

Tianqin: Evolutionary Perspectives on the Culture of Chinese Folk Musical Instruments in Playing Techniques and Cultural Change

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Abstract

The Tianqin, often a plucked zither or lute, holds significant cultural and musical heritage in China. The objective of this study is to explore the evolutionary perspectives on the culture of a Chinese folk musical instrument by examining its playing techniques and cultural changes. Conducted in Longzhou County, Guangxi Zhuang Autonomous Region, China, this study involved ethnographic fieldwork, including participant observation and interviews with key informants such as Tianqin musicians and craftsmen. Data analysis was performed using thematic analysis, revealing that the Tianqin has transitioned from a ritualistic instrument to a symbol of cultural heritage and mass entertainment. The findings highlight the instrument's adaptability through innovations in playing techniques and materials, supported by governmental initiatives promoting Tianqin culture. This research underscores the importance of preserving and promoting traditional musical instruments in contemporary society. The study's insights contribute to a broader understanding of cultural adaptation and innovation in ethnomusicology.

Keywords: Tianqin, Chinese folk music, cultural heritage, playing techniques, ethnomusicology.

The Tianqin, a traditional Chinese folk musical instrument, holds significance in China's cultural and musical heritage. Often referred to as a plucked zither or lute, the Tianqin is renowned for its rich, resonant sound produced by a rectangular soundboard with multiple strings stretched over bridges (Deng, 2020; Bannan, 2022; Yun et al., 2022; Bing et al., 2024; Shu, 2024). Historically used in various social and ritual contexts, the Tianqin has evolved through centuries, reflecting the dynamic interplay between cultural traditions and musical innovations (Howard, 2016; Chan, 2020). This instrument is a testament to the ingenuity of

Chinese musical craftsmanship and a symbol of cultural continuity and adaptation. Understanding the evolution of the Tianqin offers valuable insights into the broader cultural and musical transformations within Chinese society (Tucker, 2016; Xingchen et al., 2021; Guangguo et al., 2024; Zhao et al., 2024).

Despite its historical and cultural importance, there is a notable gap in comprehensive studies that examine the evolutionary development of the Tianqin. In isolation, previous research has often focused on the instrument's technical aspects or cultural significance. However, to fully appreciate Tianqin's role in Chinese folk

music, it is crucial to explore how its playing techniques and cultural contexts have co-evolved (Widman, 2019; Chen, 2022). This research aims to bridge this gap by providing an integrated analysis of the Tianqin's evolution, considering its technical adaptations and the sociocultural factors influencing its development. The primary research question guiding this study is: How have the playing techniques and cultural contexts of the Tianqin evolved, and what does this reveal about the broader processes of cultural change in Chinese folk music? (Bohlman, 1988; Trehub et al., 2015; Yi et al., 2023).

This research aims to explore the evolutionary perspectives on the culture of a Chinese folk musical instrument by examining its playing techniques and cultural changes. By tracing the historical evolution of the Tianqin, this study aims to identify key innovations in its construction and performance practices. Additionally, the research seeks to understand how these technical changes are intertwined with shifts in the cultural and social contexts in which the Tianqin is played (Nettl & Bohlman, 1991; Thrasher, 2008; Zou et al., 2022; Ma & Chen, 2024). This involves analyzing historical records, conducting interviews with contemporary musicians and artisans, and examining the role of the Tianqin in various cultural practices and rituals. Through this comprehensive approach, the study will provide a nuanced understanding of the Tianqin's place in the continuum of Chinese folk music (Dai, 2002; Jones, 2003; Trehub, 2020; Bannan, 2022).

The significance of this research lies in its potential to contribute to the broader understanding of how human nature and cultural dynamics shape the development of folk musical traditions (Levitin, 2008; Schippers, 2009; Rice, 2013). By examining the Tianqin's evolution, this study not only sheds light on the specific history of this instrument but also offers insights into the general processes of cultural adaptation and innovation in traditional music. The findings of this research will have implications for

ethnomusicology, cultural anthropology, and the study of intangible cultural heritage. Moreover, by highlighting the cultural and musical value of the Tianqin, the study aims to support efforts to preserve and promote traditional Chinese musical instruments in contemporary society (Wallin, 1991; Rice, 2013; Wang et al., 2023; Chang et al., 2024; Fan & Chuangprakhon, 2024; Wu & Chuangprakhon, 2024; Zhao & Sornyai, 2024). Ultimately, this research underscores the importance of integrating technical and cultural perspectives to appreciate the richness and diversity of folk musical traditions fully.

