



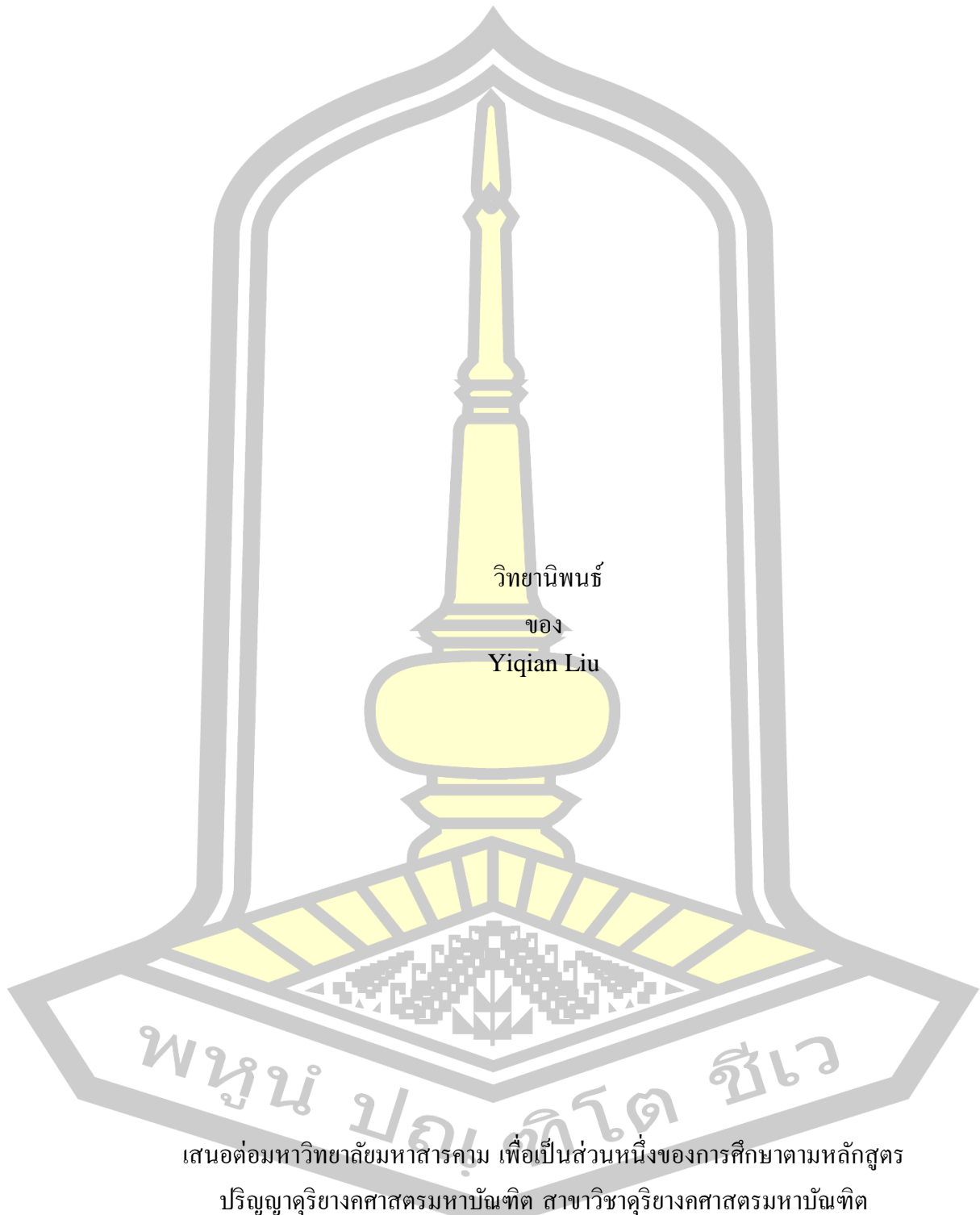
Duxianqin: The Single-String Playing Techniques and Transmission by Su Haizhen

Yiqian Liu

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Master of Music in Music  
March 2024

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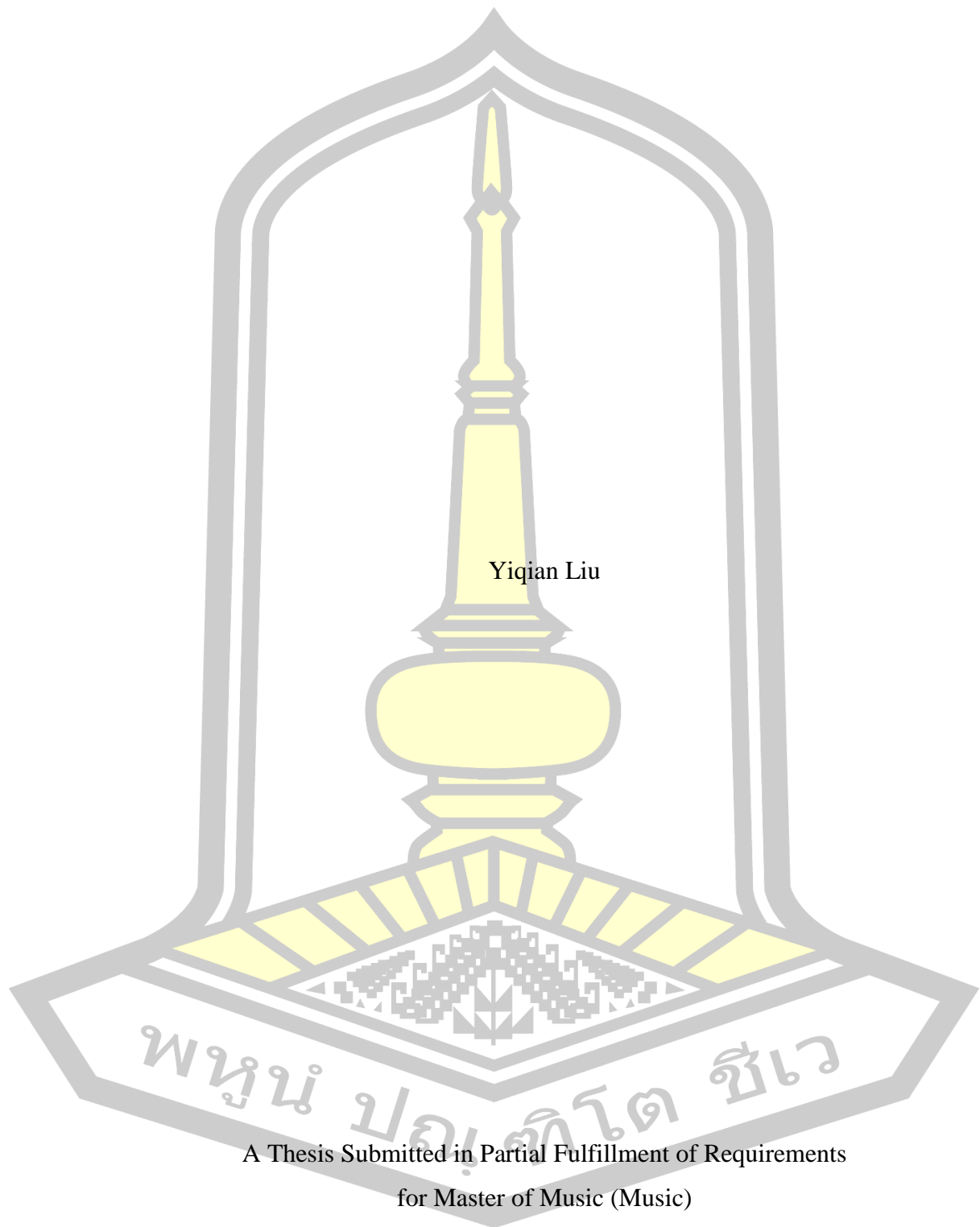
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March 2024

