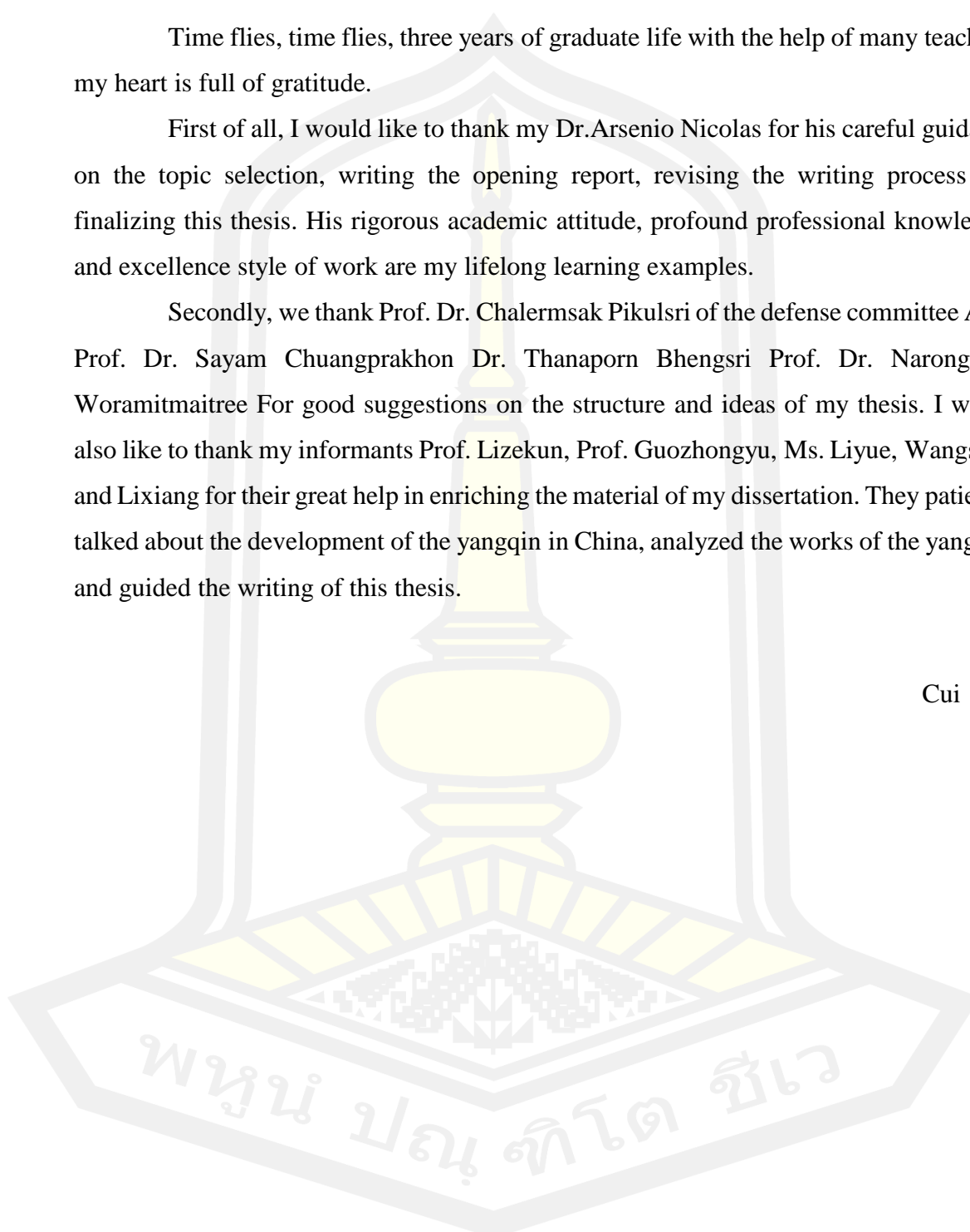
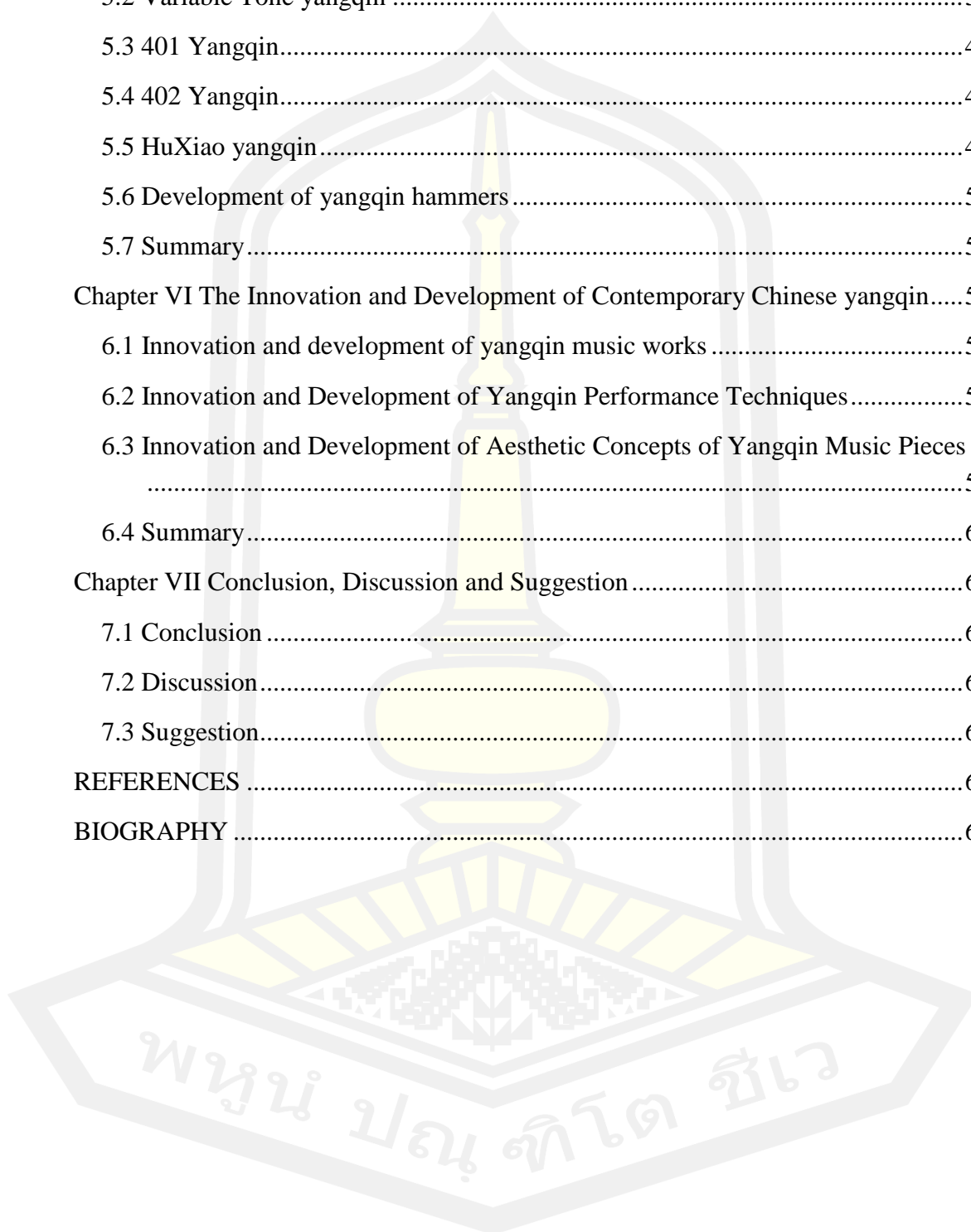


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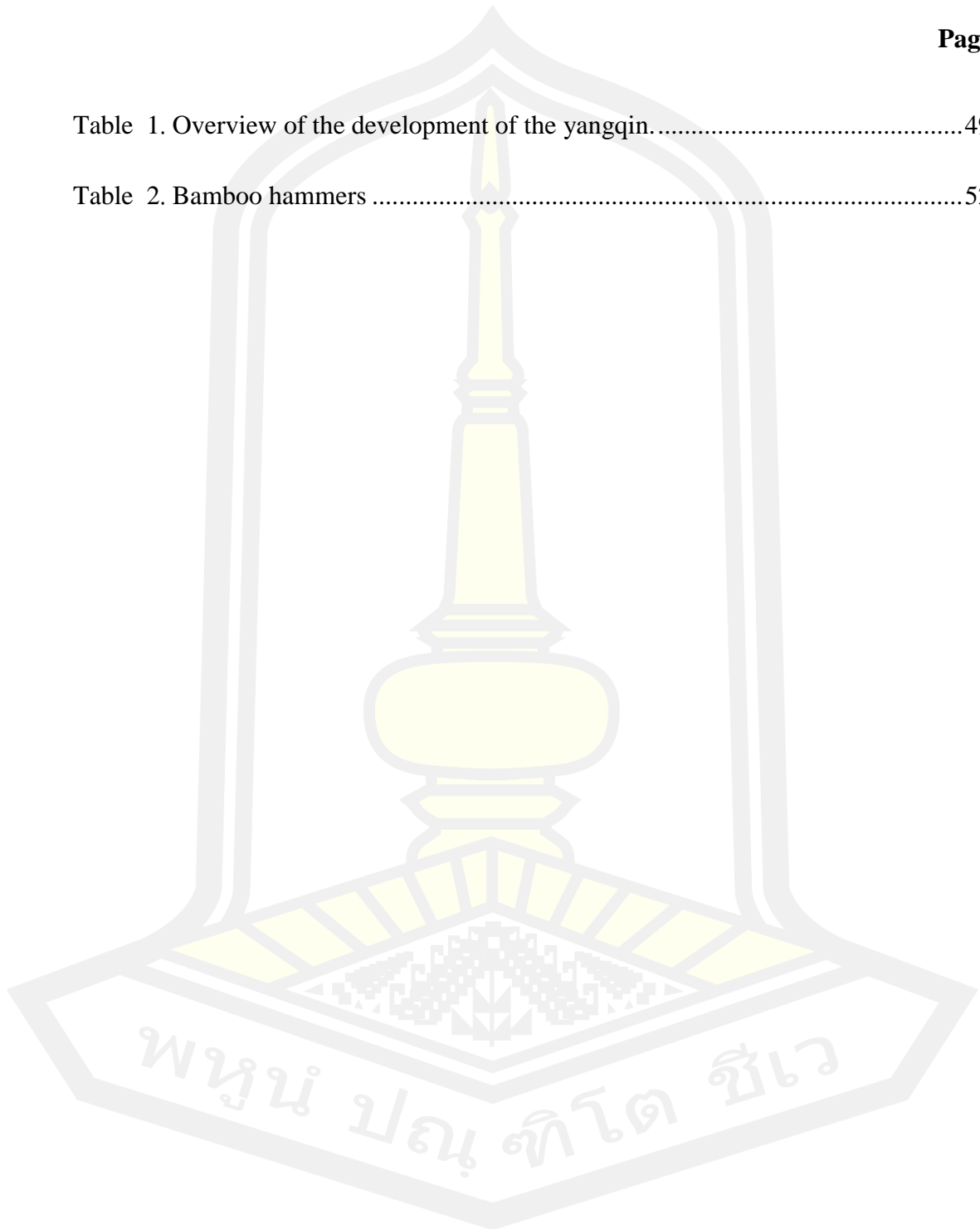
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Chapter I

Introduction

1.1 Statement of the Problem

In the historical process of human society, we cannot ignore the cultural conflicts and cultural integration between various regions and their nations. Music, as a component of culture, has a unique effect brought by cultural exchange, and reflects the change of original music culture caused by the influence of foreign culture. On the one hand, this change manifests the contact with foreign culture to occupy or replace the original music culture; On the other hand, genes from different cultures are added to the original cultural system, thus acting on their own music culture, thus forming the phenomenon of cultural structure change.

In recent years, with the development and deepening of music research in China, more and more attention has been paid to the importance of musical instrument research. Music as one of the symbols of culture, as well as a specific example brought by cultural exchange, music culture and its changes can be observed through musical instruments. Musical instruments, as a carrier of music, carry material and spiritual elements in various periods. These historical, social, economic, cultural and other factors influence and restrict the existence and development of musical instruments to a certain extent. Musical instruments permeate the spirit of musical culture of an era, on the contrary, the spirit of musical culture of an era influences the track of musical instruments' development and change.

Yangqin is a worldwide musical instrument with a long history, a wide variety and wide distribution. Different countries and ethnic groups call yangqin by different names, and all countries have distinct national characteristics in terms of shape, playing technique and musical style. The yangqin, an ancient instrument whose predecessor was a plucked instrument without a resonance box, neck and fret, first appeared in Assyrian reliefs. (Robert P, 1994) After centuries of evolution and development, various types have been derived so far. From the point of view of music, the hearing and feeling of different ethnic groups are influenced by special music and its language and culture, showing different musical views. From the historical background,

geographical environment and social culture, Mr. Xiang Zuhua divided the world yangqin into three systems: European yangqin, West Asian and South Asian yangqin, and Chinese yangqin based on factors such as the shape, structure and playing style of yangqin. (Xiang Z H, 2005)

Yangqin was introduced into China in the 17th century, and its social status has been in the civilian class for a long time. At the end of the 17th century, palace music gradually lagged behind and folk music rose. Yangqin was introduced into various performance forms of local folk music and integrated with local folk music, opera music and local folk art. Through the practice and accumulation of previous musicians, it gradually formed its own unique local style and had its own traditional repertoire and representative pianists. Among them, Guangdong music yangqin, Jiangnan Sizhu yangqin, Sichuan yangqin and northeast yangqin have great influence. After 1959, yangqin developed professionally and entered local professional schools and orchestras. Looking back on the introduction of foreign yangqin into China, it has experienced the development process from folk to professional team and from local to national popularization. Yangqin has truly become a traditional musical instrument in China and plays an important role in Chinese national music. (Xiang Z H, 2001)

Therefore, this thesis takes the development of the yangqin in Chinese music culture as an entry point, focuses on the changes that have occurred in the yangqin since its introduction to China, understands the historical background of the yangqin, analyzes the route of its introduction to China, and studies the development of the yangqin and its works in China, which not only helps us to understand the yangqin comprehensively, but also helps to expand the new field of folk instrumental music research.

1.2 Research Objectives

1.2.1 To describe the origins of the Chinese yangqin

1.2.2 To analyze the evolution of the yangqin in China

1.2.3 To describe the innovation and development of contemporary chinese yangqin

1.3 Research Questions

1.3.1 What is the origin of the Chinese yangqin?

1.3.2 What is the evolution of the yangqin in China?

1.3.3 What is the innovation and development of Chinese contemporary yangqin

1.4 Importance of Research

1.4.1 We can know the origin of the Chinese yangqin

1.4.2 We can know the evolution of the yangqin in China

1.4.3 We can know the innovation and development of Chinese yangqin

1.5 Scope of research

The time frame of the subject of this thesis is defined as from the seventeenth century to the twenty-first century. It focuses on the origin of the yangqin, the evolution of its form and the innovation of its works, and explains the development of the yangqin in Chinese music culture.

1.6 Definition of Terms

1.6.1 Development

The development in this article refers to the development of the yangqin form, the development of the yangin tuning, the development of the yangqin skills and the development of the yangqin works.

1.6.2 Dulcimer

Dulcimer has a trapezoidal resonance box, multiple strings, no pin, no keyboard, similar to zither. Some strings are separated into two parts by a bridge, and hammers can be used when playing.