Materials and methods

The Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) framework (Sin et al., 2022; Basenach et al., 2023) was utilized to guide the systematic review process of this study, ensuring transparency, rigor, and replicability in examining the evolutionary perspectives on the culture of the Tianqin. The objective was to explore the playing techniques and cultural changes associated with this Chinese folk musical instrument.

2.1. Data Sources and Search Strategy

A comprehensive search was conducted across multiple databases, including JSTOR, Google Scholar, ProQuest, and the China National Knowledge Infrastructure (CNKI). The search was performed using keywords such as "Tianqin," "Chinese folk musical instrument," "playing techniques," "cultural change," "evolutionary perspectives," and "ethnomusicology." The search was limited to publications in English and Chinese from the inception of each database to December 2023. Table 1 outlines the inclusion and exclusion criteria for selecting studies for this systematic review.

Table 1. Inclusion and Exclusion Criteria

Criteria Type	Criteria
Inclusion Criteria	<ol style="list-style-type: none">1. Focused on the Tianqin as a Chinese folk musical instrument.2. Discussed the playing techniques of the Tianqin.3. Examined the cultural contexts and changes related to the Tianqin.4. Peer-reviewed articles, books, or theses.
Exclusion Criteria	<ol style="list-style-type: none">1. Focused on other Chinese musical instruments without discussing the Tianqin.2. Did not provide sufficient detail on the playing techniques or cultural aspects of the Tianqin.3. Not available in English or Chinese.4. Duplicates of previously included studies.

2.2. Study Selection

The initial search yielded 527 articles. After removing duplicates, 432 articles remained. Two independent reviewers screened the titles and abstracts of these articles to assess their relevance to the research objective. This screening process resulted in the exclusion of 312 articles. The full texts of the remaining 120 articles were then assessed for eligibility based on the inclusion and exclusion criteria. Disagreements between the reviewers were resolved through discussion and consensus, with a third reviewer consulted if necessary. Finally, 56 studies were included in the systematic review. The PRISMA flow diagram visually represents the study selection process, as shown in Figure 1.

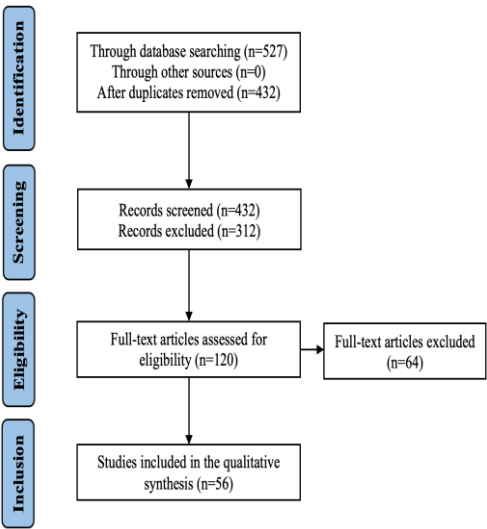


Figure 1. PRISMA flow diagram

By following the PRISMA guidelines, this study ensures a systematic, transparent, and replicable approach to exploring the evolutionary perspectives on the culture of the Tianqin, focusing on its playing techniques and cultural changes. This methodology provides a robust framework for understanding the instrument's historical continuity and adaptation, offering valuable insights into the broader processes of cultural change in Chinese folk music.

2.3. Quality Assessment

The quality of the included studies was assessed using a modified version of the Critical Appraisal Skills Programme (CASP) checklist for qualitative research. This assessment considered factors such as the clarity of the research aims, the appropriateness of the methodology, the rigor of data collection and analysis, and the validity of the findings. Based on these criteria, studies were rated high, medium, or low quality. Only high and medium-quality studies were included in the final synthesis to ensure the conclusions' reliability.

2.4. Ethnographic Fieldwork

In addition to the systematic review, ethnographic fieldwork was conducted in Longzhou County, Guangxi Zhuang Autonomous Region, China. This involved participant observation, interviews with key informants (including Tianqin musicians, craftsmen, and cultural experts), and the collection of audiovisual materials documenting the playing techniques and cultural practices associated with the Tianqin. The fieldwork aimed to complement the findings from the literature review with firsthand insights into the contemporary practice and cultural significance of the Tianqin.

2.5. Data Analysis

Qualitative data from the ethnographic fieldwork and the systematic review were analyzed using thematic analysis. This involved coding the data to identify recurring themes and patterns related to the playing techniques and cultural contexts of the Tianqin. The themes were then categorized and interpreted in light of the research objective, providing a holistic understanding of the evolutionary perspectives on the Tianqin.