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### ABSTRACT

This research focuses on the Duxianqin's single-string playing techniques and transmission by Su Haizhen. The study employed a qualitative research method involving interviews and observations. The results of the study are as follows:

The single-string playing technique "Duxianqin" by Su Haizhen details her exceptional skills across various Duxianqin playing techniques such as Pai Gan, Peng Gan, La Gan, Wan Yao, Ya Gan, Pai Tan, and Chan Yao. It draws from detailed analyses of her performances in compositions like "Bi Hai Yin Sha," "Hai Zhen," and others. The meticulous documentation of each technique's application within her compositions provides a deep understanding of her distinct musical style and the essential skills for mastering the Duxianqin.

Su Haizhen's transmission of the Duxianqin showcases her educational methods and dedication to traditional teaching methods, which she adjusts to the requirements of both individual and group teaching situations. Su Haizhen has greatly enhanced the scope of Duxianqin education by founding the Duxianqin Art Training Base. In her presentation, Su Haizhen introduces her novel pedagogical approaches that prioritize preserving and progressing the Duxianqin legacy in modern society, considering factors such as gender, age, and individual capabilities.

Keyword : Duxianqin, Single-String Playing Techniques, Transmission, Su Haizhen

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I also extend my appreciation to the esteemed Dr. Thanaporn Bhengsri, Asst. Prof. Dr. Pittayawat Pantasri, and Asst. Prof. Dr. Narongruch Woramitmaitree has graciously offered invaluable insights and suggestions to enhance my paper. Their contributions have been instrumental in shaping the quality of my work.

Throughout the interview process, I had the privilege of engaging with scholars, artists, and administrators who generously shared their knowledge and expertise on the inheritance and performance techniques of the solo instrument. Their contributions enriched my research and added depth to my findings.

My heartfelt thanks go to the teachers and friends who have provided unwavering support and assistance throughout my master's journey.

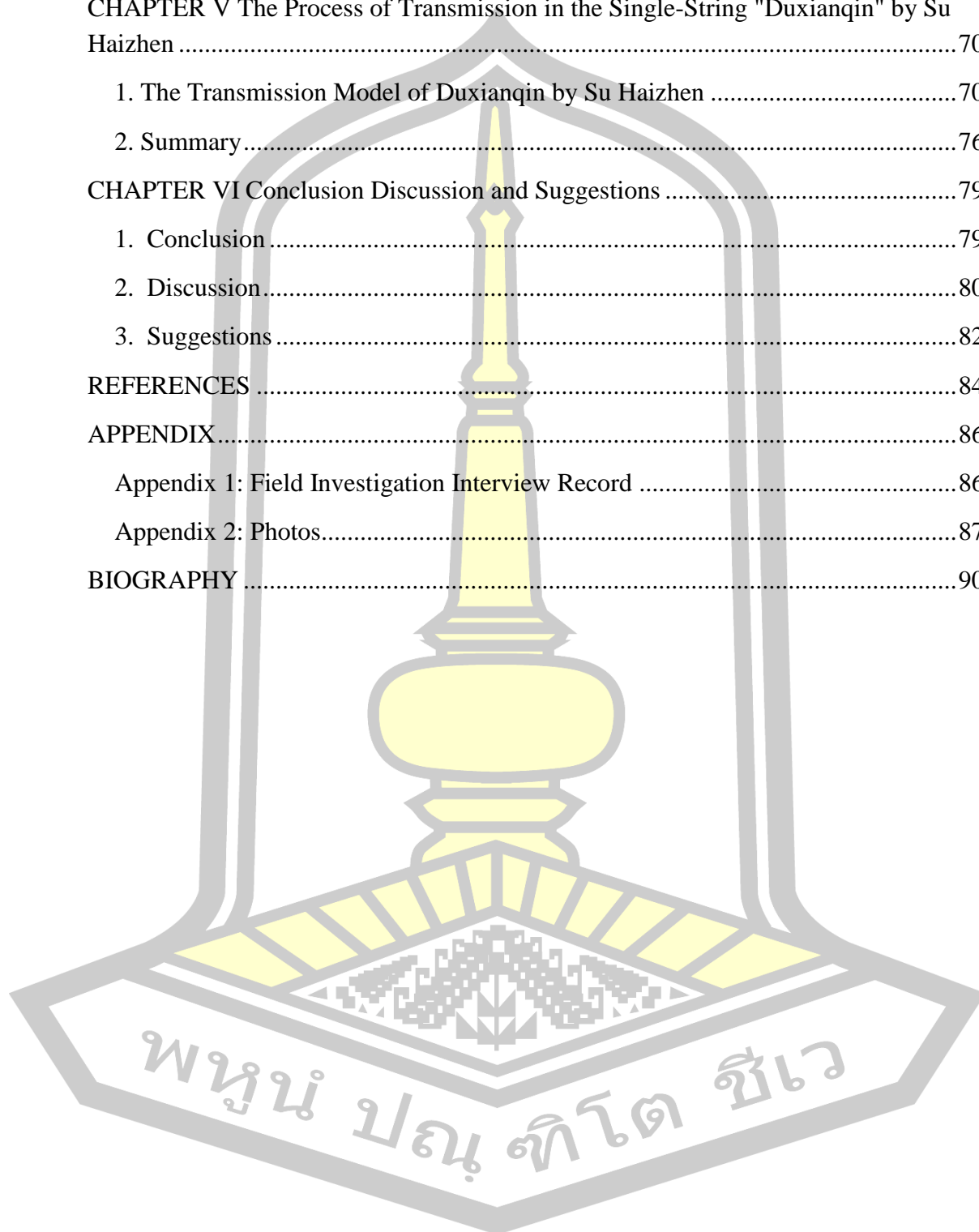
Last but certainly not least, I sincerely thank my family for their unwavering support. I consider myself immensely fortunate to have had their unwavering presence by my side throughout this endeavor.