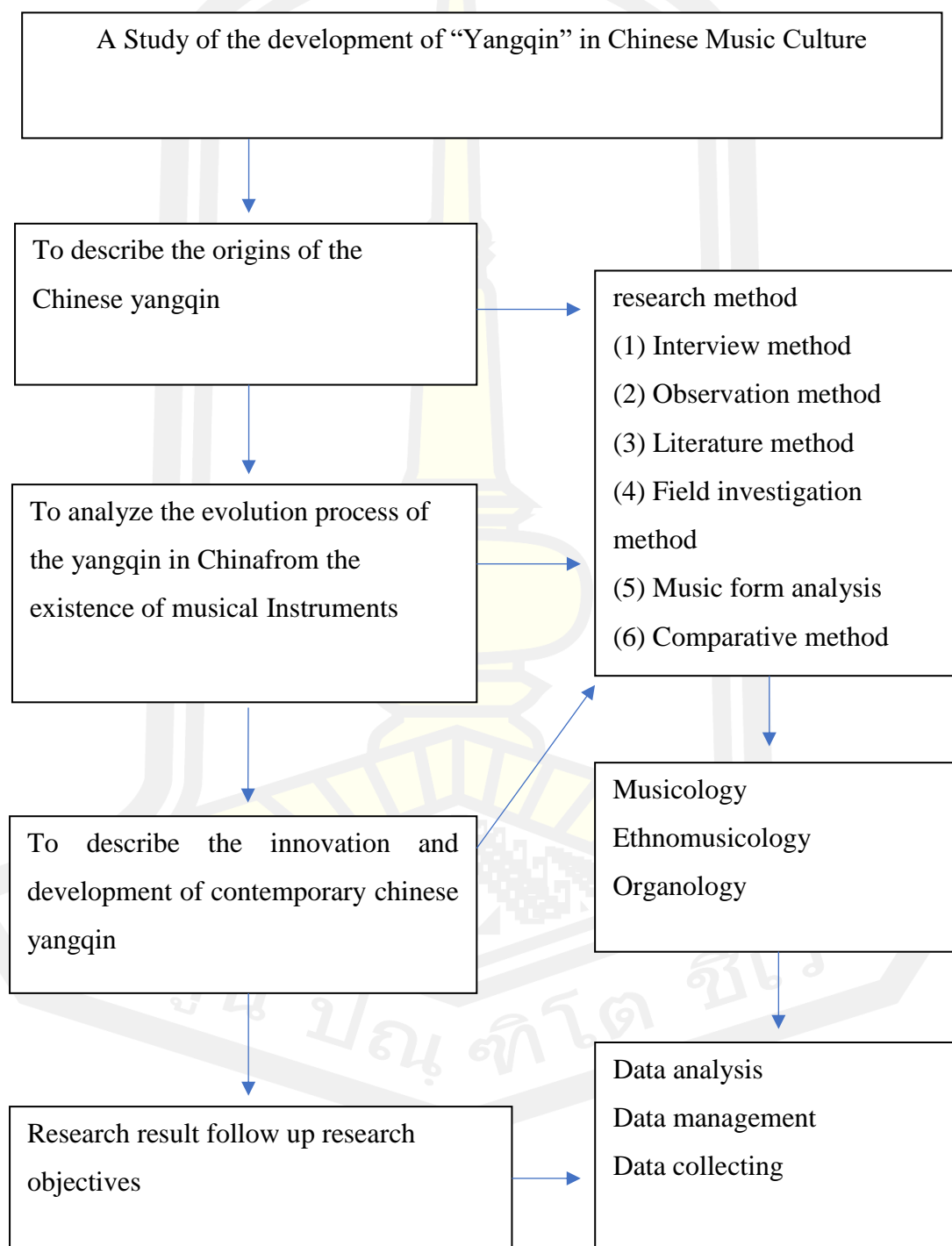
1.6.3 Yangqin

Dulcimer is called yangin in China. It is a commonly used percussion instrument in China, consisting of Resolution box, hitch pins, bridge, hammers, etc. Hammers are made of bamboo and are used to strike strings to make sounds.

1.6.4 Innovation

By innovation, I mean innovation in the shape, tone system and playing technique of the instrument.

1.7 Conceptual Framework



Chapter II

Literature Reviews

In this chapter, the researcher has reviewed national and international sources on the yangqin and has obtained important information. The researcher will conduct research based on the theme and research objectives.

2.1 Chinese Music Overview

2.2 The distribution of the yangqin in the world

2.3 Theories used in the study

2.4 Related Research

2.1 Chinese Music Overview

2.1.1 A brief historical background of Chinese music

In the Chinese Encyclopedia of Music and Dance: "Music is an art form that exists in the form of sound wave vibrations and produces emotional reactions and emotional experiences with the help of human auditory organs", a definition that emphasises the aural, emotional and resonant characteristics of music. As an aural art, music brings people a unique aural experience, guiding them to carefully feel the world around them and gain more spiritual insights and experiences. The Book of Music, on the other hand, sees music as an expression of emotions triggered by external objects, a reflection of the objective things that act on one's being. It is clear that music was born out of the need to express human emotions, and therefore music was often seen as the most suitable art form for expressing human inner feelings, with strong infectious and resonant power. With the influence of the "Western learning" trend, the development of Chinese music culture has undergone a process from blind self-imposed - total rejection - re-exploration, and finally formed the process of rooting in tradition, borrowing from the West, integrating and innovating, and taking initiative. The development of Chinese music culture has gone through a process of blind self-imposed - total rejection - re-exploration, and finally formed a development path that is rooted in tradition, borrowed from the West, integrated and innovative, and actively exported. Wang Yaohua points out that "Chinese music refers to the music created by Chinese

people using their own inherent methods and forms, with the characteristics of their own inherent forms, which includes not only the ancient works passed down to this day, but also the new musical works created by contemporary Chinese people using their own inherent methods and forms." Chinese music is a fusion of music and traditional culture, and is a blend of the vast wisdom of the Chinese people, rich in humanistic connotations and manifesting a unique national spirit and character. The traditional music culture of Yunnan, Xi'an, Fujian, Nanyin, Kunqu and Beijing opera is a great example of this. (Luo L, 2019)

Chinese music culture pursues a transcendent state of harmony between man and nature, focusing on the natural integration of musical thought and culture in a natural way, and gradually progressing and developing within that culture. In the Book of Music, the phrase 'the way of sound and the government are in harmony' emphasises the socio-political function of music, i.e. its important role in social stability and integration, in the regulation of people's behaviour, in collective solidarity and in individual growth. Music can harmonise and unite people, and it can also harmonise diplomatic relations between countries. The foreign dissemination of Chinese music needs to actively and effectively exert the socio-political function of music and promote the establishment of good national public diplomatic relations. (Lin Kian San, 1999)

2.1.2 Research on the value of Chinese music

Chinese music has important value in the building of national soft power, in the teaching of culture, and in the field of public diplomacy. This type of research mainly examines the role played by Chinese music in the connection between music and national diplomacy, soft power building and cultural teaching. For example, Zeng Linzhi's Study on the Use of Music in Public Diplomacy analyses the role of music as a special medium in national political diplomacy from the perspective of public diplomacy. Hu Na's Chinese Music and the Building of National Cultural Soft Power explores the relationship between Chinese music and the building of national soft power, and analyses how traditional music and culture can be transformed into cultural soft power. There are also analyses of the auxiliary role of Chinese songs in cultural teaching, such as Min Xing's 'A Study of Chinese Song Aids to Cultural Teaching'. (Zheng Y, 2020)

2.1.3 Research on the foreign dissemination of Chinese music

One of them is the spread of Chinese music in different countries. This type of research mainly examines the introduction, dissemination, flow and influence of Chinese music in other countries from different perspectives, and its scope of investigation covers China-Japan, China-Soviet Union, China-Vietnam, China-France, China-Britain, China-Malaysia, China-Korea Peninsula, etc. Most of the research ideas are: through examining the Chinese music and art performances performed in the target countries or the individual dissemination activities of musicians, etc., and then revealing the overview of the spread of Chinese music culture in the target countries and the positive impact on the development of local music culture, such as Wang Jingyi's "The Spread of Traditional Music in Mainland China in Malaysia", etc. (Li Y, 2017)

Secondly, the foreign diffusion of Chinese music culture in different periods. The results of this category are mainly based on historical periods, and research on the foreign dissemination of Chinese music culture in different periods, covering a wide range of Chinese historical stages. Taking the political and social environment, material and spiritual culture of different eras as conditions, Chinese music culture of the time, such as musical instruments, music compositions, musical scores, elegant music of the court, and theoretical writings on music, was disseminated to other countries through various dissemination channels. Most of the studies are thematic in nature, focusing on the state of the dissemination of music culture to foreign countries in a certain period or the dissemination of certain types of music in the target countries in a certain period. For example, in Zhang Xiaomei's *A Thematic Study on the History of Musical and Cultural Exchange between China and Japan during the Tang Dynasty - A Treatise on the Characteristics of Musical and Cultural Exchange between China and Japan during the Tang Dynasty*, a comprehensive overview of the historical lineage and dissemination characteristics of cultural exchange between China and Japan during the Tang Dynasty is presented in the form of a thematic study. (Li X, 2008)

2.2 The distribution of the yangqin in the world

The yangqin is a widely used and cosmopolitan instrument that is played in many parts of Europe, Asia and the Americas. It is known in China as "yangqin", in Eastern Europe as "Cimbalom", in Western Europe as "Hackbrett", in English-speaking

regions as "dulcimer", and in Western and South Asia as "santur". "In Eastern Europe it is known as 'Cimbalom', in Western Europe as 'Hackbrett', in English-speaking areas as 'dulcimer', in Western and Southern Asia as 'santur', and in Mexico as 'Psaltery'. Although widespread, they are different from the world instruments such as pianos, orchestral instruments and percussion instruments, whose forms have been established and are commonly used in all parts of the world. Although the yangqin is basically the same or similar in structural principle from one region to another, it is influenced by the different cultures of each country and has its own characteristics in terms of form, meter, pitch, timbre and playing techniques, and expresses its own musical characteristics through different forms of musical expression. (Mao Q F, 1998)

2.2.1 The European yangqin

The European yangqin includes all European countries and the former European colonies of North America and Oceania. The main names for the yangqin are Dulcimer, Psaltery, Ha-ckbrett, Cimbalom, etc.

The name Dulcimer is mainly used in English-speaking countries and comes from Greek and Latin. The dulcimer was recorded on the cover of an ivory carving book in Byzantium, Turkey, in 1139 A.D. This is the earliest image of a dulcimer found to date, and the predecessor of the dulcimer is the satyr Psaltery, which was first played in Asia by plucking the strings with plucked fingers or feathered pipes. In the Middle Ages the Psaltery was brought back to Europe by pilgrims and crusaders in two ways: from Arabia to North Africa, then to Spain and on to southern Europe; and from Arabia to Turkey and north-eastern Europe. The dessima, a percussive instrument, began to spread across Europe in the twelfth and thirteenth centuries when the Byzantines changed their plucked strings to a hammered instrument with a trapezoidal case. (Xiang Z H, 2005)

Hackbrett is the name given to the yangqin in German-speaking countries and is also used in Sweden, Denmark and Switzerland in addition to Germany. It was widely used by folk musicians from the sixteenth to the seventeenth centuries. The body is mostly trapezoidal in shape, with two rows of bridges arranged according to the interval relationship of the vertical minor second, major second and minor third, and most of the horizontal ones (the left bridge is adjacent to the fifth from the bottom to the fourth

bridge) according to the interval relationship of the sixth degree, making Swiss folk music very well played and reflected (Zhao X Z, 2013)

Cimbalom is mainly used in Eastern European countries and comes from the Greek word for percussion instruments. It is known as Cimbalom in Hungary, Tambal in Romania, Cymbaly in Poland, Tsimbali in Belarus, Tsybaly in Ukraine, Cimbole in Latvia, Cimboli in Lithuania, Cymboli in the Czech Republic, etc. Similar names include Cemballo in Italy, Tympanon in France, Timpanon in Spain, etc. In Spain, it is called Timpanon, etc. The names mentioned above are all variations of the Greek Kymbalon. The Cimbalom has a long history in Europe and has been a fashionable instrument for all levels of society from the Renaissance onwards, from the court down to the common man. The other is a larger one, used for concert playing, with a heavy sound and a stop pedal. (Liu Y W, 2010)

European industry drove the development of society and provided favourable conditions for the development of the musical instrument industry and the reform of the yangqin set-up. Since the 18th century, the European yangqin has been reformed in many ways in order to enlarge its body, increase its range and volume, and expand its pitch chromaticism. One of the most important of these reforms was designed and built by Pantaleon Hebenstreit (1668-1750), who presented it to King Louis XIV of France in 1704, who liked it so much that he gave it the name Pantaleon Cimbalom. In the nineteenth century a number of factories in Europe and the United States began to produce yangqin in bulk, and the instrument was constantly being reformed. It was characterised by a large body, a thick tone, a wide range (including all four octaves of chromaticism), the ability to transpose at will, a pedal-controlled tuner, and a twelve-measure scale with interval relationships in fifths on both sides of the bridge. A reform that was well received and gradually spread throughout Europe, providing the material conditions and catalyst for the modern revival and development of the art of yangqin in Europe. The instruments used to strike the strings were mainly hard wooden mallets, which were not flexible and often had thick felt pads attached to their heads; mallets were also made of rattan or steel. The European yangqin was mainly used as a folk song and dance accompaniment and in folk band ensembles, but thanks to its deep folk foundation, the reform and refinement of the instrument and the specialisation of composers, the European yangqin has undergone a modern revival and development,

becoming a solo instrument with a unique character, serving as a full range of concertos, symphonies, sonatas, repertoire and solo performances, and is widely popular in Europe, North America and Oceania. It is widely popular in many countries. In particular, the European concert grand yangqin has a strong European musical style, with its thick and grandiose articulation, flamboyant embellishments, and sophisticated and bold performance techniques. (Liu Y W, 2010)

2.2.2 The West and South Asian yangqin

The West and South Asian yangqin is collectively known as the Santur, from the Persian word meaning 'hundred strings'. According to the Grove Dictionary of Music, the Santur is of the same origin as the Satyr, from the Greek (Psallo), and is said to have "arrived in Iran in the 17th century, probably through Turkey". Pakistan, Bangladesh, and Kashmir. It has had a great influence and significance on world music, both historically and in modern times. West Asia was once thought to be the earliest birthplace of yangqin, but no evidence of this has yet been found in the Arabic and Persian music literature on the subject. (Xiang Z H, 2005)

Santur in the music of different countries, the meter modulation and ranking are different, and each country tuned the scales and metrical system to suit its own indigenous musical style to suit its own national music culture. In the Hebrew Bible, the Old Testament records that the 'Santur' appeared among the many instruments in the orchestra of King Nebuchadnezzar II of Chaldea (604-562 BC). Persian music has an ancient tradition and court music has been handed down from generation to generation in Iran, where the Santur was performed at court coronations, banquets and traditional festivals. (Sadie S & John T, 2001)