Results

The Tianqin, a traditional Chinese folk musical instrument, has a rich history that spans centuries, deeply rooted in the ethnic and folk cultural heritage of Longzhou County in Guangxi Zhuang Autonomous Region. Originally known for its role in religious rituals, the Tianqin has evolved into a prominent cultural symbol and a medium for mass entertainment. This research aims to explore the evolutionary perspectives on the culture of the Tianqin by examining its intricate playing techniques and the significant cultural changes it has undergone. Through a comprehensive analysis of the historical background, playing techniques, and cultural transformations, this study seeks to provide a deeper understanding of the Tianqin's

role in preserving and promoting Chinese folk music traditions.

3.1 Historical Background of the Tianqin

The Tianqin, a traditional Chinese folk musical instrument, has a rich history that connects with the cultural and social fabric of the Guangxi Zhuang Autonomous Region, particularly Longzhou County. The instrument's name, "Dingding," comes from its distinctive sound. Its origins are deeply rooted in myth and legend, reflecting its revered status among local ethnic groups. The Tianqin was a crucial element in religious rituals and ceremonies, serving as a medium for communication with deities. Legends vary among ethnic groups in China and Vietnam, with some claiming a young couple crafted the first Tianqin from natural materials after hearing a captivating sound from a pond, while others recount a tribal leader crafted a Tianqin to invoke rain during a severe drought, as shown in Figure 2.



Figure 2. Qin Huabei, key informant of Tianqin
Source: Xinyang Chen, from fieldwork in August 2023

Over the centuries, the Tianqin has undergone significant transformations in its physical structure and materials. Early versions were simple and rudimentary, consisting of a head, stem, strings, and barrel, crafted from easily available materials like wood and bamboo. Modern versions, however, blend traditional craftsmanship with contemporary enhancements, including components like the

head, shaft, stem, barrel, horse, and strings. The materials used have also evolved, with craftsmen using high-quality woods like Nanmu, Huanghuali, and Redwood, enhancing the instrument's aesthetic appeal and acoustic qualities, making it a more refined and versatile instrument.

3.1.1.1. Wood: The selection of wood is a crucial aspect of Tianqin craftsmanship. Local forests in the Zhuang ethnic area provide a rich source of mature trees such as Huanghuali, red sandalwood, red rosewood, and Wutong wood. These woods are chosen for their durability, texture, and acoustic properties. For instance, Huanghuali is prized for its beautiful texture and rich sound, while Wutong wood is preferred for crafting the soundboard due to its excellent resonance, as shown in Table 2.

Table 2. The selection of wood

Selection	Criteria
Source	Local forests in Zhuang ethnic area, including mature trees like Huanghuali, red sandalwood, red rosewood, and Wutong wood.
Type	Huanghuali, Red Sandalwood, Red Rosewood, Wutong wood.
Texture	Straight, even, flawless textures preferred for aesthetic appeal and sound purity.
Hardness	Harder woods are favored for durability and sound quality.
Other	Scent and color of the wood are also considered for optimal crafting.

3.1.1.2. Gourd: The gourd forms the body of the Tianqin and is selected for its shape and maturity. Mature gourds with deep yellow skin and a smooth surface are preferred as they enhance the instrument's resonance and sound quality. The gourds undergo specific treatments such as washing, drying, and varnishing to ensure their durability and aesthetic appeal.

3.1.1.3. Strings: The strings of the Tianqin are another critical component. Traditionally made of silk, modern Tianqin strings are often crafted from nylon or steel for enhanced durability and sound quality. The choice of string material depends on the desired tonal qualities, volume, and playing style, as shown in Table 3.

Table 3. The string type

Type	Characteristics
Nylon	Good toughness and elasticity, produces a softer sound quality.
Steel	High elasticity and toughness, produces a brighter sound.
Silk	Soft and beautiful, suitable for playing classical music.

3.1.1.4. Other Materials: Additional materials such as paint, screws, and small components like connecting wires and washers play vital roles in the instrument's construction. Paints are selected for their protective qualities and aesthetic enhancement, while screws ensure the structural stability of the Tianqin, as shown in Table 4.

Table 4. The other materials

Material	Purpose
Paint	Protects the body and enhances aesthetics.
Screws	Connects and secures various parts for structural stability.
Small Components	Connect wires, washers, springs, etc., essential for the instrument's performance.