Yiqian Liu

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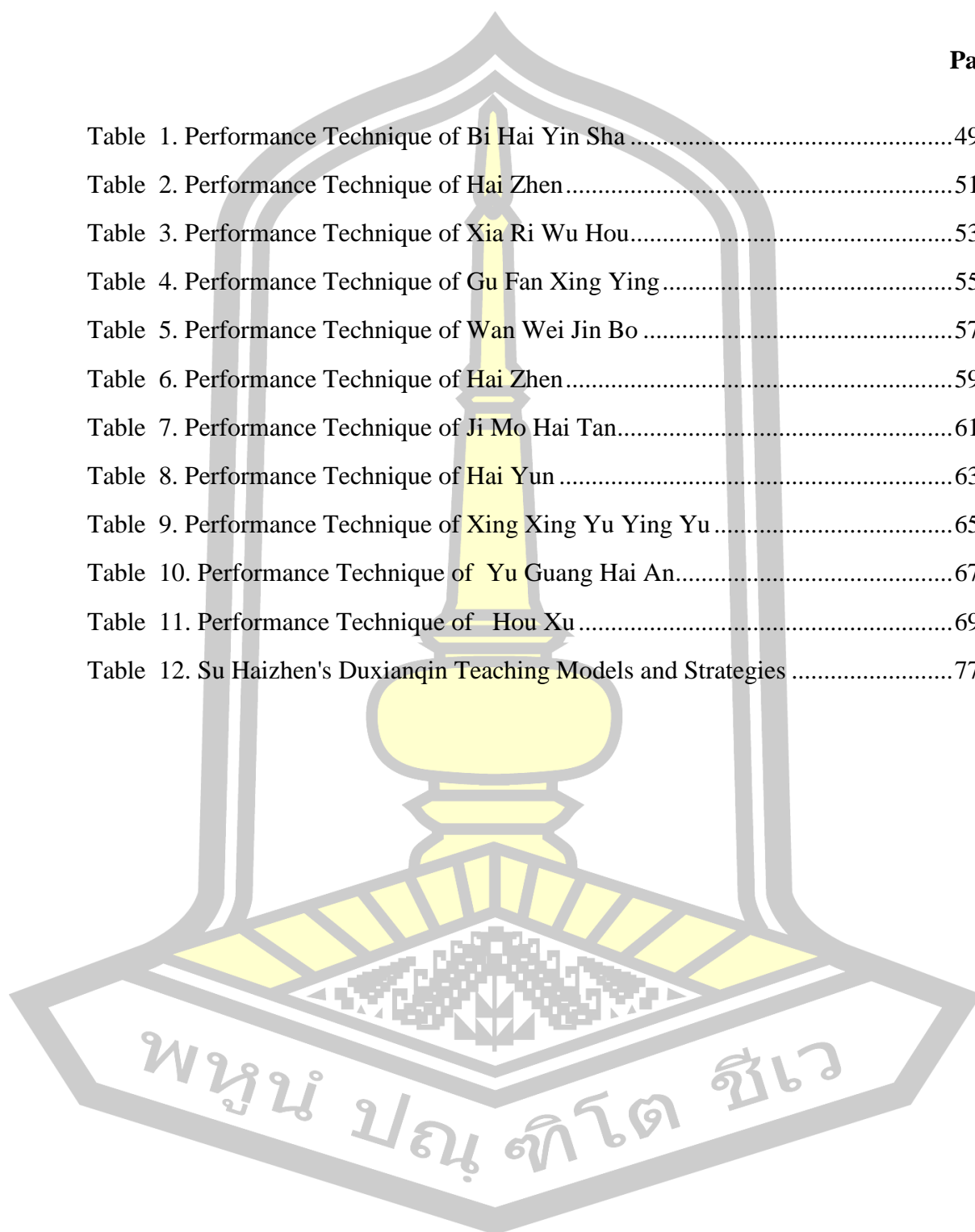
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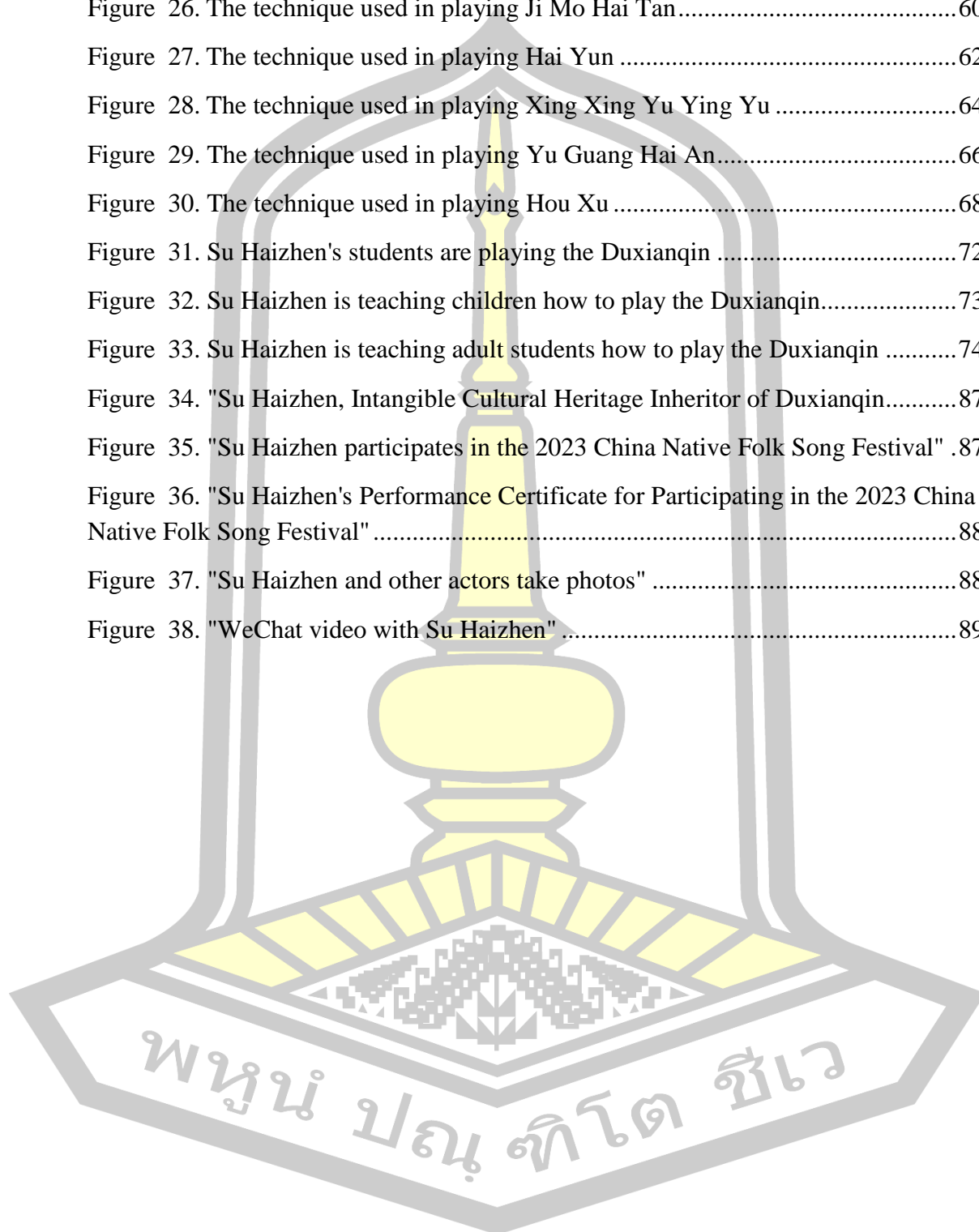
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# CHAPTER I