The Arabian folk tales of the "Thousand and One Nights" are full of beautiful and elegant Iraqi classical music, which, although purely Arabic, still retains a distinctive Iraqi character and personality. The band consists of the Santur, bowed string instruments and percussion, and performs Iraqi mugham suites together with singers and choirs. The Baghdad Band regularly performs in concerts, tea rooms and private homes in the major cities. It has contributed much to the musical prosperity of the Iraqi people and to the improvement of musical standards in Iraq. From the 8th century AD onwards, Iraqi music at that time was influenced by Persian music, and Persian tunes, Persian-style songs and instruments became widespread in Iraq. The

music of Iraq was developed on the basis of folk music compositions, based on the natural sound system, with a wide range of tones, tunes often repeated in the same key, and rhythmic improvisation and metrical variation are its distinctive features. In the middle of the 19th century, Iraqi musicians developed their own muqam improvisations, resulting in the popular Iraqi muqam suite. The main folk instrumental forms are ensemble and vocal accompaniment. The instrumental forms of classical music are subject to inherent traditions and rules of performance, and solo performance is improvised. (Xu P X, 1992)

In countries of the Caucasus region such as Turkey, Syria and Armenia, the yangqin also plays an important part in the traditional folk music of the region; as one of the main instruments of the folk band, it is also often used to accompany the respective folk songs and dances and folk chants. The yangqin in South Asia has a relatively short history. The spread of Islamic music, especially musical instruments, to various parts of the East began in India. Because of the strength of India's classical, Buddhist music tradition, while accepting the influence of Islamic music, India developed its own music in the Middle Ages, which to this day is known as Hindustani music. The yangqin of this region, in relation to the traditional melodic format of Indian classical music, underwent a series of reforms that allowed the yangqin, a fixed pitch instrument, to be flexibly adapted to the needs of the vocal intervocal variations of Indian music. The Indian composer Ashish Khan's new work Ragaqin Khan's new work, Ragamala, takes the form of a santur and string quartet, with Puranashe Khan playing the santur solo and the string quartet. Khan's solo santur has been hailed as a masterpiece of modern Indian music. (Xiang Z H, 2000)

The Santur is trapezoidal in shape, small in form, measuring approximately 90cm on the long side, 35cm on the short side and 6cm thick, with 72 strings, the string is fixed to the left draw axis and coiled around a metal twist axis on the right, which can be tuned with a tuner. The range is narrow, with a single movable bridge for temporary movement of the voicing. The left bridge is flanked by octave relationships, with two rows of bridges, each with nine to thirteen notes, and a range of about three octaves, the right bridge being the bass string and the left bridge being the treble string. The right bridge is the bass string and the left bridge is the treble string. The strings are struck with lighter mallets for a loud and airy sound. The playing instrument is a lighter

mallet with a thin felt or cotton head. The rhythmic tuning system of West and South Asian music is complex, with the twenty-four mean rhythms of Arabic music, the twenty-two tones in each octave of Indian music, and the richness of improvisation, creating an exotic and magical atmosphere quite different from that of European and Chinese yangqin. (Zhou J B, 2010)

2.2.3 The Chinese yangqin

The Chinese yangqin includes China and other countries in eastern, northern and south-eastern Asia that have been influenced by Chinese Han culture. It is called "Yoochin" in Mongolia, "Yanggum" in Korea, "Yankin" in Japan and "Kim" in Thailand. "Most of these terms are derived from the phonetic translation of the Chinese word yangqin.

In 1663 Zhangxueli travelled to the Ryukyus and used the yangqin as an accompaniment to his songs, the player holding two mallets and a trapezoidal body with two bridges on the top of the instrument and carved with designs. (Xiwenhengzhao.1984) In the 19th century, as Chinese court music declined and folk instruments emerged, the yangqin was absorbed into local folk music performances and became one of the instruments used to accompany local opera and rap music. It is also known as the "butterfly qin" because of its resemblance to a butterfly; the sound it makes when struck is also known as "yaoqin" or "qiaoqin". "The yangqin was played with wooden mallets at the beginning of its introduction to China, but later it was played with bamboo hammers. (Zhang Z Y, 1995)

2.3 Theories used in the study

2.3.1 Musicology

In the 1860s, German scholars, represented by Helmholtz, officially used the name "musicology". It is a general term for all the theoretical disciplines that deal with music. The general task of musicology is to elucidate the nature and laws of music through the various phenomena associated with it. (Yu R H, 1997)

In the fourth and sixth chapters, this thesis uses the theory of musicology to study the origin, music form and music style of yangqin.

2.3.2 Ethnomusicology

Ethnomusicology can be defined as: "The science of the symbiotic relationship between music and the cultural environment in which it resides" (Zhu G W, 2010). Ethnomusicology refers to the investigation and research of national music in countries and regions with different social systems and development levels, in order to discover the science related to music and explore the relationship between these music and geography, history and other cultures.

In the fifth chapter, the author uses the theory of ethnomusicology to analyze the development of yangqin in the folk music culture of different regions.

2.3.3 Organology

All musical instruments have "a specific timbre, or produce a sound, or a number of sounds of a specific pitch, or at least provide material that produces noise continuously for a certain period of time." Musical instruments have now become an international field of study, with the study of the world's ethnic instruments, and existing research on musical instruments specifically covers: catalogues of collections, terminology, classifications, structures, forms, vibration patterns, resonance methods, percussion patterns, production materials, decoration, styles and playing techniques, the social functions, cultural functions and beliefs of musical instruments, the status and training methods of instrumentalists, the symbolism of musical instruments and Aesthetics are all objects of study of musical instruments. (Liu Y, 2018)

In the fifth chapter, this thesis uses the research method of Organization to explore the development process of the yangqin, a foreign instrument, which has been gradually accepted, absorbed and recognized in China from the aspects of its shape, phoneme, playing tools and other relevant elements.

2.4 Related Research

This thesis is a study of the introduction and evolution of the Yangqin. The splendid and long-standing culture of the Chinese nation has always made us proud, and the Chinese musical culture is one of the most splendid flowers in Chinese culture. This is not only due to the deep cultural heritage of the Chinese people, but also to the fresh blood of foreign music culture. There are many examples of fusion with foreign music and culture throughout history, and the yangqin is one of many examples of fusion between Chinese and foreign music. The Chinese 'Yang' zither is a plucked

instrument in Chinese folk music. It was introduced to China from Europe in the late Ming and early Qing dynasties, and through centuries of development and the work of generations of musicians, it has slowly evolved from a Western instrument into a typical Chinese folk instrument, and has become unique among the three major systems of the yangqin in the world. However, for a variety of reasons, the ancient piano has evolved into the modern piano, but China has always been in a position to disseminate it and has not given it a Chinese evolution. Through a comparative analysis of the yangqin and the ancient piano, this dissertation explores the fundamental reasons for the roots of the yangqin in China as a result of the musical aesthetics of China's specific historical conditions. This dissertation reveals the Chineseization of the yangqin from a new perspective, providing a solid theoretical foundation and a broad creative space for the future development of yangqin music. (Fu Y, 2012)

Mr. Luo Qin once said, "The development of musical instruments is permeated by the musical and cultural spirit of an era, and in turn, the musical and cultural spirit of an era determines the choice of musical instruments, the development of musical instruments and the trajectory of their evolution." The Yangqin was introduced to China during the Ming and Qing dynasties as an exotic instrument, and has gradually become accepted as an accompaniment to traditional Chinese music and culture through the process of constant exchange, collision and integration. This thesis discusses the introduction and formation of the yangqin. (Zhou S J, 2010)

The researcher presents three theories of the origin of the yangqin in China that are generally accepted by scholars in China. Based on historical and ancient documents, the researcher further collates and compares the ancient instruments and regions of origin with the findings of previous studies. A brief introduction to the development of the yangqin in the world in terms of its distribution, designation and form is also presented, reflecting the evolution of the yangqin in the musical identity of the world's peoples. The researcher then briefly analyses the historical background of the introduction of the yangqin to China in the late Ming and early Qing dynasties, both in China and abroad, and the two modes of introduction by sea and land. The objectivity and inevitability of the introduction of the yangqin to China are discussed in terms of economic, political and cultural aspects; and the historical conditions under which the yangqin was able to take root in the soil of Chinese folk music. (Li Y, 2017)

This thesis proposes that the Yangqin was spread by both sea and land routes. Xu Pingxin argues that the form of the Xinjiang Yangqin Chang is similar to that of the Santuar from Persia, and therefore argues that the Xinjiang Yangqin Chang was not introduced to Xinjiang from the coastal area, but that its direct source of introduction should be West Asia. (Xu P X, 1992)

As a Chinese folk instrument, the yangqin was introduced from the West and combined with the Chinese musical aesthetic, taking root in the rich soil of traditional Chinese music. The art of the yangqin has been deeply rooted in Chinese folk music culture. This dissertation focuses on the yangqin from the perspective of music culture, by discussing the coexistence of the Chinese yangqin's cosmopolitanism and ethnicity, the interplay of folklore and regionalism, and the inheritance of tradition and modernity, making the art of the Chinese yangqin a uniquely expressive instrument among Chinese folk instruments in its uninterrupted exchange and integration with Chinese music culture. (Zhang M Z, 2006)

Innovation is an important factor in the progress and development of the Chinese yangqin. Since the 1980s, the Chinese yangqin has made innovative advances in the reform of the instrument's form, the creation of musical works for the yangqin, its performance techniques and its performance forms, all of which have reached new heights never seen before in history. For example, the reform of the yangqin form has led to the emergence of various models of yangqin, including the "402" model, which is still in popular use throughout the country; in the creation of musical works for the yangqin, many western compositional techniques have been applied, resulting in new national musical works that use western compositional techniques to express Chinese national elements, as well as the transplantation and adaptation of foreign instrumental works. In addition to new combinations and arrangements of traditional Yangqin techniques, composers have also developed new sound effects for the Yangqin in order to better express the content and emotions of their works. The creation of a variety of performance forms has made Yangqin performances more relevant to the aesthetic needs of modern audiences, a reflection of the fact that the Chinese Yangqin has kept pace with the development of the times. (Zhang L, 2016)

The notation of yangqin music is not a written record of the actual performance of each note, but rather a notation of the performance technique on the score, with the richness of the acoustics expressed through these simple performance notations. This innovative

technique has played a vital role in the refinement, enrichment and development of the art of the yangqin. This dissertation focuses on the impact of innovative techniques on various aspects of the art of the yangqin, starting with traditional and innovative performance techniques. (Xu L H, 2014)

The yangqin first originated in the Middle East in ancient times and was introduced to China along the Silk Road during the Ming Dynasty. It was first used as a folk instrument to accompany traditional local operas or folk music, but later developed into a solo instrument with Chinese characteristics. The contemporary yangqin is the Chinese yangqin that has gradually developed into a unique and self-contained system after the founding of New China through the continuous efforts and thinking of our people. (Liu S X, 2017)

This dissertation discusses the historical staging of the development of Chinese yangqin music in the twentieth century and the main characteristics of its various stages. The focus is on the rapid rise of Chinese yangqin music in the 20th century, focusing on the social context, instrument reform, music composition and performance techniques of the various periods, and exploring the causes of their regularity. First, it focuses on the characteristics of the first half of the twentieth century, when the development of Chinese yangqin music was at the beginning of a period of 'transition', when, while maintaining the basic form of the traditional yangqin, it began to evolve in the form of the 'Jiangnan silk and bamboo', 'Guangdong music' and 'Sichuan yangqin'. The Yangqin was also used as the main instrument in folk music and rap music, such as the "Jiangnan Silk and Bamboo", "Guangdong Music" and "Sichuan Yangqin", and gradually developed into a variety of schools of performance and solo repertoire with regional characteristics. Secondly, the rapid evolution and development of yangqin music, both in terms of reform of yangqin forms, musical compositions and technical innovations, has seen rapid changes, and finally, the characteristics of the development of yangqin music in China in the 1980s and 1990s are discussed and summarised. (Qi M, 2005)

This article provides a comprehensive and systematic account of the evolution of the Chinese yangqin from four perspectives: the evolution of its shape, its motivations, its cultural connotations and its successes and failures. The main factors in the evolution of the Chinese yangqin form are analysed through the evolution of the body, the stringing tools and the frame of the instrument, thus introducing the origins of the evolution of the Chinese yangqin form. (Lian Y, 2003)

Chapter III

Research Methodology

This chapter describes the research methodology used in the study, including the scope of the study and the research process.

3.1 Research Scope

- Scope of Content
- Scope of Research Site
- Scope of Time
- Methodology

3.2 Research process

- Selection site and key informant
- Research Equipment
- Research Tools
- Data Collecting
- Data Analysis

3.1 Research Scope

3.1.1 Scope of Content

This section covers the origins of the Chinese yangqin, the evolution of the yangqin and the development of the contemporary yangqin.

3.1.2 Scope of Research Site

Based on previous studies, the researcher went deep into the city of Harbin, China to understand the musical style and performance techniques of the yangqin. The structure of the yangqin was learned in the Tianjin area and the city of Guangdong. Information was obtained through interviews and fieldwork to further sort out the development of the yangqin in China.



Figure 1. China Map

Source: <https://zhuanlan.zhihu.com/p/80338007>

3.1.3 Scope of Time

September 2021 to December 2022

3.1.4 Methodology

Using the methods of field investigation of ethnomusicology and putting music into culture, this dissertation not only studies the musical attribute of yangqin and yangqin works, but also studies the cultural context that produces it, that is, putting yangqin and its music in the cultural context for research, but also explores the relationship between music and region, music and people.

Through extensive reading and searching of Chinese and foreign literature on the development of yangqin in China, and paying attention to the collection of written records from the mid-17th century to the early 20th century, combined with relevant materials of modern Chinese ethnomusicology, this dissertation explores the origin and development of yangqin, the application of skills, representative figures and works, and the structure and analysis of musical forms. This dissertation makes an in-depth analysis and careful study of Chinese yangqin. The researchers mainly use the methods of interview, literature research, classification, analysis, comparison, field investigation and so on.

1) Interview method

Through interviews with experts, performers and listeners, the researchers learned about the history and music form of yangqin.

2) Literature method

History is a mirror, literature is a talking history, and literature law is the basis of all research. This dissertation collects the literature research results of China and other countries, and provides a historical basis for the research of this topic by comprehensively combing and summarizing the literature.

3) Comparative method

Comparison is an important magic weapon for studying problems. Only through comparison can we see the change process of history. The change of the form and performance form of Chinese yangqin can be seen through the comparison of the form before and after.

4) Fieldwork

Researchers went to Harbin and Tianjin to learn the playing skills and music style of yangqin in different regional cultural environments.

3.2 Research process

3.2.1 Selection site and key informant

Research site: Tianjin, Guangdong, Harbin

Tianjin has yangqin experts and factories that make yangqin. It provides material and basis for researchers to understand the history, shape and playing skills of yangqin.

Harbin has rich artistic heritage and cultural heritage, which can enable researchers to understand the style of yangqin works and playing techniques.

The criteria for selecting key informants are:

- 1) He has composed yangqin pieces.
- 2) He knows the culture and development of Chinese yangqin.
- 3) He knows the structure of the yangqin.
- 4) Engaged in yangqin teaching work, rich experience

Key informants: Scholar, Casual, General

Scholar: Li Zekun, Guozhongyu, Baijing

They have experienced the development and reform of Chinese yangqin and created many yangqin works. Through interviews with experts, researchers obtained information about the way yangqin was introduced into China and how it was accepted by the Chinese people.

Casual: Li Yun, Wangshun, Lixiang Zhang Shuya

They have held yangqin solo concerts and teaching concerts for many times. They have rich experience in stage performance and can accurately express the emotion of the works. Through interviews with performers, researchers learned the form of yangqin music, and analyzed the source of yangqin music melody, musical form structure, performance techniques and other information through different music text materials.

General: Music practitioners and non-music practitioners

Through the interview with the audience, we learned about the current situation and development trend of yangqin in China.