The Tianqin, a traditional Chinese musical instrument, has evolved over time from religious rituals to a symbol of cultural heritage and pride. It has become a central feature in performances, celebrations, and educational contexts. The Longzhou County Government has been instrumental in preserving and promoting

Tianqin culture, supporting initiatives like establishing performance groups, integrating Tianqin education in schools, and participating in cultural exchanges. These efforts ensure the Tianqin remains a vibrant tradition, adapting to modern contexts while retaining its historical and cultural essence. The historical background of the Tianqin reflects broader cultural changes and its enduring significance in Chinese folk culture.

3.2. Playing Techniques of Tianqin

The playing techniques of the Tianqin are diverse and require significant skill and precision, reflecting the instrument's deep cultural roots and evolving practices. These techniques encompass various aspects of performance posture and specific methods for string manipulation, fingering, and hand coordination, highlighting the intricate artistry of Tianqin's performance.

According to interviews with key informant Professor Lü Tingzhong, performers can adopt a sitting or standing posture when playing the Tianqin. In a sitting position, the neck of the Tianqin is placed diagonally across the chest, with the sound box resting on the right leg and the head tilted at a 45° angle to the upper left. This posture allows for stability and ease of finger movement across the strings. The performer's left-hand holds and presses the strings while the right-hand uses the thumb, middle finger, ring finger, or a pick to play the instrument, as shown in Figure 3.



Figure 3. Sitting posture of Tianqin
Source: Xinyang Chen, from fieldwork in August 2023

In a standing posture, the shoulder strap is tied to the waist, allowing the neck of the Tianqin to slant across the chest, with the head tilted upward to the left. This posture provides greater mobility and is often used in performances where visual presentation is as important as the music. The left-hand remains responsible for pressing the strings, while the right-hand plucks or strums the strings, ensuring a balanced and dynamic performance, as shown in Figure 4.



Figure 4. Standing posture of Tianqin
Source: Xinyang Chen, from fieldwork in August 2023

Key informant Wei Haiyang detailed various string, fingering, left-hand, and right-hand techniques essential for the Tianqin, each contributing to the instrument's unique sound and expressive capabilities. The playing techniques of the Tianqin are crucial in producing its distinctive sound and expressiveness. These techniques encompass a range of methods, each contributing to the instrument's musical capabilities. Key among these techniques are sliding, tremor, and plucking, which are fundamental in enhancing Tianqin's musical narrative and emotional depth. The following table details these essential string techniques, as shown in Table 5.

Table 5. String techniques

Technique	Description
Sliding	Sliding involves smoothly transitioning between pitches by gliding the fingers along the strings. This technique creates a continuous and flowing sound that enhances the musical narrative, requiring precise control for pitch accuracy.
Tremor	Tremor, or vibrato, adds vibrancy and emotion to the music. By rapidly vibrating the strings with slight finger movements, performers can create subtle fluctuations in pitch, enriching the sound with deeper emotional nuances.
Plucking	Plucking the strings with either fingers or a pick produces clear, bright tones. This technique is essential for articulating the melody and rhythm distinctly, making the music lively and engaging.

Fingering techniques are essential to the expressive and harmonic capabilities of the Tianqin. These techniques allow performers to create rich, layered sounds that enhance the musical experience. Key fingering techniques include double tone, chord, and arpeggio, each contributing uniquely to the depth and complexity of the music. The following table details these fundamental fingering techniques, as shown in Table 6.

Table 6. Fingering techniques

Technique	Description
Double Tone	The double tone technique involves pressing two strings simultaneously to produce two pitches at once. This enriches the harmonic texture and adds depth to the music, making it sound fuller and more complex.
Chord	Chord playing requires pressing multiple strings to produce several pitches simultaneously. This

	technique is used to create harmonious chords that support the melody and add a rich, layered sound to the performance.
Arpeggio	Arpeggio involves sequentially pressing and releasing multiple strings to create smooth, flowing scales or broken chords. This technique enhances the fluidity of the music and adds a graceful, melodic line.

Left-hand techniques are crucial for creating the desired pitches, transitions, and expressive effects on the Tianqin. These techniques allow for dynamic control and intricate musical expressions. The following table outlines key left-hand techniques, providing details on their execution and contribution to the overall sound, as shown in Table 7.