## Introduction

### 1. Research Background

The Duxianqin is one of the most representative musical instruments in the Southeast Asian music and cultural circle in Guangxi. It is passed down on the three islands of Wei, Wutou, and Shanxin, inhabited by the Jing ethnic group in Fangchenggang City, Guangxi. At present, the improvement and development of the Jing ethnic Duxianqin has become a systematic project closely linked to instrument research, instrument improvement, repertoire creation, and various inheritance channels. This article introduces the evolution and improvement of the form of the Duxianqin, in order to reveal its positive interaction with each other (Zhihao Huang, 2008).

Su Haizhen is a grassroots ethnic minority cadre bathed in the sunshine of the Party and also a regional-level inheritor of the national intangible cultural heritage project of the Beijing Duxianqin Art. She was a member of the 14th National Committee of the Chinese People's Political Consultative Conference and the director of the Dongxing Jingzu Museum. Over the years, she has won honors such as the third prize in the National Ethnic Minority Quyi Competition, the bronze award in the Performance and Singing Group of the CCTV Western Folk Song Competition, and the National Excellent Award in the 14th Youth Singer TV Competition. She has published and released China's first Duxianqin album "The Phantom of Sea Charm" (Chunnan Wang, 2023).

Su Haizhen's father is Su Weiguang, and her mother is Ruan Chengzhen. Su Haizhen was influenced by a good family atmosphere from a young age and was admitted to Guangxi Art School to study vocational school, majoring in solo instrument. After graduation, I worked as a soloist at the Qinzhou City Song and Dance Troupe (formerly known as the Qinzhou Beibu Gulf Song and Dance Troupe). Since 1990, he has won numerous awards in music competitions nationwide and participated in various cultural performances domestically and internationally. Have successively studied under teachers such as Wang Neng and Wei Jingyu and received

guidance from renowned Chinese soloist authority Teacher He Shao to teach my skills; Later, he went to Hanoi, Vietnam, at his own expense to pay homage to a renowned teacher. He studied under the renowned soloist Huang Xiu from the Hanoi National Song and Dance Troupe and the senior soloist Qingxin from the Hanoi Conservatory of Music. Su Haizhen played an indispensable role in promoting the Jing ethnic solo instrument. Her first album, "The Phantom of the Sea," was themed around the sea scenery and was China's first solo instrument album. At first glance, this album sounds ethereal and boundless; Exquisite and natural, with well-organized melodies, the beautiful melody brings viewers into the wonderful charm of sunshine, moonlit nights, and beaches. In addition to promoting the solo qin, Su Haizhen is also committed to imparting the skills of the solo qin and exploring the original ecological folk songs of the Jing ethnic group. In April 2010, the "Jing ethnic group Ha Mei group" composed of Su Haizhen, Li Chunling, Zhao Xia, and others reached the final of the 14th CCTV Youth Song Competition team competition. Su Haizhen is collecting and organizing traditional Jingzu songs, preparing to release another pure Jingzu-style solo qin playing and singing CD. She has done much work in inheriting the culture of the Jing ethnic group, spreading the playing sound of the Duxianqin and Jing ethnic songs widely, allowing people all over the country and even the world to have the opportunity to appreciate Jing ethnic music (Kunpeng Chen, 2012).

Su Haizhen has always been committed to protecting, inheriting, and promoting traditional culture of the Jing ethnic group. She continuously improves and innovates the Duxianqin and its performance forms, actively promotes intangible cultural heritage in schools and communities, trains over 6700 students from various ethnic groups across the country, and cultivates a team of inheritors of the old, middle, young, and young Duxianqin. Su Haizhen often goes to various parts of the country for cultural exchanges and contributes to promoting ethnic unity and progress. In addition, she has also been invited to exchange performances in countries such as Japan, South Korea, and Vietnam, actively promoting the excellent culture of the Chinese nation. Su Haizhen has always been thinking about how to inherit better and develop the traditional music of the Jing ethnic group. In her research, she found that few books and professional textbooks study Jing ethnic music, and the level of inheritors at all levels is uneven. There is a serious shortage of professional talents,

which to some extent affects the inheritance and innovation of Jing ethnic solo qin art. She believes this requires more attention from society and relevant departments, and corresponding policies should be introduced to address it (Zhang Jing, 2023).

Based on the above reasons, the researcher wants to study the Duxianqin instrument and analyze various musical instruments, performance techniques, music analysis, etc. through Su Haizhen's field investigation, literature review, and organization. At the same time, due to the development of the local economy and changes in people's concepts since the 21st century, the researcher believes that it is necessary to record, analyze, and research the Duxianqin instrument, performance skills, and music of Su Haizhen from Dongxing City, Guangxi. Researchers hope this research can help everyone interested in the Duxianqin in Dongxing City, Guangxi Province, understand that more people will realize its artistic value, social value, and the spread of the Duxianqin in the future.