3.2.2 Research equipment

- 1) Tape recorder: Record information about the interview.
- 2) Camera: Record information about observation.
- 3) Video recorder: record information of interviews and observations.
- 4) Laptop: store photos and videos, record text and information.

3.2.3 Research Tools

The research tools used in this dissertation are mainly interviews and observations. In order to obtain the research data, the researchers designed a questionnaire, and designed the corresponding interview table according to different research objects.

Process of questionnaire development (based on research objectives).

- 1) Give it to a advisor for review.
- 2) It can be modified according to consultant editing.
- 3) Before use, send it to an advisor for examination again
- 4) Modify according to expert advice before use in field work

3.2.4 Data Collecting

Researchers collected data through literature analysis and interviews. Use CNKI (China's National Knowledge Infrastructure) and JSTOR and other network platforms

to complete literature collection. Interview the informant and complete the data collection.

The researcher then plans to visit the study site for field research. Researchers will record the development of Chinese yangqin through interviews, observations, audio and video recordings.

3.2.5 Data Analysis

Researchers use concepts and theories to analyze data, track research objectives and research problems.

In the first goal, the researcher used the literature research method to describe the dulcimer all over the world, used the field survey method to observe, sample and analyze the data, and used the interview method to interview my main informants to obtain experience and relevant data from them.

In the second goal, the researchers used the literature method to analyze the shape changes of dulcimer, and the field investigation and practice method to analyze the performance skills.

In the third goal, the researchers used literature analysis to collect and sort out data. The core of data analysis is the spread and development of music culture. This part uses descriptive analysis methods.

3.2.6 Presentation

In this thesis, the researcher is divided into seven chapters:

Chapter I Introduction

Chapter II Literature review

Chapter III Research methods

Chapter IV The Origin of Chinese yangqin

Chapter V The Evolution of yangqin in China

Chapter VI The Innovation and Development of Contemporary Chinese yangqin

Chapter VII Conclusion, Discussion and Suggestion

Chapter IV

The Origin of Chinese yangqin

In this chapter, the researcher will analyse the origins and introduction of the yangqin in China, based on literature and interviews.

4.1 Hypothesis on the origin of yangqin

4.2 Ways in which yangqin was introduced to China

The yangqin is an important and indispensable instrument in the Chinese folk band. Some scholars have compared the yangqin in a folk band to the piano in a Western band, and I think this is not unreasonable: first, they are both percussion instruments with clear and beautiful tones; second, they have similar functions in an orchestra, i.e., they can be used as accompaniment instruments and also as the main melodic instruments at the same time.

When yangqin (扬琴) was first introduced, it was often called yangqin (洋琴). The meaning of yang (洋) in this context is the ocean, the West, e.g., Yangqin (洋琴), originally made in the West " (plus quotes). In the present Chinese language environment, there are many objects with the word Yang (洋) in their names, because before the establishment of the People's Republic of China, many things could not be made by ourselves due to the backward productivity, and we had to use products made by foreigners. Even matches and iron nails had to be imported from foreign countries, so the word yang (洋) was added in front of these items to indicate that they were foreign things. From the word yang (洋), it is clear that the yangqin (洋琴) is not a traditional instrument inherent in China. Today, the yangqin (扬琴) we see in folk bands is an authentic Chinese traditional instrument. The first appearance of the word yangqin (洋琴) was in 1921, when the Cantonese musician Qiuhechou wrote "Qinxuexinbian", which was accepted and accepted by the people as "Yang". The name of the qin has changed from yangqin (洋琴), which refers to a certain type of instrument imported from overseas, to yangqin (扬琴), which refers specifically to a stringed instrument,

indicating that the yangqin has been fully integrated into traditional Chinese music culture.

In the following text, the term "Yangqin" refers to the modern yangqin (扬琴).

4.1 Hypothesis on the origin of yangqin

"There is not a single instrument in the world today that does not have a history of development, and musical instruments have their own inherited traditions, just like living creatures. The principles and prototypes of all kinds of musical instruments were discovered thousands of years ago, and since then, they have only been gradually improved and developed". (Lin Kian San, 1999)

The yangqin is a worldwide folk instrument. It has a long history, a wide distribution, and a wide variety of instruments, spanning dozens of countries and regions in Europe, America, Asia, and Oceania. Although the yangqin we see nowadays have been gradually modified by their respective cultural spaces or in the process of continuous integration, each of them has its own unique musical culture in terms of shape, sound, playing techniques and instruments, but they share the same structural principle, the way of playing with strings using percussion instruments, and the trapezoidal body structure. This naturally brings us to the question of the origin of the yangqin, which is also a controversial issue. By compiling the existing books and materials related to the history of musical instrument development, the researcher believes that the following three are the most convincing, they are the European origin hypothesis, the West Asian origin hypothesis, and the Chinese origin hypothesis.

4.1.1 Originated in Europe

The yangqin is generally known as the "Dulcimer" or "Psaltery" in English-speaking Europe, the "Cimbalom" in Eastern European countries, and the "Hackbrett" in Germany. In Eastern European countries it is called "Cimbalom" (Cimbalom), and in Germany it is called "Hackbrett" (Hackbrett). In the Middle Ages, the Psaltery began to spread throughout Europe through pilgrims and crusaders, becoming popular in Eastern and Central Europe, and later in Spain, where it developed into the Dulcimer. The Dulcimer can be seen in the National Museum of Art in Washington, D.C.

The body of the instrument is small and delicate, with a trapezoidal wooden resonance box. It has two rows of strings and two rows of yankees on the top of the instrument. The instrument was played by placing it on the lap and hitting it with mallets. After the classical period, the European yangqin emerged with the rise of industrial civilization in Europe. In his Hungarian Rhapsody No. 6, Franz Liszt dubbed the yangqin part.

The European origin theory is based on the following three points :

First, by far the earliest image of a yangqin from Europe is found on the cover of a 12th-century (c. 1139 AD) Byzantine (now known as Istanbul) book, the cover is carved out of ivory, and the instrument played by the player on the cover, with its trapezoidal structure, horizontally tied strings, and mallet striking, can be identified as a yangqin. (Xiang Z H, 2005)

Second, during the Renaissance, yangqin was already widely used in Europe. In the middle of the 15th century, detailed records of the yangqin were available in various European countries. According to the records, the yangqin of this period was relatively simple in form, with one or two bridges and more gut strings; it was played on the lap (sometimes on a table or chair), with both plucking and mallet strikes; and in the form of performance, there are records of ensemble playing with hand-cranked organs and bagpipes. The large number of detailed and vivid accounts testify to the general prosperity of yangqin in Europe during this period, which is unparalleled in other countries and regions during the same period. (Li X Y, 2001)

Third, after the 16th century, with the further development of cultural exchanges between China and the West, yangqin was introduced by sea to various places along the coast of Guangdong, and then spread throughout the country with the flourishing development of folk opera and operatic music. This is also a statement supported by most academics at present. The earliest record of yangqin that we have seen so far is the one contained in the aforementioned "Okinawa and Chinese Arts and Energy": In 1663, when the Chinese envoy Zhang Xuezha came to the Ryukyus, he used yangqin in his singing performance, which was called "yaoqin" at that time. The yangqin is played with Hammers in hand, and has a trapezoidal shape with two yards and a carved design on the top. In terms of its shape, it is very similar to the small yangqin of the European Renaissance. (Xiang Z H, 2005)

Based on the above, the researcher believes that it is difficult to agree with the idea of "European origin" if the earliest surviving images or the popularity of musical instruments in the same period are the basis for determining the origin. Therefore, the researcher believes that the "European origin theory" is not valid.

4.1.2 Originated in west-central Asia

"Santur", also called Santour, Santoor, was first found in Mesopotamia (now Iraq, Kuwait, Iran, Syria, Turkey). Early physical from the ancient city of Ur 6,000 years ago, an artifact unearthed, is a lira with a bull's head. Its prototype was once considered a harp-like plucked-string instrument, which is documented in relief texts with images from the ancient Babylonian (1600-911 B.C.) and Neo-Assyrian periods (911-612 B.C.).

An engraving from the ancient city of Nimrud, Iraq, dating from the ninth century B.C., shows an image of a musician playing a musical instrument in the shape of a triangle with nine strings spread out at the ends, which the musician plucks by hand or strikes with a mallet. This image illustrates the use of plucked string instruments in the Assyrian region in the ninth century B.C., where people were already experimenting with instruments to play the strings.

In the Hebrew Bible, the Old Testament records that the "Santur" appeared among the many instruments in the orchestra of King Nebuchadnezzar II of Chaldea (604-562 B.C.). Some Arab texts mention that the "Santur" was used during the Sassanid period (226-641 B.C.).

Nowadays, "Santoor" is mainly used in the Middle East, southeastern Europe, Asia's Islamic culture and the junction of the Indian cultural circle in Iran, Iraq, India, Kashmir, Turkey, Greece, Armenia and other countries. It is used in different regions of the world, and its rhythmic modulation and ranking are different, and each country has developed its own scale and rhythm system to suit its own national music culture. In Persian orchestras, the santuar player usually sits in the middle and plays the role of conductor and leader.

In the New Grove Dictionary of Music and Musicians, the origin of the yangqin in Persia is based on the fact that the original shape of the santur was similar to that of the plucked string instrument played in the Assyrian king's orchestra in the ninth century BC. All of the above indicate that the santur evolved from a flat, mallet-beating

harp, but there is a lack of more sufficient and direct information on the relationship, so researchers believe that further historical and physical discoveries are needed to convince people of the "West Asian origin".

4.1.3 Origin in China

Zhu, an ancient Chinese musical instrument, is similar in shape to the guqin. During the archaeological investigation of the Mawangdui Han tomb, discovered in Changsha, Hunan Province, China, many musical and cultural artifacts were unearthed, adding to the many gaps in the musical history of the Western Han Dynasty (200 B.C.) in Chinese history and correcting some of the previous academic perceptions. Among them is the detailed information about the ancient "zhu".

"Zhu" is a stringed instrument, and this piece is a burial object, with a total length of about 33 cm. It has a long and slender shape, with a slightly expanded tail and a long, four-pronged head, and a horizontal row (five) of small pegs at each end of the head and tail of the zhu, which may have originally held five strings that are now missing. There is a mushroom-shaped cylinder at the head, on which there are still remnants of the winding silk strings, whose role is equivalent to that of a zither foot. In addition, the "zhu" playing style is recorded in the images of artifacts excavated from the Han tomb. In the painted coffin head file of Mawangdui Han Tomb No. 1, there is an image of a zhu player, an anthropomorphic god sitting in a colorful cloud, holding a zhu in his left hand and striking it with a stick in his right hand. In addition, the bamboo book of the burial artifacts excavated from the Mawangdui III Han tomb records that the zhu was played by striking the strings with one hand and pinching the strings with the other. These circumstances and records provide the appearance of zhu and the form of performance during the Han Dynasty, and, based on the mutual evidence between the documentary records and archaeological objects, illustrate the fact that zhu existed during the Western Han Dynasty.

"Zhu" and the present Chinese yangqin are more than 2,000 years apart, and when compared with the real thing, yangqin and zhu have three things in common: first, the wooden body; second, the strings; and third, they are both stringed instruments. These three characteristics of the zhu are exactly the same as those of the yangqin, so it is natural to associate them together. However, when we examine the relationship between the two, it is easy to see that there is a big difference between the two. In terms

of playing style, the zhu is played by striking the strings with one hand and pinching the strings with the other, while the yangqin is played by both hands. Based on the shape, playing style, and material of the zhu, it is believed that the zhu is directly related to the yangqin of today. Although scholars who hold this view have made a series of comparisons between the two instruments, the lack of sufficient information and hard evidence to link the two is a bit "far-fetched", so the theory that the yangqin originated from the zhu lacks detailed evidence.

The origin of the Chinese yangqin has never reached a unified point of view, and the claim that it originated from the Chinese "zhu" is only based on historical materials and excavated ancient musical instruments, without a detailed lineage of transmission and development, without sufficient historical materials to support it, and can only be a conjecture. The European origin hypothesis and the Central and West Asian origin hypothesis are richer and more convincing than the Chinese origin hypothesis, both in terms of historical records and the development of musical instruments. From the analysis of various clues, it is certain that the Chinese yangqin is an exotic instrument, which appeared as a foreign instrument when it first arrived in China. Due to its special advantages in musical performance, it was accepted by Chinese music culture and gradually evolved into the Chinese yangqin of today.

4.2 Ways in which yangqin was introduced to China

Matteo Ricci (1552-1610), born in the Italian city of Macerata, entered the Academy of Rome at the age of 19 and joined the Jesuits. In 1577, Ricci told the King of Portugal that he wanted to go to China and arrived in Macau in 1582. The Complete Works of Matteo Ricci - Letters records that Matteo Ricci offered the Yangqin to Emperor Shenzong of Ming in 1600, so the inflow of the Yangqin was between 1572-1620 AD. On the other hand, according to Xu Ke's Qing Tai Bao and Zhu Xianxian's Wen Ji Lu, it is also believed that the Yangqin was introduced between 1611 and 1722. So, when was the Yangqin introduced to China?

The researcher uses the different opinions on the period and the way of the inflow of the Yangqin as an argument, and links it to the "seventy-two-stringed pipa" and the "Chang" in Xinjiang in the Yuan History - Guo Baoyu's biography, Liu Yu's "The Western Mission" in the Yuan Dynasty. The "Chang" of Xinjiang is examined.

The researcher will examine the relationship between the "Chang" and the Yangqin in Xinjiang. The researcher will discuss whether the Yangqin was introduced to China in other ways besides the Maritime Silk Road, taking as an object of study the background and route of the inflow of the Chinese Yangqin through the Maritime Silk Road.

4.2.1 Seaway introduction

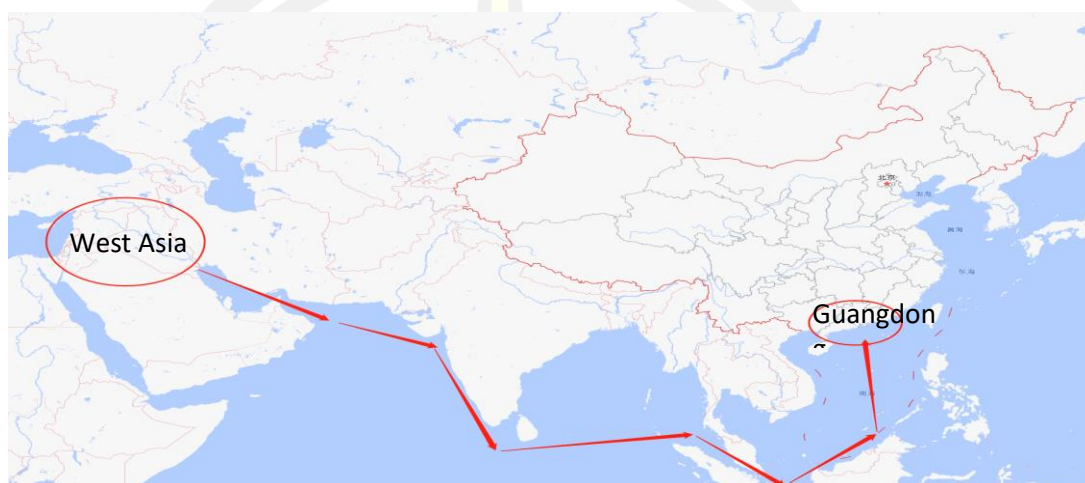


Figure 2. The route into China by sea

Source: <https://image.baidu.com>

As mentioned earlier, the Chinese yangqin was introduced to China by Matthaues Ricci via the Maritime Silk Road during the period (1572-1620 AD) of the Ming Dynasty. The Maritime Silk Road was an ancient Chinese sea route that was formed from 221 BC-220 BC, flourished from 618-907 AD, and declined from 1402-1580 AD due to the government's sea ban. The main ports of the Maritime Silk Road, including Xuwen, Hepu, Linhai, Guangzhou and Quanzhou. China's own production of ceramics, tea, silk and iron was sold to various countries through this maritime transport route, and spices, herbs, gems and crafts from the West also entered China through this route. The main route was from Chinese coastal ports to Southeast Asian countries, then to South Asian and Arab coastal countries, sailing as far as eastern Africa. From 1405 to 1433 A.D., the Chinese Zheng He made seven ocean voyages through the Maritime Silk Road under the authority of the government, including forms of tribute trade, official trade and private trade, but mainly through the official. During the Ming Dynasty, China was beginning to move from prosperity to decline, when the Ming government lifted the ban on sea trade in 1567 AD and adjusted its overseas trade policy

to allow private citizens to trade overseas. This led to an active maritime trade, and a more comprehensive open situation emerged in the Ming Dynasty. At this time, the budding capitalist economy appeared in the feudal ruling economy. From the Wanli period (1573-1620) onward, along with the development of domestic agriculture and handicrafts, more cities sprang up along the southeastern coast of China. The flourishing of the commodity economy allowed for the development and extension of markets, and also led to the rise of overseas trade.