Table 7. Left-hand techniques

Technique	Description
Chord Pressing	Chord pressing is fundamental for producing clear pitches. The performer uses the left hand to press the strings accurately, ensuring the correct notes are played. This technique requires precision and strength to maintain pitch accuracy.
Sliding String	Sliding the left hand along the strings changes the pitch and creates special sound effects. This technique is often used for playing continuous melodies or transitioning between notes smoothly.
Trembling String	The trembling string technique involves rapidly vibrating the strings with the left hand to create a tremolo effect. This adds expressiveness to the music, enhancing the emotional intensity and dynamic range.

Right-hand techniques are vital for articulating the melody, adding rhythmic elements, and enhancing the overall

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expressiveness of Tianqin performances. These techniques involve precisely using the right hand's fingers or a pick to produce various sounds and effects. The following table outlines key right-hand techniques, providing details on their execution and contribution to the music, as shown in Table 8.

Table 8. Right-hand techniques

Technique	Description
Plucking	Plucking with the right hand produces clear and distinct tones. This technique is essential for playing the melody and adding rhythmic clarity. The right hand's fingers or a pick are used to pluck the strings with precision.
Striking	Striking the strings or the body of the Tianqin adds rhythmic elements and special sound effects. This technique can create a percussive effect, adding to the overall musical texture.
Pulling Strings	Pulling the strings with the right hand creates variations in pitch and enhances emotional depth. This technique involves gently pulling the strings to change their tension, producing a dynamic and expressive sound.

In summary, the playing techniques of the Tianqin, encompassing performance posture, string manipulation, fingering, and hand coordination, are integral to its distinctive sound and expressive range. Mastery of these techniques reflects the instrument's deep cultural roots and the evolving practices that continue to shape its role in Chinese folk music.

3.3. Cultural Change of Tianqin

The cultural context and significance of the Tianqin have undergone considerable transformation, reflecting broader social changes and the instrument's adaptability. This section details the historical background and current situation of the Longzhou Tianqin, illustrating its evolution and cultural impact.

3.3.1 History of Longzhou Tianqin Playing and Singing: The Tianqin, originally known as "Dingding," emerged as a key instrument in religious rituals and gradually transitioned into a popular form of entertainment. Initially, it was an integral part of sacrificial ceremonies and religious activities among the Zhuang people in the southwest of Guangxi and the border areas between China and Vietnam. The instrument's name and its legends reflect its revered status and mythical origins. For instance, legends tell of the Tianqin being bestowed upon the Zhuang people by deities, highlighting its divine connection and cultural importance.

Over time, the appearance and materials used in crafting the Tianqin have evolved. Traditional materials such as wood, bamboo, and gourd were initially used, but these have been supplemented with more durable and aesthetically pleasing elements like Nanmu, Huanghuali, and Redwood. These modern materials enhance the instrument's visual appeal and improve its acoustic performance. Introducing these materials signifies a shift towards preserving the instrument's heritage while adapting to contemporary aesthetic and functional standards.

3.3.2 Current Situation of Longzhou Tianqin Playing and Singing: In recent years, the Longzhou County Government has played a crucial role in promoting the protection and development of Tianqin culture. The Longzhou Tianqin Performance Art has gained significant recognition, participating in major national and international performances and earning numerous accolades. This heightened visibility has helped cement the Tianqin's status as a cultural heritage and pride symbol.

Promoting Tianqin culture has included establishing dedicated performance teams and integrating Tianqin education into school curricula. For instance, performance groups like the "Tianqin Women's Playing and Singing Group" have become ambassadors of this traditional art form, showcasing the instrument in various cultural festivals and competitions.

These groups preserve traditional techniques and adapt performances to contemporary contexts, making the Tianqin relevant to modern audiences.

Moreover, the rise of performance teams and the inclusion of Tianqin training in educational institutions ensure this cultural practice's continued relevance and vitality. By fostering a deeper understanding and appreciation of the Tianqin among younger generations, these initiatives help maintain the instrument's legacy. Cultural exchange activities organized by the government and local communities further enhance the instrument's prominence, promoting cross-cultural understanding and appreciation.

In summary, the Tianqin's playing techniques and cultural significance have evolved, reflecting broader social and cultural changes. This research provides valuable insights into the dynamic interplay between traditional folk music and modern cultural practices. It highlights the importance of preserving and adapting cultural heritage in a rapidly changing world, ensuring that traditional art forms like the Tianqin thrive and resonate with future generations.