## **2. Research Objectives**

- 2.1 To analyze the single-string playing technique "Duxianqin" by Su Haizhen
- 2.2 To study the process of transmission in the single-string "Duxianqin" by Su Haizhen

## **3. Research Questions**

- 3.1 How is the single-string playing technique of "Duxianqin" by Su Haizhen?
- 3.2 How is the transmission process in the single-string "Duxianqin" by Su Haizhen?

## **4. Research Benefit**

- 4.1 We can know the single-string playing technique of "Duxianqin" by Su Haizhen.
- 4.2 We can know the transmission process in the single-string "Duxianqin" by Su Haizhen.

## 5. Definition of Terms

5.1 Duxianqin refers to the musical instrument played by the Jing ethnic in Dongxing City. It is an ancient folk instrument of the Jing ethnic, used to strike or pluck strings to play.

5.2 The playing technique of a single-stringed Duxianqin is divided into two parts: the right hand mainly plays "Fan Yin," and the left-hand uses the fingertips of the left hand to touch Yao Gan and performs the following techniques: "Pai Gan," "Peng Gan," "Ya Gan," and "La Gan." Su Haizhen's performance skills are "Pai Tan," "Yao Gan," "Wan Yao," "Shang Huiyin," "Xia Hui Yin," "Chan Yin," "Lun Zhi," "Lv Gan," "Bo Yin," and "Xuan Yin."

5.3 Transmission refers to Su Haizhen's use of "one-on-one teaching" and "collective teaching" in teaching. Children go to adults to learn the piano, and Su Haizhen teaches using basic skills and his playing skills. Each skill is learned for a month, and adults master it faster than children.

5.4 Su Haizhen refers to the background and works from the past to the present. The inheritance of the solo instrument is passed down through oral teaching, with primary and secondary school students and adults. These techniques have all been used in eleven Duxianqin songs, Pai Gan(dabber), Peng Gan(Collision rod), Yao Gan(rocker), La Gan(bar), Pai Tan(Clapping bullets), Ya Gan(lever), Wan Yao(To twist and sway), Shang Huiyin(Upper echo), Xia Hui Yin(Hypoechoic), Chan Yin(Vibrato), Lun Zhi(Tremolo), Lv Gan(Stroking rod), Bo Yin(mordent) and Xuan Yin(Circumflex sound).

## 6. Conceptual Framework

This research uses Mrs. Su Haizhen's playing skills as the research object. The data is mainly obtained through four research methods: literature, fieldwork, interviews, and Music analysis.

Duxianqin: The single-string playing techniques and transmission by Su Haizhen

### Objectives

1. To analyze single-string playing technique "Duxianqin" by Su Haizhen
2. To study the process of transmission in the single-string "Duxianqin" by Su Haizhen

### Research Methods

1. Literature research
2. Fieldwork
3. Interview
4. Music Analysis

### Research Theories:

1. Traditional Chinese Music Theory
2. Musicological theory
3. Ethnomusicology theory
4. Anthropological theory

Research result follow up research objectives.





## **CHAPTER II**

### **Literature Review**

In this chapter about Duxianqin in Fangchenggang City, Guangxi Zhuang Autonomous Region, the researchers consulted the literature to obtain the most comprehensive information in this article. View various documents based on the following topics:

1. General Knowledge of Duxianqin in Dongxing City, Guangxi
2. Playing Skills of the Single-Stringed Duxianqin
3. The Works and Background of Su Haizhen
4. Social and Cultural Aspects of Dongxing City, Guangxi
5. The Theory Used in Research
6. Documents and Related Research

#### **1. General Knowledge of Duxianqin in Dongxing City, Guangxi**

Dongxing City in the Guangxi Zhuang Autonomous Region is located at the mouth of the Beilun River on the China-Vietnam border. It is the starting point of the zero-kilometer coastline of mainland China. The Jing ethnic group, which lives on the three islands of Dongxing Wei, Shanxin, and Wutou, is the only maritime ethnic group in China. As an ancient national musical instrument in China, it has a unique southern charm and national characteristics. Its timbre is beautiful and soft, and the sound of the Duxianqin blends with the singing. It is sought after and loved by the Jing ethnic at all stages. The art of Duxianqin mainly includes the art of playing and making skills. It is closely related to the spiritual and material life of the Jing ethnic and belongs to the Jing culture. Important chapter. The Xianqin is loved by the Jing ethnic because "one string can play hundreds of sounds." Whether it is festival celebrations, flowers and moonlight, or daily leisure, people play the Duxianqin and sing Jing folk songs to express their feelings (Zhengrong He, 2010).

The Duxianqin of the Jing nationality plays a stringed instrument and has many names. The first one is called the Duxianqin, the single string. The single-stringed qin is called "đ à à n b u" in Beijing dialect. "đ à n" means Duxianqin, and

"bu à" means gourd, which is an instrument used in early China. Play solo to expand resonance. The monochord is a pan instrument with a weak and soft original sound. Improved with modern technology, the monochord has a soft and melodious tone and is often used for solos and accompaniments. National folk songs (Yuan et al., 2009).

1.1 The evolution of Duxianqin The Duxianqin is popular in the mountainous areas of Fang Chenggang City, Guangxi Zhuang Autonomous Region, where the Jing ethnic groups live, such as Shanxin, Qianwei, and Wutou. Duxianqin. It is an ancient folk bamboo musical instrument used by the Jing ethnic group. Bamboo is abundant in southern China; pipe-shaped instruments were made of thick bamboo in ancient times. Picking up bamboo skin as a string (commonly known as bamboo string), it is used to strike or pluck, and thus continuously develop stringed instruments. As early as 8 AD. In the Tang Dynasty of the 20th century, there were records of bamboo Duxianqin in China. In the "New Book of Tang," it is said: "The Duxianqin is made of mottled bamboo, without any decorations, carve the wood as the head of Hui (a type of venomous snake mentioned in ancient books), with a string without a cross, tied to the top with a string The ancient Duxianqin. It is made of multiple sides of a bamboo tube (three feet long and about four inches in diameter), with the opening facing downwards and longitudinally on the surface of the tube Pick up a thin and long bamboo skin with continuous ends as string 1. In neighboring Vietnam, there is a relatively unified view in the academic community that blind artists inherited the modern single-stringed instrument, and its performance was in the form of the style called "Blind Song." By the 1950s and 1960s, the popular Duxianqin among the people of the three islands of Keishima was still in a relatively primitive state, made of bamboo swing rods, The strings are made of silk, and half of the gourd shell is used as a resonance device. Subsequently, with the efforts of musicians, a preliminary understanding began to emerge. Improvement: The emergence of wooden Duxianqin, with strings made of steel wire or iron wire, ox horn rockers replacing bamboo rockers, and the use of electroacoustic devices Increased the volume. At this point, the Duxianqin has formed its shape, which is what it is currently seeing (Yue Sheng, 1999).