During the same period, the Renaissance in Europe reached its peak in the sixteenth century, and the Western bourgeoisie was growing under the rule of theocracy and kingship, and in order to satisfy their own development Western European countries competed with the Ming Dynasty in trade and commerce by sea. In addition, in order to expand overseas colonization, Western European countries sent a large number of merchants, politicians and missionaries to China in the name of "academic missionary" under the Ming rulers' openness to the policy of sea defense. In this context, Western missionaries became the main medium of cultural exchange between China and the West. They entered China to carry out missionary activities, and they not only spread Western philosophy and ideas to China, but also brought Western music to China. With such a socio-political and economic background, the Yangqin was brought to the coastal areas of China by European merchants or missionaries to provide objective conditions. Also, at this time, the European Renaissance reached its peak, when European music was mainly based on religious music, and with the Reformation movement, this was an opportunity to spread religion overseas. The instruments used in religious music became an important means of transmission for the Western missionaries who came to China for missionary purposes. Matthaeus Ricci (1552-1610) plays a very important role in the story of the introduction of the yangqin to China. Matteo Ricci was a missionary of the Italian Church and later became an important figure in the early Catholic missions in China. He arrived in China during the period of the 1572-1620 and established the first Catholic church.

The "Diary of Matteo Ricci in China" is a diary written by Matteo Ricci during his missionary stay in China, in which he recorded the attitude of the Chinese towards foreign music and musical instruments. Although only "European instruments" and "organ" are mentioned, and not all of the instruments brought by Matteo Ricci are

explicitly named, it is clear that the Chinese people at that time were very fond of the European instruments that Ricci brought to China as a means of missionary work. Through these Western exotic instruments, the missionary achievements were indirectly facilitated. It was in this objective historical context that the yangqin also entered China.

In his *History of Chinese Music*, Shoo Tanabe states, "In the 28th year of the 1600 AD, Matthaeus Ricci, a Christian missionary, offered a dulcimer, and later he offered a small dulcimer, named yangqin" (Tian B SX, 2015). The year 1600 was only the time when the yangqin was introduced to the court of the Ming Dynasty, but the inflow of the yangqin into China dates back to an earlier period (1582 to before 1600).

Based on the above analysis, it is impossible to determine the exact year when the yangqin was introduced to China through the Maritime Silk Road because of the possible delay in the historical records. The researcher therefore concludes from the documentary records that the Yangqin was imported into China in the following way: Matthaeus Ricci, an Italian missionary, brought the yangqin from Europe to China before 1610 (the date of Matthaeus Ricci's death), and then the yangqin took root in the southeastern coastal areas of China, such as Guangdong and Fujian, and then spread widely throughout the country.

4.2.2 Terrestrial introduction



Figure 3. The route into China by land

Source: <https://image.baidu.com>

The Silk Road, opened by Zhang Qian in the 164 BC-114 BC, has played a pivotal role in the historical and cultural exchange of human beings. The Silk Road has been defined as the "Road of Dialogue" for material and cultural exchanges between the East and the West. The term "Silk Road" was coined by the German geographer Ferdinand von Richthofen, who made seven expeditions to China from the middle to the end of the nineteenth century and collected a comprehensive atlas with a wealth of knowledge about geography and geology, but also had a profound impact on modern Chinese geography and geological research.

Scholars, represented by Zhou Jingbao and Xu Pingxin, believe that the Yangqin was introduced not only by sea, but also by land. In the article "The Origin and Flow of the Yangqin on the Silk Road," they write, "The rise of the Timurid dynasty contributed to the spread of the "Santur" to the east." (Zhou J B, 2010) According to his findings, the yangqin spread through the overland Silk Road to places such as India in South Asia and also to the Xinjiang region of China.

The Timurid Empire (1370-1507) was an Islamic dynasty established by Timur in Central Asia, ruling Central Asia, Iran and Afghanistan. Its territory extended eastward to include a part of the Xinjiang region of China, which is close to the present Kashgar region of Xinjiang, China. It can be said that at that time, the Xinjiang region was closer to the Timurid Empire than the capital of the Ming Dynasty. Due to its geography, many areas of Xinjiang, China were heavily influenced by Islamic culture and its culture was also in many ways very similar to that of Central Asia, rather than to that of Central China. The yangqin was also introduced to the Xinjiang region during the Timurid Empire via the overland Silk Road.

The yangqin was widely developed and spread in Central Asia from the tenth to the thirteenth centuries A.D. It was called "chang", because the Persian Arabian and the original birthplace of the yangqin belonged to the same cultural circle, which not only made it easier to exchange music and culture, but also spread faster than other cultural circles. The "chang" is still in use today in Iran, Uzbekistan, Xinjiang, and other regions of China.

The entry for "Santur" in The New Grove Dictionary of Music and Musicians is based on the "Santur" as it appears in ancient Babylonian and Neo-Assyrian pictorial sources. The original shape is seen in the harp played in the Assyrian king's orchestra

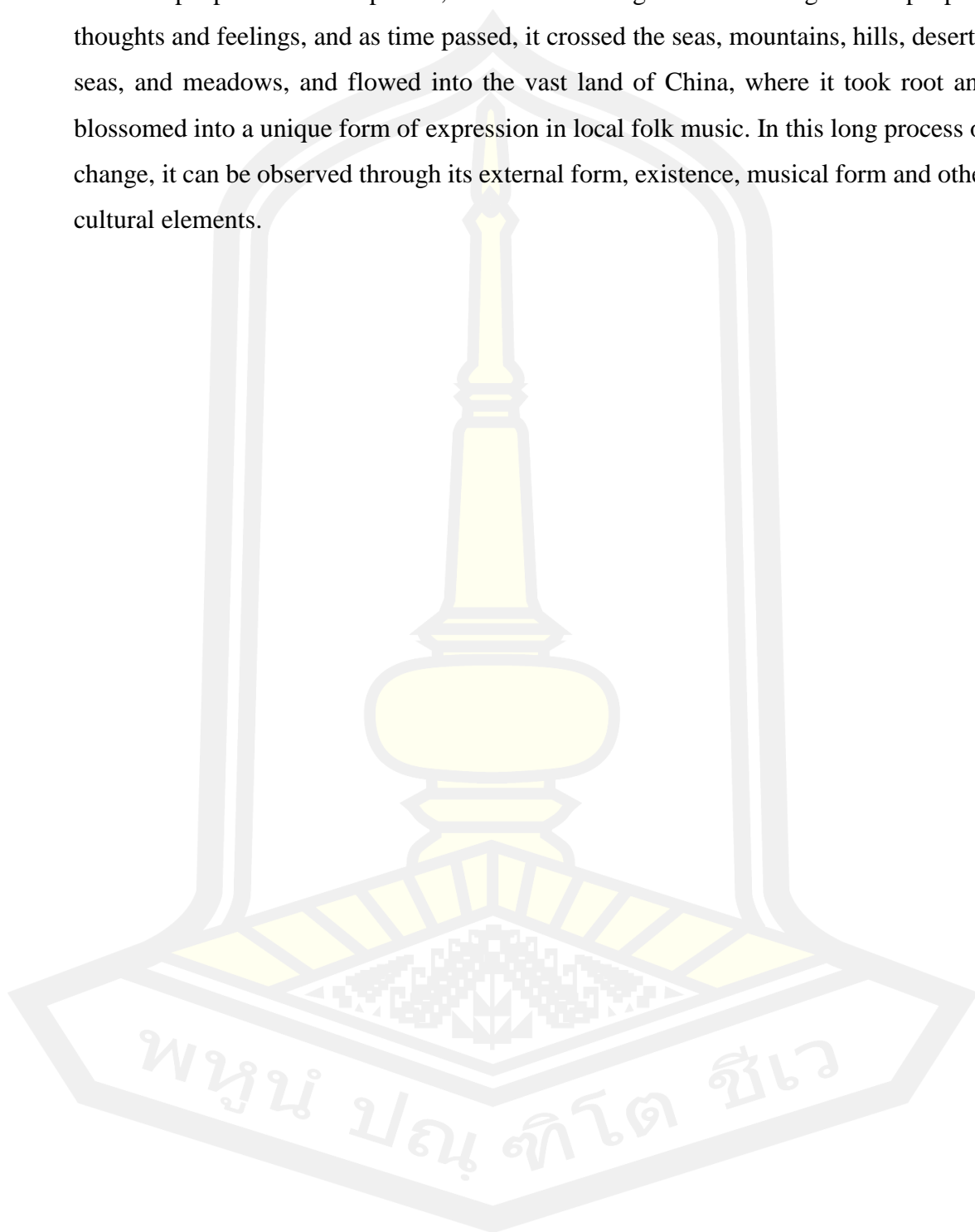
in the ninth century B.C. The harp was placed flat and played with two mallets striking the strings. From the shape of the instrument and the way it was played, researchers have inferred that the "chang" is inextricably linked to the "Santur". The entry of "Chang" in *The New Grove Dictionary of Music and Musicians* states that the instrument existed during the ancient Sassanid period (third to seventh centuries A.D.) and resembled a harp. Therefore, researchers believe that the "Santur" and the "Chang" of Xinjiang yangqin are instruments of the same string-sounding system. (Sadie S & John T, 2001)

In summary, it can be concluded that the Xinjiang yangqin "chang" was not introduced to Xinjiang from the coastal area, but its direct source of introduction should be West Asia or Central Asia. On the one hand, the yangqin from Persia is the source of Xinjiang yangqin "chang" in northwestern China, which was probably transported from West Asia via the Silk Road. In the process of spreading, the ancient Central Asian stringed instrument "Chang" was introduced to the Xinjiang region of China through the overland Silk Road, and "took root" in Xinjiang.

Among the above studies on the transmission of the sea route and the land route, researchers believe that the "sea route" is more reliable because of the solid historical evidence. In contrast, the "land route theory" is based on a few books alone, without a precise historical basis and the lack of archaeological objects, and cannot be traced to an exact origin. In the seventeenth century, the yangqin, which originated in Europe, was introduced to China by sea. It gradually localized into a Chinese instrument, becoming popular and influential throughout China, and is the ancestor of today's yangqin; whereas the popularity of the yangqin introduced from Western Asia was still basically limited to Xinjiang, with little change. It is possible that due to geographical reasons, or because the body of the instrument was too bulky, it could not be introduced to the Central Plains and had to "take root" in Xinjiang. In terms of shape, the Xinjiang yangqin "chang" is similar to the Persian santur, so researchers believe that the Xinjiang yangqin "chang" originated directly from West Asia, rather than from the coastal area.

The yangqin is an ancient stringed instrument that has evolved over the centuries from its original prototype to a musical instrument that has been played all over the world, with people from all over the world bringing their own national sentiments to the instrument. Wherever the instrument first appeared, its shape, its

notes, and its way of expression have carried with them the ideas and wisdom of different peoples. As time passed, the ancient stringed instrument gathered people's thoughts and feelings, and as time passed, it crossed the seas, mountains, hills, deserts, seas, and meadows, and flowed into the vast land of China, where it took root and blossomed into a unique form of expression in local folk music. In this long process of change, it can be observed through its external form, existence, musical form and other cultural elements.



Chapter V

The Evolution of yangqin in China

In this chapter, the evolution of the yangqin model and its fusion with local music are analysed.

5.1 The traditional yangqin

5.2 Variable Tone yangqin

5.3 401 yangqin

5.3 402 yangqin

5.5 Hu Xiao yangqin

5.6 Hammers

5.7 Summary

As the external style of a musical instrument, the shape reflects not only the cultural ideas behind the instrument, but also the aesthetic view of the external shape of the instrument. When the yangqin was introduced to China, its appearance features, material characteristics and tone arrangement features were infused with Chinese cultural elements, reflecting the productivity and production levels of the time and expressing the thoughts and emotions of the Chinese people.

5.1 The traditional yangqin

5.1.1 Appearance

The traditional yangqin is about 90 cm long, with a small sound and volume. The shape of the body is mainly fan-shaped, showing wavy lines in the front and back. The wrest pins, which hold the strings, are located on the left and right side of the body (Figure 5) and have an octagonal shape, which is simply exposed on the surface. The entire body is made of tung wood, and the soundboard is decorated with two circular sounding holes with painted patterns, which increase the sound transmission while being aesthetically pleasing. (Figure 4)

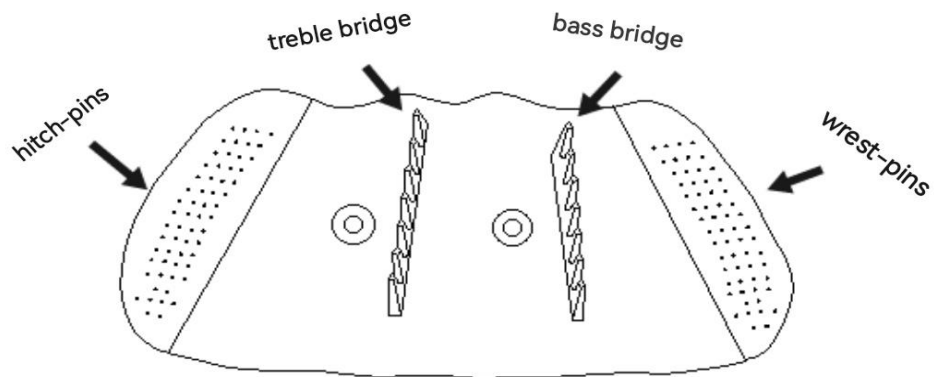


Figure 4. The traditional yangqin

Source: CuiYan (2022)



Figure 5. Wrest-pins

(Used to hold the strings in place and to be able to adjust the tension and pitch of the strings.)