Discussion

Analyzing Tianqin's playing techniques highlights significant innovations that have enhanced its musical expressiveness and versatility. Developing sophisticated techniques such as sliding, tremor, and plucking has allowed performers to create various sounds and emotional nuances (Howard, 2016). These techniques require precise control and coordination, reflecting the high level of craftsmanship and artistry involved in Tianqin's performance (Widman, 2019). The evolution of these techniques aligns with Nettle and Bohlman's (1991) theoretical perspective on the continuous refinement of musical instruments to meet the expressive needs of musicians.

Additionally, the adoption of different postures (sitting and standing) for playing the

Tianqin underscores its adaptability in various performance contexts. This adaptability is consistent with Bannan's (2022) findings on the importance of ergonomic considerations in the evolution of musical performance practices. The ability to perform in both postures allows the Tianqin to be used in diverse settings, from intimate gatherings to large public performances, enhancing its cultural relevance and appeal. The cultural significance of the Tianqin has evolved alongside its technical developments. Historically, the Tianqin was integral to religious rituals and ceremonies, serving as a medium for communication with deities (Chan, 2020). This ritualistic function underscores the instrument's deep-rooted cultural and spiritual significance, preserved through centuries despite changing social contexts.

The transformation of the Tianqin from a ritualistic instrument to a symbol of cultural heritage and mass entertainment reflects broader sociocultural changes in Chinese society. The modern enhancements in the materials used for crafting the Tianqin, such as the transition from simple wood and bamboo to high-quality woods like Nanmu and Huanghuali, signify a shift towards preserving traditional craftsmanship while adapting to contemporary aesthetic and functional standards (Deng, 2020). This evolution mirrors Schippers' (2009) argument that cultural heritage must adapt to contemporary contexts to remain relevant and vibrant.

The role of the Longzhou County Government in promoting Tianqin culture through initiatives like performance groups and educational programs further illustrates the instrument's cultural resilience. These efforts align with Rice's (2013) assertion that institutional support is crucial for the preservation and promotion of intangible cultural heritage. By fostering a deeper understanding and appreciation of the Tianqin among younger generations, these initiatives ensure the continuity and vitality of this cultural practice.

The findings of this study are consistent with theoretical principles of cultural adaptation and

innovation. The continuous refinement of the Tianqin's playing techniques and materials demonstrates the instrument's adaptability to changing cultural and social contexts (Nettl & Bohlman, 1991; Thrasher, 2008). This adaptability is a hallmark of successful cultural traditions, allowing them to remain relevant and resonant across generations (Levitin, 2008). Furthermore, the Tianqin's evolution underscores the importance of integrating technical and cultural perspectives in studying folk musical traditions. By examining both the technical adaptations and the sociocultural contexts of the Tianqin, this research provides a holistic understanding of its role in Chinese folk music. This approach aligns with Wallin's (1991) and Trehub et al.'s (2015) emphasis on the interplay between biological, cultural, and social factors in the evolution of musical practices.

The implications of this research extend beyond the specific case of the Tianqin to broader discussions on the preservation and promotion of traditional musical instruments. By highlighting the dynamic interplay between technical innovations and cultural transformations, this study underscores the importance of adaptability in maintaining the vitality of cultural heritage. These findings can inform efforts to preserve other traditional musical instruments facing similar cultural change and modernization challenges. Future research could further explore the impact of contemporary technological advancements on the Tianqin and other traditional instruments. Additionally, comparative studies between the Tianqin and other Chinese folk instruments could provide deeper insights into their evolutionary trajectories' unique and shared aspects.

Conclusion

The study examines the evolution of the Tianqin, a traditional Chinese folk musical instrument, by examining its playing techniques and cultural changes. It reveals that the Tianqin has undergone significant technical and cultural transformations, reflecting cultural adaptation and innovation in Chinese folk music. The instrument's increasing musical expressiveness and versatility, including sophisticated techniques like sliding, tremor, and plucking, showcase the high level of craftsmanship and artistry involved in its performance. The instrument's adaptability to various contexts enhances its cultural relevance and appeal.

Culturally, the Tianqin has transitioned from a ritualistic instrument for religious ceremonies to a cultural heritage and mass entertainment symbol. Modernizing materials and construction techniques have preserved traditional craftsmanship while meeting contemporary aesthetic and functional standards. The Longzhou County Government's role in promoting Tianqin culture through educational programs and performance groups is crucial for its continued relevance. The findings align with theoretical, cultural adaptation, and innovation principles, emphasizing integrating technical and cultural perspectives in studying folk musical traditions. The study underscores the importance of preserving and promoting traditional musical instruments like the Tianqin in contemporary society, ensuring their continued survival for future generations.

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