## 1.2 Duxianqin's Unique Performance Techniques

The Duxianqin was once a court instrument, but its lack of loud sound greatly affected the stage performance and became popular among the people, mainly in Vietnam and a few areas of Guangxi in China. It was not until the late 20th century that the single-stringed instrument gradually entered the public eye, and it was first brought to life by Jing ethnic musician Su Shanhui entered the stage. However, there has not been a complete and scientific system for studying basic performance methods (solo performance) (Quan Huang,1998).

#### 1.2.1 Performance posture:

The performance posture of the solo Qin can be divided into three types: flat-legged sitting, cross-legged, and standing. These different performance postures have their advantages, and each performer can decide which performance to use based on their preferences and musical needs or create convenient and suitable postures separately. Regardless of the posture, it must be natural, generous, beautiful, and appropriate. Below, we will briefly explain several common playing postures.

##### (1) Flat-legged sitting posture

This is the most commonly used posture for solo performance, as it is dignified, elegant, and natural. The specific operation method is to lay the solo Duxianqin flat on the Duxianqin frame, with a height of about 60-70 cm (basically the same as the height of the performer's lower abdomen when sitting); The performance is about 25-30 centimeters away from the body of the Duxianqin, and the player sits on the left third of the body with flat legs (with the left hand naturally lifted and held parallel to the rocker).

##### (2) Cross-legged pose

This posture is natural and casual, not limited to any particular style, and does not require a Duxianqin stand, making it more natural and effortless. The downside is that sitting for a long time can lead to fatigue. The operation method is to sit down, cross your feet, and place the end of the single-string Duxianqin with a joystick on your left leg (to facilitate holding the joystick with your left hand). The other end of the Duxianqin requires relaxation, and the sitting posture should be straight and smooth.

##### (3) Standing upright

Standing performance is an external expression that pursues a more dynamic rhythm. The performer is in a relaxed and natural state and is in an arbitrary performance posture. It can make corresponding movements according to the rhythm of music and can communicate with performers, dancers, and others through physical movements, making it easy and comfortable. The operation method places the single-stringed instrument on the Duxianqin frame, with a height of about 80-100 centimeters, mainly determined by the performer's height. Generally, the instrument body should be level with the performer's navel, or the performer should lift their left hand and place it on the lower part of the rocker, which is straight with their hand. In short, the performer should play comfortably, naturally, and conveniently. Currently, there is no dedicated stand-up performance stand for single-stringed instruments, and most of them are replaced by electronic fork-type lifting brackets.

#### 1.2.2 Performance methods:

The solo instrument is an instrument that is almost entirely played in overtones, so its performance differs significantly from other instruments. When playing, the performer lightly touches a certain equal point on the string with the flesh of one side of their right little finger (i.e. cutting the string), and at the same time holds a bamboo piece in their right hand to pick up the string (traditional playing method, now more commonly played with their right-hand food and armor). At the same time as playing the string, the little finger quickly leaves the string, emitting overtones of the cut part of the string and fundamental vibrations of the entire length. This composite sound system has beautiful overtones, soft overtones, high volume, and relatively weak fundamental notes. The Duxianqin usually uses overtones produced by cutting the strings at the second, third, fourth, fifth, sixth, and eighth equinoxes. These six notes obtained only by playing the strings with the right hand are natural overtones. If the solo instrument is only played with these six natural overtones, it is far from meeting the performance needs, and there must be more overtones to form a perfect piece of music. The solo instrument can easily solve this problem with its unique joystick. The performer can use their left hand to push and pull the joystick to change the tension of the strings and increase or decrease the height of the pronunciation. When the joystick is pulled outward, the string's tension and pronunciation increase; When the joystick is pushed inward, the strings relax, and

the pronunciation decreases. So, we can obtain the new overtones after the strings are raised or lowered, calling it an 'artificial overtone'(Lu et al., 1984) (As shown in Figure 1).

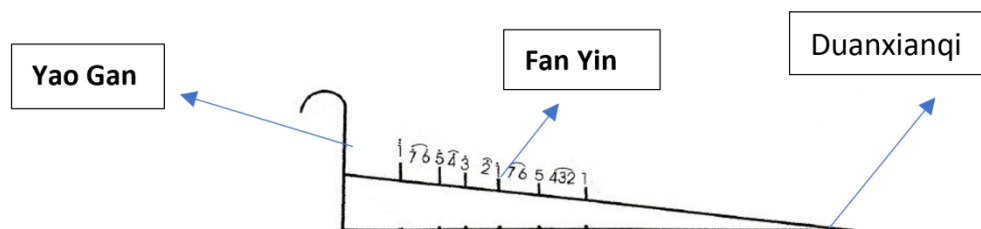


Figure 1. Components of Duxianqin

Source : Kunpeng Chen (2024)

This is a single-stringed instrument. Fan Yin on the board is a note played with a right-hand paddle, Yao Gan on the left hand supports the note's pitch, and the numbers on top represent the height of the note.

### 1.2.3 execution :

Overtone performance is a major feature of a single-stringed instrument, and playing technique plays an important role in performing colorful movements. The solo instrument's role also reflects its unique musical style. Here are some basic playing techniques for a solo instrument.

(1) 'Touching the Pole': such as 'Shangxuetang' (0=1 by Kunpeng Chen), a single Yiyin, written in Chinese. After popping out 'Sol,' the left hand will naturally grip the rod in a half-clenched fist style, with the index finger slightly open, and at the same time, make two quick and powerful strokes on the inside of the thumb. When touching the joystick, the movements should be crisp and agile, and the sound should be elastic. For example, "High Mountains and Flowing Water" (0=5 Biography of the Jing ethnic Group. This is a notation method for general instruments to record the polyphonic sound, similar to the single polyphonic sound and performed immediately after the "Re" is popped out. After hitting the stick and releasing 'Mi,' the left hand quickly left to return to the original tone, which requires great attention to the timing

distribution. Additionally, there is a situation where. Any combination of the first eight to last sixteen structures, octaves as natural overtones, followed by an upward second degree and a return to natural overtones, such as. In "Shangxue Tang," most effects are formed by shortening the first sixteenth note using the above stroke technique. Make the music more bouncing and livelier. This is also a characteristic of the solo instrument's learning performance (Kunpeng Chen, 2004).

(2) Pai Gan playing Bang: a unique dual homophonic solo instrument performance.