Source: CuiYan (2022)

5.1.2 The tone system of the traditional yangqin

The traditional yangqin has two bridges and three rows of rows of tones, the left is the treble bridge with 14 tones, the right is the bass bridge with 7 tones, and is arranged in a horizontal fifth interval relationship and a vertical second interval relationship. From the above diagram, we can see that c^3 in the upper right corner is the highest note of the traditional yangqin, while g in the lower left corner is the lowest

note of the traditional yangqin, so we can conclude that the range of the traditional yangqin is $g-c^3$. (Figure 6)

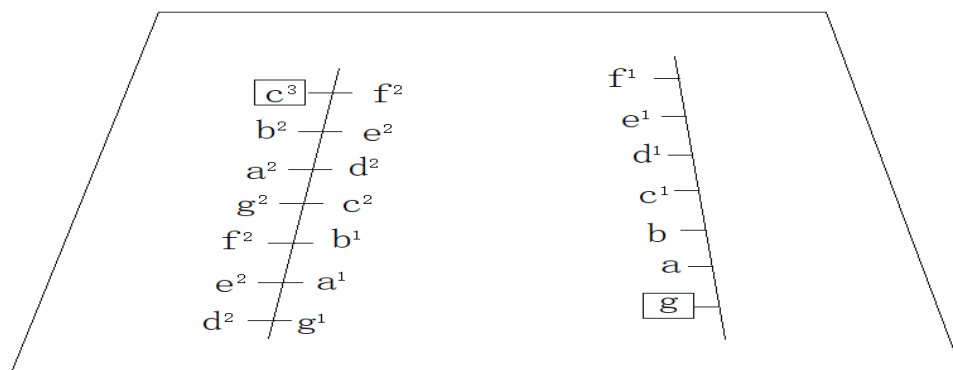


Figure 6. The tone system of the traditional yangqin

Source: CuiYan (2022)

5.1.3 Playing techniques

1) Monophonic playing technique: It refers to playing with one hammer, which is divided into right bamboo and left bamboo. Single bamboo is frequently used in folk music performance, traditional folk artists often need to play the yangqin with one hand and play the board with the other hand, the two hands are divided into cooperation. In modern music, it is played alternately with the right hand and the left hand. The single bamboo is not only the traditional technique of the yangqin, but also the most basic technique of the yangqin. (Figure 7)





Figure 8. Harmony technique

Source: CuiYan (2022)

3) Tremolo Technique: A quick strike with a hammer to produce a continuous, dense and even string of notes. In traditional yangqin playing, the tremolo is mostly played with alternating hands, which can embellish the melody, soften the timbre or enhance the effect and color the atmosphere. (Figure 9)



Figure 9. Tremolo technique

Source: CuiYan (2022)

5.2 Variable Tone yangqin

5.2.1 Appearance

The Variable Tone yangqin adds a bridge to the traditional yangqin, expanding the range of tones used. In order to solve the problem of transposition and temporary ascending and descending notation, tuning groove (Figure 11) and rollers (Figure 12) are set up, and the pitch can be adjusted by pushing left and right, which makes it more convenient for the player to play.

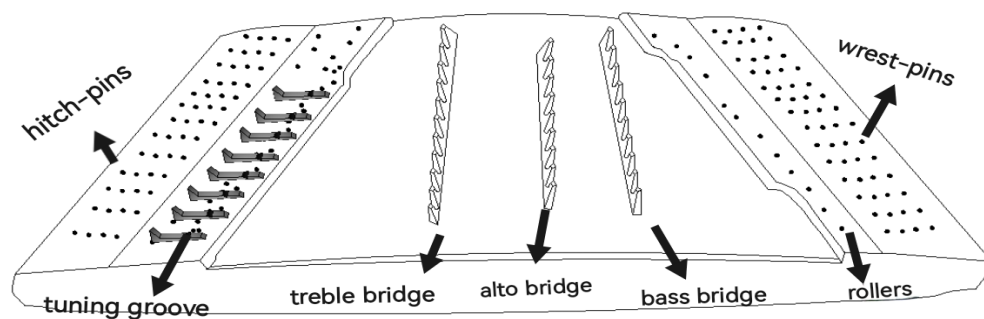


Figure 10. Variable Tone yangqin

Source: CuiYan (2022)

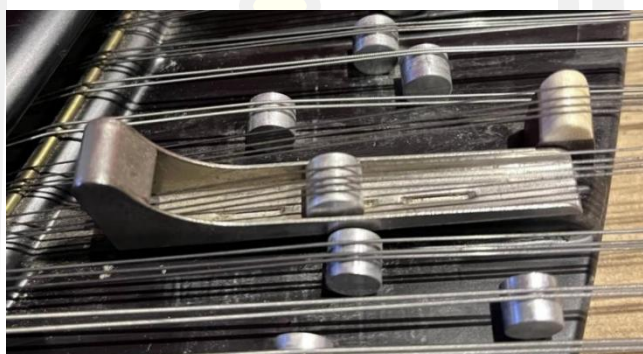


Figure 11. Tuning groove

(A quick-turn device that pushes to the right to raise the pitch and pulls to the left to lower it.)

Source: Cui Yan (2022)



Figure 12. Rollers

(For adjusting the pitch of the strings)

Source: CuiYan (2022)

5.2.2 The tone system of the Variable Tone yangqin

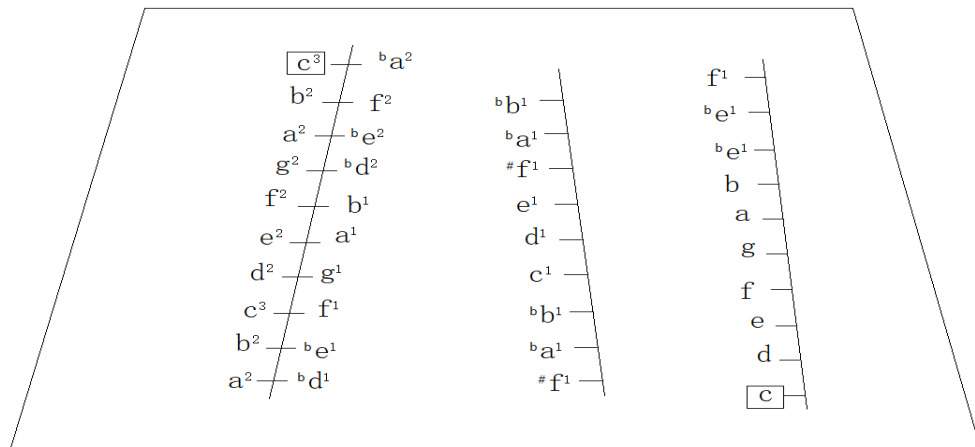


Figure 13. The tone system of the Variable Tone yangqin

Source: Cui Yan (2022)

From the above diagram, we can find that the first bridge has 20 tones, the second bridge has 9 tones, and the third bridge has 10 tones. c^3 in the upper right corner is the highest tone, while c in the lower left corner is the lowest tone, therefore, we can conclude that the range of the minor transposition variation yangchen is c - c^3 .

5.2.3 Playing techniques

Reverse Bamboo Technique: Using the back of the hammer to strike the strings to produce a crisp, bright tone, the tone of this technique is closest to that of the traditional yangqin. The bamboo head of the traditional yangqin was not wrapped with any material, but the string striking tool of the yangqin was changed, and now the bamboo head is wrapped with material, and the reverse bamboo is created. The use of reverse bamboo is a convenient and straightforward way to change the tone, so this technique is used extensively in modern yangqin works. (Figure 14)

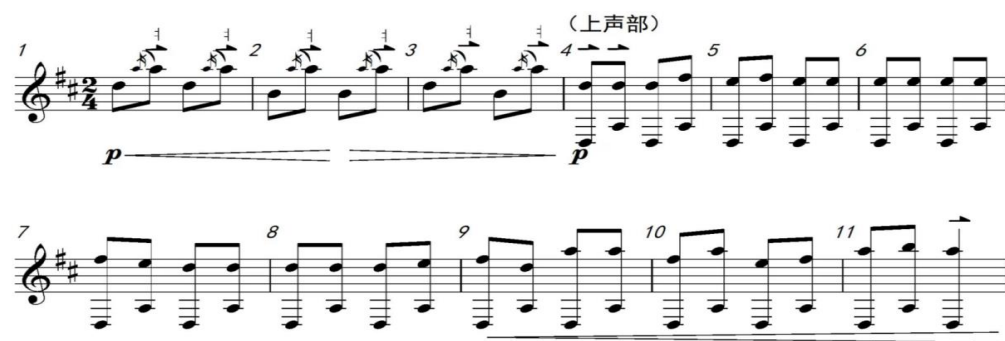


Figure 14. Reverse Bamboo Technique

Source: CuiYan (2022)

Staccato Technique: After striking the strings, press the strings with the middle and ring fingers to prohibit the long sounds made by the vibrations of the strings and make them sound short. The use of the staccato makes the music feel like a staccato, making the music very vivid and imaginative. (Figure 15)



Figure 15. Staccato Technique

Source: CuiYan (2022)

5.3 401 Yangqin

5.3.1 Appearance

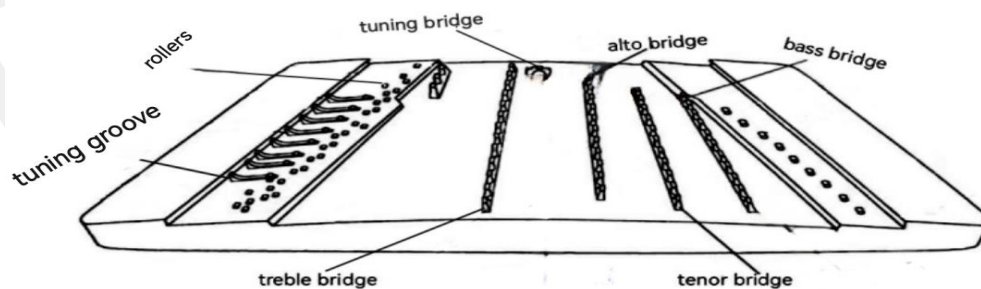


Figure 16. 401 Yangqin

Source: CuiYan (2022)



Figure 17. Fenced instrument holders

Source: CuiYan (2022)

The 401 yangqin is 115 cm long and 49 cm wide. It retains the original tone and playing technique of the yangqin, with an additional bridge compared to the Variable Tone yangqin, for a total of four bridges, and a wider range of tone usage, enhancing the expressiveness of the yangqin in solo and accompaniment. With the addition of covers on both sides of the body, the wrest-pins are no longer exposed, making it more aesthetically pleasing. (Figure 16)

Due to the increase in size of the yangqin, a professional stand was required for playing. For aesthetic purposes, reformers carved the sides of the stand with various patterns such as butterflies and dragons, and the workmanship was very fine, adding a national style to the yangqin as a whole. (Figure 17)

5.3.2 The tone system of the 401 yangqin

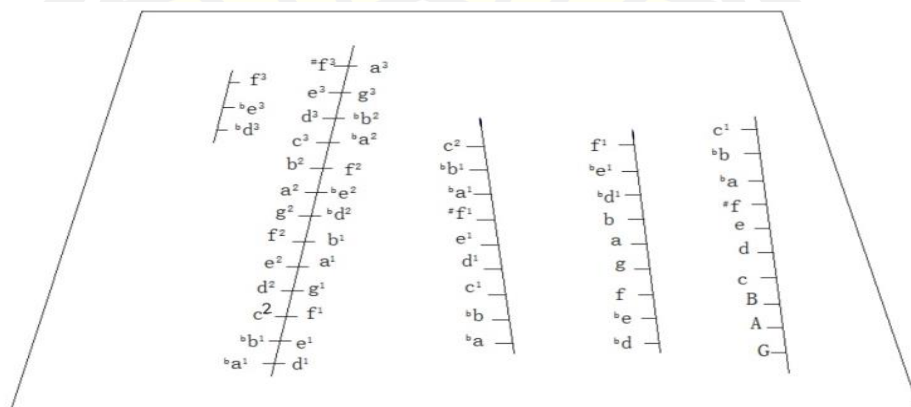


Figure 18. The tone system of the 401 yangqin

Source: CuiYan (2022)

The first bridge has 26 tones, the second bridge has 9 tones, the third bridge has 9 tones, and the fourth bridge has 10 tones. In order to enrich the semitone of the treble range, a row of only three tones has been added to the upper left corner of the soundboard. The range of tones has been extended to four octaves, making transposition easier and faster. It still follows the sequence of horizontal fifth interval relations and vertical second interval relations, with a range of G - c3. (Figure 18)

5.3.3 Playing techniques

Overtone technique: While striking the string, touch the 1/2 of the struck string with the tip of the middle finger of the other hand to produce a higher octave of the original pitch. (Figure 19)



Figure 19. Overtone technique

Source: CuiYan (2022)

Plucking technique: pluck the strings with the end of the hammer, the hammer is not perpendicular to the strings, it presents an angle of about 45 degrees, don't just pluck one string, try to pluck all the strings on that note. (Figure 20)



Figure 20. Plucking technique

Source: CuiYan (2022)

5.4 402 Yangqin

5.4.1 Appearance

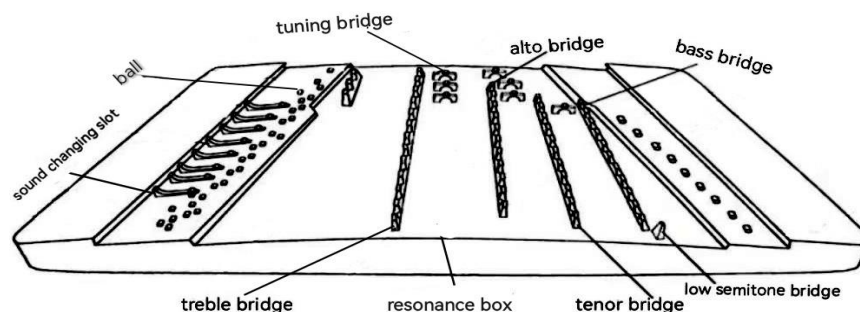


Figure 21. 402 yangqin

Source: CuiYan (2022)

The 402 yangqin is 119 cm long and 53 cm wide. Compared to the 401 yangqin, the 402 yangqin has a 4-5mm lower bridge and a brass bar at the top of the treble bridge to change the pressure of the strings on the soundboard of the yangqin. The soundboard is thinner than that of the 401 yangqin, and the soundboard treatment makes the 402 yangqin sound brighter, especially in the upper register. At the same time, the brass strings in the bass and midrange were replaced with more resilient silver strings, the brass in the rollers was replaced with aluminum, and the brass in the tuning groove was replaced with iron. The purpose of this is to improve the sound quality of the body and make the tone more uniform. The volume of the yangqin was then increased and a stronger, fuller tone was obtained.

5.4.2 The tone system of the 402 yangqin

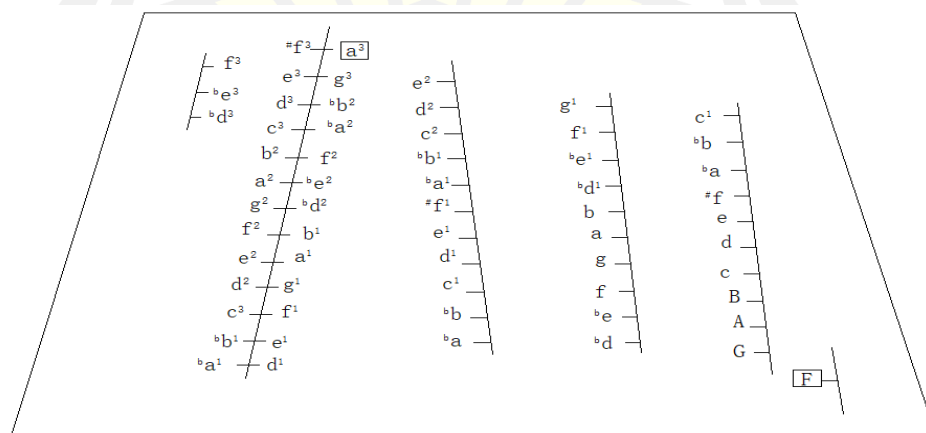


Figure 22. The tone system of the 402 yangqin

Source: CuiYan (2022)

The first bridge has 26 tones, the second bridge has 11 tones, the third bridge has 10 tones, and the fourth bridge has 10 tones. 402 yankees add four tones, g^1 , d^2 , e^2 , and F, to the 401 yankees, expanding the range to F-a3. The addition of g^1 , d^2 , and e^2 provides a great deal of convenience in playing. All three of these notes have the same pitch in the four bridges of the yangqin, making it straightforward to find the right pitch in close proximity, whether playing in the upper, middle, or lower register. The 402 yangqin has a fixed pitch and a complete set of twelve semitones, so it can be transposed at will when playing, and it also provides more possibilities for composers. (Figure 22)

5.4.3 Playing techniques

Yaobo Technique: Use a guitar plectrum or the end of a hammer on the strings to toggle in quick succession to produce a dense shredding sound.