For example, in "Going to School" (by Kunpeng Chen), Gently grip the lever with the left little thumb and ring finger, open the index finger, and after the native sound "Sol" pops up, gently tap the joystick with the index finger without leaving the lever, gently apply downward to create a slight smooth tone effect. When the tone changes to the lower second degree "# Fa," leave the left hand. The stick returns to its original sound and ends. This method produces two homophonic effects by playing one beat at a time. When playing the racket, be careful to exert force on the left index finger. It should be light and clean, not muddy or watery, and the sound should be smooth and full. The use of the clapping technique provides rapid performance on a string. these sounds are. Natural overtones, without the help of the left hand, can be completed by simply playing the string with the right hand, but with such a dense continuous sixteenth note, Playing is quite difficult, even if it can be played hard, the sound will still be dry and dull. The racket made up for this flaw, each group is homophonic, playing one beat at a time, and the music is layered and elastic. Nowadays, some Duxianqin compositions are extensively used in the allegro section. The clapping stick performance method greatly enriches the expressive power of the Duxianqin instrument, with lively and moving music. For example, "Heart String" (Ya Gan g Yi Danqu), Homesickness Song, I Love Beijing Island (Wang Nengqu), Fragrant jackfruit (Kunpeng Chen ,2004).

( 3) Beating: involves simultaneously tapping the rod and playing the string. The left-hand method is similar to the clapping stick, while the right-hand should pay attention to the left hand when playing the string. With the cooperation of the hands, the strings of the left hand will slightly loosen when tapping the rod, and the cutting point of the right hand will also slightly shift accordingly. Be good at



grasping this change with your right hand to accurately produce a loud voice. In the phrase, the left index finger is crisp and sharp when wiping the rod, creating a smooth and powerful sound effect. It is more granular than the racket, often at the end of a phrase (Kunpeng Chen, 2004).

(4) Play and shake: playing the string and joystick simultaneously. There are two ways to handle it, one is to use the same method as shaking with the left hand, in the second interval. The sound produced by this method is relatively strong and has a rich style. The second is to use the joystick on the native sound, when using this method, it should be noted that the left hand should not exert too much force on the joystick, and the amplitude of the tremor should be such that no large second intervals can be heard. The tremolo sounds are subtle, fresh, and natural, with little fluctuation. The method of playing is determined by the needs of the music and the way it is performed, and there are no fixed requirements (Helu Yang, 1987).

(5) Boeing is often used at the end of a piece of music. After clarifying the ending sound, Boeing slowly shook, his left hand trembling. The shaking is similar, but the amplitude and frequency decrease. The voice was ethereal and long, gradually fading away. Pay attention to the natural relaxation of the left hand as you shake it. Stick inertia and play with peace of mind (Kunpeng Chen, 2004).

(6) Overtone is a decorative technique with a strong ethnic style, which is commonly used in the performance of Vietnamese Duxianqin instruments. Mostly used for decorating natural overtones. For example, "High Mountains and Flowing Water" (0=5 played by Pei Yongdong and Ya Gan g Xiu). After popping up the original sound "Sol", referring to the technique of touching the rod mentioned earlier, touch the "La" sound with your thumb. The effect is effective when you use your index finger to quickly tap the stick (as detailed in the method below) to obtain the "Fa" sound and then return to the original sound again. The result is. Due to the needs of the work, the use of pan shaking is also limited to large second-degree artificial overtones on natural overtones, such as: (Vietnamese piece 0=5, title and author unknown), and then pop up the original sound "Mi" through the lever, quickly release the left hand and instantly complete the roll decoration on the natural overtone (as described above), which is slightly faster. This method is different, and there is a special charm in Vietnamese music. The original meaning and decorative notes can be

processed within the specified time limit according to the performer's wishes when playing the instrument. The relationship between the length of a sound. The style of the Duxianqin instrument can be better reflected in the scattered lines (Kunpeng Chen, 2004).

(7) Similar to the roll effect, there are also up echoes such as: and down echoes such as:

The performance method is also basically similar (Kunpeng Chen, 2004).

(8) The joystick notes mentioned earlier are mostly techniques for natural overtones, while some artificial overtones are also commonly used, especially for the upper and lower second degrees. What is more, it's called pulling and pushing. Pull and shake (), such as pressing the lever with the left hand after the native sound "Sol" pops up pull the technique up two degrees, then release the hand to return to the original tone, and repeat the movements with the resilience of the joystick. The effect is: The sound produced by this method is soft and lingering. Pay attention when playing, the intervals are wavy, and the performer needs to follow the expression of the music To control the frequency of the 'joystick.' Pushing and shaking () is widely used in Duxianqin performances, such as: "Fragrant jackfruit" (0=6 songs by Kunpeng Chen), Although the notation mark is shaking, in essence. It is a push-and-shake technique, and according to playing experience, this method is generally used for the lower second note in natural overtones. Push the joystick to after the position of the "Sol" sound, repeat the soft chanting technique with the "Sol" as the center, and the swing frequency is generally faster and wider. The degree should not be too large, and the effect is: There is also a use of a "joystick", which is used after a long note, when the duration of the note is about to be full, the left hand quickly swings the joystick (pull shake or push to shake), and then quickly move on to the next note, creating a backtracking effect. The sound system produced by this method has a great charm at present, there is no clear and unified performance symbol in the performance and teaching of Duxianqin instruments in China, so the technical symbols used above all of them are based on the "Tutorial to the Duxianqin" edited by Kunpeng Chen (China Federation of Literary and Art Circles Press, 2004 (8), 1st edition). In addition, some techniques are currently less commonly used in China, to give two examples (Kunpeng Chen, 2004).



(9) Real sound performance, that is, without the need to cut the strings, the strings can be played directly. Holding a bamboo piece and plucking the strings outward can be performed with a left-hand joystick the range of the voice is around an octave, with the bass being the main focus. Its tone is thick, explosive, and often used interchangeably with overtones for strong expression and a strong emotional contrast. Adding a touch of masculinity to the soft tone of the Duxianqin instrument. This technique is featured in the famous Vietnamese song 'Qì ê t ô i g i i Ầ'. Ph ó ng "(" Liberation of Hometown "Derun song) is widely used, and emotions are passionate and surging( Kunpeng Chen ,2004).

(10) Bi-directional performance, referred to as "2 chi ề u" in Vietnamese, usually consists of two notes when playing a sixteenth note, The first tone plucks the string, and the second tone plucks the string, completing it in an instant with one pluck, one inside and one outside, clean and neat. Duxianqin in Vietnam The song is extensively used. Bidirectional performance can also be derived from finger shaking, which involves quick and uninterrupted plucking of strings, just like in guzheng performance. Shake your fingers. These greatly enrich the expressive ability of the Duxianqin instrument. However, this cannot be practiced overnight; training takes a long time (Kunpeng Chen,2004).