Figure 23. Yaobo Technique

Source: CuiYan (2022)

In the third measure of the above example, a yaobo technique is used to simulate the sound of the wind and snow howling. (Figure 23)

HuaMo Technique: A finger ring is attached to the middle finger of the left hand. After striking the string with the right hand, the ring is slid up and down with the left hand to produce a change in pitch. The use of the ring gives the yangqin a curved and rounded tone. (Figure 24)



Figure 24. HuaMo Technique

Source: CuiYan (2022)

5.5 HuXiao yangqin

5.5.1 Appearance

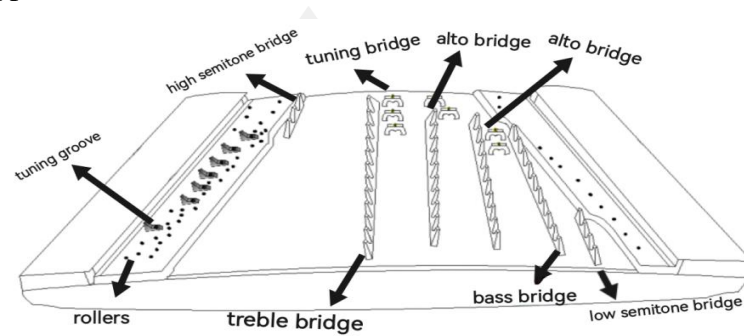


Figure 25. HuXiao yangqin

Source: CuiYan (2022)



Figure 26. Refractive instrument holders

Source: Zhang Shuya (2022)



Figure 27. Rollers

(Used to adjust the pitch of the strings on the Huxiao yangqin)

Source: Zhang Shuya (2022)

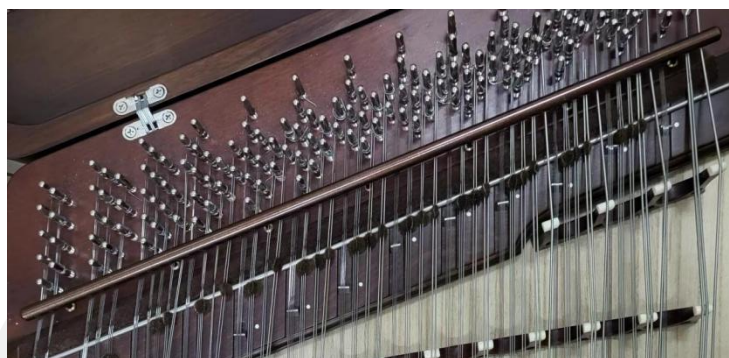


Figure 28. Pressing device

Source: Zhang Shuya (2022)

In order to increase the sound reflection function of the yangqin, HuXiao yangqin broke the fence type frame of the 401 yangqin by using a 12cm composite board to design a bracket type frame, and a 350mm inclined refractor plate was used to connect the middle part, and four tapered pins were used to fix the outside of the frame, so that the frame is not only stable but also has the sound reflection function, and rubber wheels with brake function were installed at the four corners of the frame, so that the frame can be both mobile and fixed, thus forming a new production process specification. (Figure 26)

HuXiao yangqin's entire body is 120cm long and 55cm wide, which is larger than the 402 yangqin and has more delicate and beautiful tuning slots. HuXiao yangqin has also made a new change to the use of rollers, changing them from round to triangular in order to increase their sound transmission and support string stability. (Figure 27)

In the process of playing the yangqin, due to the dense strings, the angle of the wrest pins and the curvature of the soundboard, many noises often appear, which directly affect the quality of the performance. In order to solve the murmur problem, HuXiao yangqin has added a pressing device at the wrest pins to increase the pressure of the strings, which greatly improves the purity of the tone of the HuXiao yangqin, and at the same time, the pressing device is sprayed with plastic, which not only solves the problem of rusting of the pressing gear, but also increases the aesthetic appearance of the pressing gear. (Figure 28)

2) Percussion technique: hit the cover with a hammer. Make a "da-da" sound, just like percussion in the accompaniment.



Figure 31. Percussion technique

Source: CuiYan (2022)

As can be seen in the score example, the music is interspersed with percussion accompaniment, making it lively and interesting.

3) Vibrato technique: This is when one hand plays a certain note and the other hand rubs the string up and down on the other side of the string, causing a change in pitch through a change in string tension. The strength and frequency of the vibrato can give the music a different flavour.

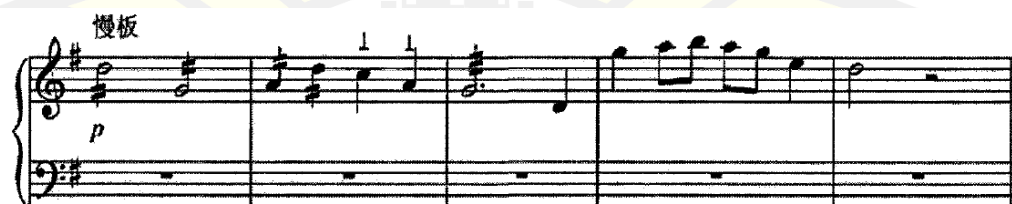


Figure 32. Vibrato technique

Source: CuiYan (2022)

Table 1. Overview of the development of the yangqin.

Year	Name	Overview
Before 1950	Traditional Yangqin	The traditional yangqin has two bridges, approximately 90-97 cm long. The arrangement of the notes is based on the interval relationship of the fifths of the same string on either side of the bridge, with the two adjacent notes in the vertical direction being in diatonic interval relationship. It cannot be transposed.
1959	Variable Tone yangqin	The variation tone yangqin adds a bridge to the traditional yangqin with a variation slot. These changes not only widen the range of the yangqin, but also allow for transposition, breaking the centuries-old pattern of using two bridges on the traditional Chinese yangqin.
1971	401 Yangqin	401 yangqin is 115cm long and 49cm wide. The range of tones has reached four octaves and has the function of tone change. It follows the arrangement order of the horizontal fifth interval relationship and the vertical second interval relationship.
1990	402 yangqin	The 402 yangqin is 119 cm long and 53 cm wide. In terms of the position of the tones, three additional tones of the same tone in different positions have been added, making it easier both in terms of the transmission of the tones and in order to simplify the difficulty of playing.
2018	Huxiao yangqin	118 cm in length and 54 cm in width. Three additional semitones have been added to the bass section to make the semitones more complete and easier to play.

5.6 Development of yangqin hammers

The hammers of the Chinese yangqin are made of bamboo, which is inseparable from China's abundant bamboo resources. Bamboo is grown over a large area and is used for a wide range of purposes. Many traditional musical instruments are made from bamboo, such as xiao and sheng. This shows that bamboo has made a great contribution to traditional music culture.

As for the choice of hammer material for the yangqin, the lack of elasticity of wooden hammers clearly has no advantage for playing linear melodies, which is not in keeping with the Chinese pursuit of linear melodic music. Bamboo is not only flexible, but also very resilient, making use of its elasticity in playing techniques such as 'trills' and 'slides', something that the metal and wooden hammers of old could not do. The bamboo hammer therefore fits the musical aesthetic of the Chinese.

5.6.1 Monophonic bamboo hammers



Figure 33. Monophonic bamboo hammers

Source: CuiYan (2022)

The hammers are made up of a head, a shaft, a handle and a tail. The length of the bamboo is approximately 32.5 cm, the length of the hammer head is approximately 5 cm, the length of the shaft is approximately 27.5 cm and the width of the shank is approximately 1 cm, with the overall width of the hammers becoming progressively narrower from the tail to the head. At first, the strings were struck directly with the bamboo face to give a crisp, bright sound. Later, to suit the aesthetics of the audience, the hammers were wrapped in rubber to make the sound round and soft. (Figure 33)

5.6.2 Monophonic double-sided bamboo hammers

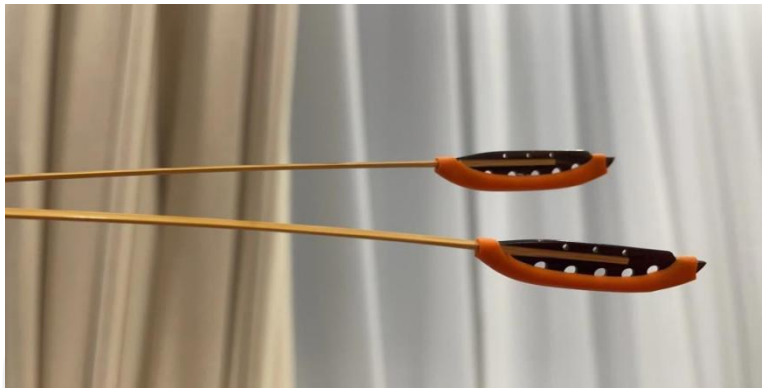


Figure 34. Single tone double-sided bamboo hammers
(Raised bamboo hammers head)

Source: LiYun (2022)

A small piece of bamboo or mahogany about 5 cm long and 0.2 cm high is pasted on top of a monophonic hammer, in order to express different thoughts and feelings and tonal contrasts. (Figure 34)

5.6.3 Double tone bamboo hammers



Figure 35. Double tone hammers
(Can play two notes at the same time)

Source: CuiYan (2022)

The two-note bamboo hammer is a new bamboo head added to the back end of the monophonic hammer. One of the hammers has a distance of about 2.5 cm between the two heads and can be played in a third interval relationship. The other hammer has a distance of about 5.6 cm between the two heads and can play a fourth interval. (Figure 35)

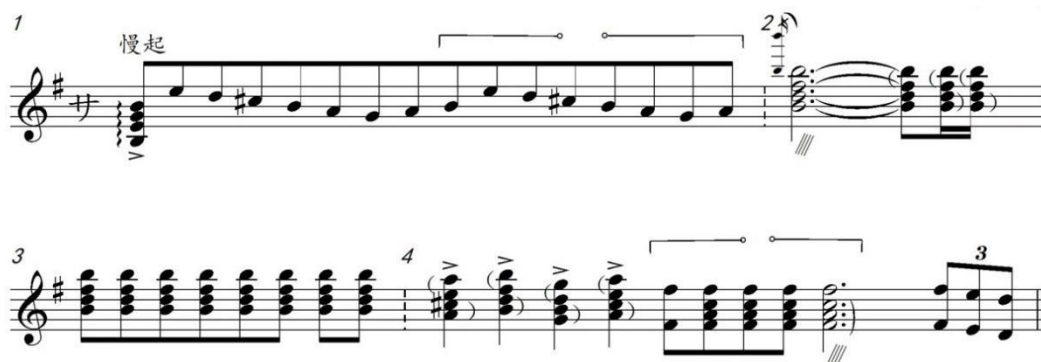


Figure 36. Diatonic Hammers Play

Source: CuiYan (2022)

The use of double-toned hammers in the above piece gives the harmonies more dimension and fullness of tone.

Table 2. Bamboo hammers

Time	Bamboo hammers	Uses
Before 1950	Monophonic bamboo hammers	The alternating hands give a single note effect, and playing both hands together gives an interval effect.
Before 1980	Monophonic double-sided bamboo hammers	In addition to having the function of a monophonic bamboo hammer, it is more convenient and easier to play when playing the counter hammer technique.
Before 1990	Double tone bamboo hammers	The two-note bamboo hammer is capable of playing triads and seventh chords, breaking the inability to play chords with a single-note hammers.

In terms of production materials, bamboo hammers are characteristic and national of Chinese yangqin striking tools. Monophonic bamboo hammers are light and flexible, making them suitable for playing fast pieces. Monophonic double-sided bamboo hammers are more likely to produce a crisp sound when played in the counter-hammer technique. The double-toned bamboo hammer gives the yangqin a rich

expressive character, accentuating and enhancing the tone, power and momentum of the yangqin, producing a harmonic three-dimensional effect. In practice, players should choose hammers appropriately according to the technical and performance requirements of different works in order to adapt to the requirements of contemporary yangqin playing techniques and the development of works, and to create a more dynamic and non-rich sound.

5.7 Summary

The influence of Chinese culture on the yangqin is reflected in the evolution of its nationalized appearance. The body is trapezoidal in shape and the four corners are curved in order to be more in line with Chinese aesthetics, an appearance that has been retained by the modern yangqin. The body of the yangqin gradually increased in size as the sound increased and the volume expanded, and it was equipped with a folding frame. The production process has been improved with Chinese culture in all aspects of material selection, processing and painting. The appearance of the instrument is decorated with national motifs, often with dragons or lotus flowers on the lid. The carving pattern of the frame is often to match the body pattern, mostly in classic shapes such as dragons and flowers. The main colors of the body are red and brown, which are the favorite colors of the Chinese people. The appearance of the yangqin gives an intuitive national aesthetic experience, and the yangqin has become a Chinese national instrument.

The Chinese yangqin art pursues "linearity" and uses tremolo and vibrato techniques extensively, so that the yangqin gradually evolves from a "point" playing form to a "point" and "line" playing form, and eventually develops in the direction of Chinese aesthetic requirements.

The evolution of the yangqin has gradually manifested itself in conformity with the Chinese aesthetic, both in terms of aural beauty and visual beauty. The development of human aesthetic concepts of music and the needs of the times is a great driving force for the reform and progress of the instrument.

Chapter VI

The Innovation and Development of Contemporary Chinese yangqin

This chapter focuses on the innovation and development of the Chinese yangqin.

6.1 Innovation and development of yangqin music works

6.2 Innovation and Development of yangqin Performance Techniques

6.3 Innovation and Development of Aesthetic Concepts of yangqin Music

6.1 Innovation and development of yangqin music works

Each art form has its own unique vitality, and the vitality of the art form is reflected through the musical works of different eras, and the high level of artistic expression is used to demonstrate the excellent artistic creation. The emergence of the HuXiao yangqin (Figure 25) has contributed to the prosperity of contemporary yangqin works. It has not only opened up a new world of yangqin timbre, but also provided a good platform for composers to create and adapt their works, making the subject matter of yangqin music works richer in content and deeper in musical connotation, pushing the artistic beauty of yangqin music to a more prosperous path of development.

6.1.1 Subject matter and style of the work

The development of contemporary yangqin art takes great strides in the direction of diversification. At this time, yangqin works can be divided into three forms: first, adaptations of Western musical works; second, national original works; and third, works combining Chinese and Western. These works have very strict requirements on the tone, rhythm and tonality of the yangqin.

6.1.1.1 Adaptation of Western Music Works

With the globalization of the economy, cultural exchanges in the world are constantly colliding and merging. As the exchanges between China and the West continue to deepen, the Chinese yangqin is no longer satisfied with collating or adapting traditional ethnic and folk music, but has set its eyes on the works of Western instruments that are increasingly accepted and loved by more and more people, and has begun to explore the use of the yangqin to play works of Western instruments. Due to

the similarity in articulation principles between the piano and the yangqin, a number of adaptations of piano pieces soon emerged, enriching the style of composition of yangqin works through the adaptation of Western works, and gradually bringing about a trend of diversification of yangqin works.

6.1.1.2 Ethnic original compositions

The so-called national original works here are the works with the characteristics and style of the nation created by the composers of the yangqin themselves. Although some of these works quote or adapt some folk tunes, in general, the tonality, rhythm, structure and melody of the works are the composer's own creative achievements. The works are based on traditional folk music, but also use modern composing techniques, so that these yangqin pieces do not lag behind the trend of the times while inheriting the excellent national culture. Of course, the traditional musical structure and melodicism still dominate in these works, which are very different from the works that thoroughly use western compositional techniques and have western musical characteristics.

6.1.1.3 Combination of Chinese and Western works

Unlike the above national works, many of the best contemporary original yangqin works still have traditional musical and cultural elements, but they basically use western compositional techniques and have western characteristic structures and expressions.

6.1.2 Method of creating works

6.1.2.1 In terms of harmony

The alto and soprano ranges of the yangqin are often used to play melodies, while the bass range is often used to play harmonies. In traditional music, the folk tones of the pentatonic mode are often used, and the chord pattern of three chords is used, and rarely is the chord pattern of seventh, ninth or thirteenth chords used to play. In contemporary music, chords other than triads are widely used to make the music more layered.



Figure 37. Spring

Source: CuiYan (2022)

In this piece, there is a ninth chord with a root note of G, a chord pattern that is not used in traditional yangqin playing. The appearance of the ninth chord brings more variability to the piece, the melody is lighter and more lively, the mood of the piece is fuller, and the accentuation of the theme is more obvious. (Figure 37)

6.1.2.2 In terms of rhythm

Among the traditional yangqin rhythm types, there are rhythmically conventional combinations such as apposition and syncopation. In contemporary works irregular rhythmic combinations have appeared, and irregular rhythmic combinations bring more variations to yangqin playing.

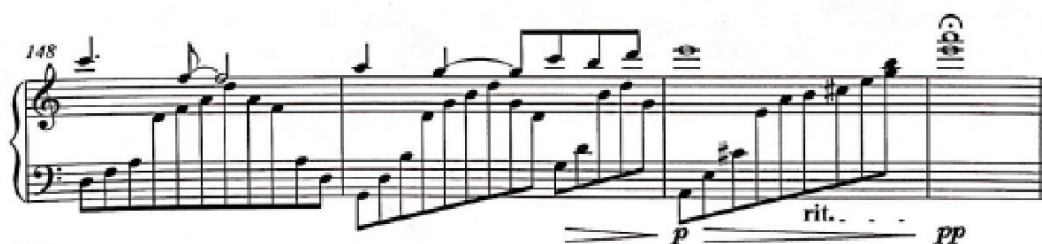


Figure 38. Autumn

Source: CuiYan (2022)

In this piece, an irregular rhythm is used. In the first bar, the F note, which is in the second half of beat 2 in the high voice, is played not in a regular rhythm but between the F note and the A note in the bass voice, giving a continuity to the F note in the high voice and giving a vague musical feeling. (Figure 38)

6.2 Innovation and Development of Yangqin Performance Techniques

Yangqin performance techniques are the language and means of expressing yangqin music. With the reform of yangqin instruments and playing tools, and the diversification of musical works, yangqin performance also requires new techniques. Some of these techniques are based on traditional techniques, some are borrowed from other instruments, and some are new sound sources developed and created by composers and performers in practice. The innovation of yangqin playing technique makes the sound of the yangqin richer and better able to shape the musical image and musical style of the piece.

6.2.1 New expansion of traditional techniques

In order to better meet the mood and emotion of the piece, the traditional technique of not playing continuously with one hand is broken, and the new technique of continuous playing can be played continuously with one hand from two to five times. Unlike the rhythm produced by alternating hands, the continuous playing technique can reflect the granularity of one-handed playing without lacking the sense of lines of alternating hands. It brings out a continuous sound, which gives the listener a new feeling.



Figure 39. Zhu Lin Yong Cui

Source: CuiYan (2022)

In this piece, the music appears in a chromatic downward motion, first playing the same note twice in succession with the right hand, and then continuing twice with the left hand, repeatedly, showing a cheerful and lively scene, a technique that makes this piece interesting and new. (Figure 39)



Figure 40. HuangTuQing

Source: CuiYan (2022)

The technique of five consecutive tones is used in this piece, where five consecutive notes are played by one hand in succession and repeatedly alternated between the two hands. The fact that five notes on the same note are played with one hand makes it more difficult to play. First of all, each note should have a penetrating and granular aural effect, so that the tone is transparent and full and of high quality. Secondly, the distance between the hammer and the string should not be too large when striking the strings, thus ensuring the frequency of playing when clicking. (Figure 40)

6.2.2 Innovative techniques borrowed from other instruments' playing techniques

Yangqin is one of the plucked instruments of Chinese folk music. It has a wide range of commonalities with other plucked instruments such as guzheng and pipa, so many of the creative inspirations for yangqin techniques come from these instruments, and their expressions and timbre variations often become the main objects for yangqin to absorb and learn from, becoming the main source of innovative techniques for yangqin.



Figure 41. Liu Shui Huan Ge

Source: CuiYan (2022)

This piece uses the same glissando technique as the guzheng, which requires the thumbs and middle fingers of both hands to wear false nails, starting with the imitation of the sound of flowing water, scraping with the middle fingers of both hands on the left side of the left bridge, starting with the left hand from the high to the low notes, and the right hand from the low to the high notes, glissando from weak to strong, slow to fast, and finally alternating between the two hands from the high to the low notes with rapid glissando. In this glissando process, you should pay attention to the angle of tilt between your fingers and the strings to ensure both the purity of the sound and the change of strength. (Figure 41)

6.2.3 Development of a new sound source for the yangqin

The source of sound, or the source of sound, of the yangqin is the vibration of the sound produced by the hammer striking the strings, while the new source here refers to the fact that the sound of the yangqin does not come from the traditional way of producing sound, but from other parts of the yangqin. Changes in either the location or the way the strings are struck may lead to the creation of new sources of sound for the yangqin, finding new sources and developing new sounds, thus further enriching the expressive power of the yangqin. (Figure 42)

6.3 Innovation and Development of Aesthetic Concepts of Yangqin Music Pieces

The composer usually combines the beauty of real life with the beauty of thought and feeling, then concentrates, refines and sublimates the concept of beauty through subjective creation, and finally embodies it through the art form created to achieve the combination of subjective and objective musical beauty. The aesthetic concept of music is an objective existence, the aesthetic concept is influenced by cultural cultivation, aesthetic ability, the subject's also theoretical conditions and its temperament and other factors, because each appreciation of the subject is different, so in the process of appreciation of music appealed to a series of factors will limit the subject's aesthetic orientation and aesthetic development, different subjects have their own appreciation of music style, so aesthetic differences are bound to exist.

6.3.1 The composer's use of HuXiao yangqin to express musical images

The process of composing music is a complex mental activity of creating beautiful music, and an artistic practice. The process of composing music has an

intertwined process, starting with the musical feelings that arise in the composer's mind, followed by the composer's creativity of the feelings, and finally the music takes shape. These objective things, through the composer's understanding and familiarity, rise to the level of sensual and rational processing, and then to the aesthetic experience, which in turn generates the desire to compose; the inspiration for creativity is influenced by the composer's life practices, interests and personal qualities; the shaping of music is based on feelings and creativity, and has The composer develops his feelings into creativity, and finally transforms them into sound, forming the shape of the music.

The HuXiao yangqin replaces the previous yangqin form, better expresses the musical image, and develops the artistic image of the new generation of yangqin works, with a more transparent and powerful articulation and a more harmonious and unified tone, as the improved form provides the composer with more room for creativity, making the creation of modern yangqin works more contemporary and breaking the traditional The composer's approach to yangqin is bold, with the use of modern compositional techniques, irregular tonal combinations, as well as some unusual weaving, modulations and tonalities.

6.3.2 The performer's secondary composition through HuXiao yangqin

Composers are inseparable from the time, nation and society when they compose music. The birth of each piece reflects the composer's attitude towards social life, and also shows the composer's social status, as well as reflecting the composer's thoughts and feelings and character traits. The performer needs to make a thorough acquaintance with the spirit and connotation of the piece before playing it, including the background of the composition, the intention of the composition, the structure of the piece, the musical style, the rhythmic changes, the tempo changes, the mood changes and other factors. The process of using huxiaoyangqin to play a piece of music is a process of expressing feelings and sending coincidence, more like a musical language to convey thoughts and feelings to the admirer, using the performance to make a second creation, stimulating people's image thinking perception and abstract thinking perception, thus establishing a musical image, developing a sense of beauty, and subconsciously influencing people's also spirit.

The tune is recorded in order to express true feelings and emotions. When playing HuXiao yangqin, the musical temperament and emotions are captured through

melodic ups and downs and rhythmic changes. The performer carefully handles each tone and each expression mark, triggering emotional fluctuations within the also, grasping the tune of the tune to convey the emotional experience, and this to express true feelings and emotions.

6.3.3 Appreciators develop aesthetic perceptions through musical works

Yangqin music is the art of hearing and the art of dynamic time, transmitting to the appreciator a wider space of association in the changing movement of the notes, the emotions and ideas that are coincidentally developed through the music, as a way of establishing a distinct musical image. HuXiao yangqin permeates the creativity of yangqin art through performance practice, while reserving for the appreciator the space to imagine and understand yangqin art, allowing the appreciator to be rooted in the musical work, to establish an aesthetic conception of the yangqin musical work, and on this basis to explore and give new meaning to yangqin art. In the process of establishing an aesthetic concept, the musical work performed by HuXiao yangqin takes on the important role of stimulating the imagination and creativity of the appreciator, a process that belongs to the high level of artistic wisdom and creative artistic activity. When listening to the music, the appreciator will have an overall perception of the musical art of the work, the musical image from nothing to something, from simple to complex, each step forward promotes the formation of the aesthetic concept.

6.4 Summary

The expression of yangqin music is rooted in traditional Chinese music culture, reflecting Chinese national emotions and humanism, and the aesthetic sensibility of music culture. the emergence of the HuXiao yangqin has contributed to the prosperity of yangqin works, not only improving the performance skills of the yangqin, but also adding to the difficulty of composing yangqin music works, making them diverse and benign, and, for the audience, promoting the development of aesthetic concepts. Contemporary yangqin not only reflects the characteristics of traditional music culture, but also reflects the efforts of composers to seek a different path from traditional compositions in the creation of yangqin works, inspired by the spirit of exploration of the times. With innovative ideas that break through traditional concepts, composers have achieved diversification and individualization of compositional styles.

Chapter VII

Conclusion, Discussion and Suggestion

In this study It has three objectives which are to describe the origin of Chinese yangqin, to analyze the evolution process of yangqin in China and to on the development trend of yangqin in China from the perspective of contemporary music, Using the method of visiting and consulting literature, the results of this study can be summarized as follows:

1. Conclusion
2. Discussion
3. Suggestion

7.1 Conclusion

1. The origin of yangqin and the path of its introduction into China. By consulting the relevant data of music history and yangqin development in various periods, combined with the humanities, geography, trade and other data at that time, it is found that although various hypotheses have their own basis, they still lack more sufficient and unrelated facts and materials to prove. Therefore, there is no conclusive evidence about the origin and route of yangqin into China to support a clear conclusion.

2. After yangqin was introduced into China, its shape, material, phonemic characteristics and stringing tools were injected with Chinese musical cultural elements, and the different methods of using musical instruments were continuously transformed according to different periods. This is not only the labor wisdom of the Chinese people, but also reflects the productivity production level of China at that time, and expresses the thoughts and behaviors of the Chinese people. At the same time, yangqin, a foreign musical instrument, has been used as a accompaniment instrument in many local music genres from folk music in opera and folk art accompaniment, and then has been widely and deeply combined with Chinese folk music, which has been constantly transformed in the hundreds of years of use history. Especially in the respective development of the four schools of Chinese yangqin, it reflects that Chinese yangqin not only has common performance techniques and forms, but also has

independent and different forms of expression with era characteristics, local characteristics, regional characteristics and national characteristics.

3. Through the research on the development of contemporary Yangqin in Chinese music culture, researchers can see that innovation and integration are the whole process of the development of Chinese yangqin, and the active adaptation process of Chinese ideas from acceptance to identification and then to innovation. The reason why yangqin's development can fully adapt to Chinese music culture is mainly manifested in the Chinese people's psychological acceptance and recognition of foreign instruments, the active attitude of accepting foreign things, bringing them into their own cultural system, and the innovation on the basis of the original culture, resulting in the re-creation of traditional culture.

7.2 Discussion

As one of the research topics of anthropology, cultural change has a long history in the academic history. From the earliest classical evolutionary school to the relativistic school, various theories and schools in anthropology have explored the mysteries of human cultural changes at different levels, angles and degrees. The change of culture is accompanied by the whole process of human development. Culture is not solid, it is always a dynamic process of forward development. When two or more different cultural groups meet, cultural exchanges and changes occur imperceptibly among them. Generally speaking, "cultural change refers to all changes in cultural content and form, function and structure, as well as any cultural matters or cultural characteristics, due to internal development or external stimulation". In the process of integrating into Chinese music culture, yangqin and its music have been inherited from generation to generation in certain regions or specific groups, and in the process of inheritance, they have gradually been used and recognized by people. As the carrier of yangqin and its music, people play an important role in the inheritance and dissemination of yangqin in music culture. They have made great contributions to yangqin's performance techniques, repertoire creation, theoretical research, teaching and cultivation, and become the mainstay of China's yangqin music. They are the forerunners and founders of the diversity of yangqin's music styles in the world.

To sum up, the development process of yangqin in Chinese music culture is a process of change, a process of Chinese people's active transformation and creation. By constructing this process, this dissertation strengthens the complexity and diversity of music art and its occurrence and change. In the era of globalization, we need to establish our own cultural self-confidence and cultural consciousness. The values constructed with Chinese elements have the cultural power to influence and guide the world forward. Both eastern culture and Western culture become human culture together, creating a beautiful realm of peace and harmony of human culture. At present, economic and cultural exchanges between China and the West are increasingly frequent, and culture and art are constantly integrated in exchanges and collisions. At the same time, they are also facing impacts and challenges. In such an external environment, the urgent need to inherit and carry forward national art has become a powerful driving force for the development of Chinese yangqin art. In the face of such development needs and the era with innovation as the theme, China yangqin must comply with the development of the times and rely on the power of innovation to continue to move forward, so as to stand on the stage of world folk music.

7.3 Suggestion

1. To study the differences in appearance, tone system and playing techniques between the Chinese and Thai yangqin.
2. Analyze the musical characteristics of the yangqin in folk music, especially the influence of regional folk music on yangqin music.
3. Analysis of the development of yangqin performance forms, especially works in different performance forms.

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BIOGRAPHY

NAME	Cui Yan
DATE OF BIRTH	1985.08
PLACE OF BIRTH	Heilongjiang Province
ADDRESS	Heilongjiang Province
POSITION	Teachers
PLACE OF WORK	Mudanjiang Normal College
EDUCATION	2013-2016 Mudanjiang Normal College (Master) 2019-2023 (Ph.D.) Music and Dance, Maharakham University, Thailand