#### 1.2.4 Introduction to the Appearance of Duxianqin

A Duxianqin with an ancient form and a relatively simple structure is composed of a body (resonance box), a string axis, a rocker, a resonance tube, strings, and a pick Consisting of rods and other components. Due to the different materials used, bamboo and wood are divided into two types. Bamboo Duxianqin: The body of the Duxianqin is made of a thick bamboo tube, with a length of 100 centimeters and a diameter of 12 centimeters to 16 centimeters. The tube is erected on the ground and cut along the bamboo pattern by 2/5. The remaining half of the bamboo tube can be used as the Duxiaqin body. Remove the bamboo joint, face down, and drill a small hole for threading a string 10 centimeters from the right end of the Duxianqin surface. On the inner side stands a bamboo qin horse, and a wooden string shaft is placed at the bottom of the Duxianqin. Drill a through hole with a diameter of 0.5 centimeters at the left end of the Duxianqin surface 4 centimeters, and insert a bamboo rocker. The upper end of the rocker is curved to the left in an arched shape, and the lower end

passes through a resonance tube made of a horizontally placed small gourd. The left end of the string is tied to the rocker through a resonator, with the string about 6 centimeters away from the instrument's surface. The right end passes through the string hole and winds around the string axis at the bottom of the instrument. Playing with bamboo sticks. Since the 1960s, there have been reforms to the bamboo Duxianqin, including adding a base plate and a front and rear frame plate, making it a resonance box. The surface of the qin is marked with overtone positions like that of a guqin. Some also add wooden fingerboards on the surface of the qin, with 16 grades embedded on the fingerboards, which can make the strings emit more solid notes and quickly play overtones, enriching the playing skills of the Duxianqin (As shown in Figure 2-3) (Kunpeng Chen,2004).



Figure 2. Bamboo Duxianqin

Source: Qingbing Wei (2023)



Figure 3. Wooden Duxianqin

Source: Qingbing Wei (2023)

### 1.2.5 Appearance introduction of Duxianqin

#### Wooden Duxianqin:

The body of the Duxianqin is glued together with a panel, base plate, and frame. The appearance is an irregular rectangular box shape, with the wide end of the face being the head and the narrow end being the tail. The total length of the resonance box is 105 centimeters, with a head width of 12 centimeters a height of 8 centimeters, a tail width of 8 centimeters, and a height of 6.5 centimeters. The panel is made of tung wood with a thickness of about 0.3 centimeters, and the bottom plate is made of pine wood with a thickness of about 0.6 centimeters. The frame plate is made of hardwood, such as mahogany or rosewood, with a thickness of about 1 centimeter. The panel's surface is slightly arched, and there is a square gap left at the beginning of the bottom plate, which is not only a sound outlet but also convenient for installing the strings. The string shaft adopts a wooden conical shaft or a metal gear shaft, which is horizontally placed in the inner cavity of the Duxianqin head and fixed between two frame plates, with the rotating handle protruding outside the frame plate. Rockers are generally made of bamboo, and some are made of ox horns or ivory. The length of the joystick is about 30 centimeters, and the upper part of the joystick is curved in a bow shape. Therefore, some people also call it a "string bow." The lower part of the joystick is pierced with a resonance tube, which is a small gourd with a cross-section in the shape of a horn. It can play a sound resonance role and serve as a decorative object. The lower end of the joystick is directly inserted in the center of the tail of the Duxianqin. The strings are made of steel wire or nylon wrapped around steel wire, with the right end pressing against the horse, passing through the string hole on the surface, and wrapped around the string shaft inside the head. The left end is tied to the lower part of the rocker through the gourd mouth. In Vietnam, the Duxianqin is also known as the gourd Duxianqin because this resonance tube is made from a naturally grown small gourd with the bottom removed. In China, most of them use wood to spin gourds. Picking sticks are often made of bamboo chips, measuring about 15 centimeters in length and 0.5 centimeters in width. They are used to pluck strings at one end, which is slightly thin and sharp. Some also use organic glass, ox horns, or ivory to make picking sticks. (Yue Sheng, 1999).

## 2. Playing Skills of the Single-Stringed Duxianqin

### 2.1 Understanding the Body and Strings of the Duxianqin

Prior to delving into the nuances of playing techniques, it is essential to establish a foundational understanding of the Duxianqin's physical components. The body of a Duxianqin is typically crafted from paulownia wood, featuring a central arch with gentle curves on either side. Strings are secured by a groove extending across the body of the Qin. In modern times, Duxianqin strings are commonly made of nylon or steel wire, necessitating frequent adjustments to string tension to achieve the desired tonal quality (Kunpeng Chen, 2004).

#### 2.1.1 The Correct Posture for Holding the Duxianqin

Mastering the correct posture is paramount in acquiring proficiency in playing a Duxianqin instrument. First, one should sit on a chair of appropriate height while maintaining an upright posture. Position the Duxianqin on your knee, ensuring it remains parallel to your body. Employ your left hand to support the lower portion of the Duxianqin, maintaining moderate pressure to stabilize the instrument. The right hand should naturally rest above the strings, with relaxed and slightly bent fingers to facilitate playing (Kunpeng Chen, 2004).

#### 2.1.2 Correct Fingering Training

Playing a Duxianqin instrument necessitates the conveyance of musical emotions through techniques such as single-finger sliding, breath modulation, and others. Therefore, dedicated finger training assumes significant importance. Commence your journey with straightforward Duxianqin pieces, like "Guangling San," to acquaint yourself with the instrument's tonal range and nuances. Gradually practice fundamental fingering techniques, including string sweeps, kneading, double notes, and staccato notes, common techniques employed in single-stringed Duxianqin performances (Kunpeng Chen, 2004).

#### 2.1.3 Characteristics of Left- and Right-Hand Performance

Playing a single-stringed instrument typically involves a seated position, with the instrument resting horizontally on a table, stand, leg, or other support structures. Right-handed techniques employ a stick to gently touch the outer surface of the palm, generating overtones at intervals such as  $\frac{1}{2}$ ,  $\frac{1}{3}$ ,  $\frac{1}{4}$ ,  $\frac{1}{5}$ ,  $\frac{1}{6}$ , and  $\frac{1}{8}$  of the string length. The left hand grasps the lever, allowing for the adjustment of string

tension through pushing or pulling, thereby modulating the tone height (Kunpeng Chen,2004).

Right-hand techniques encompass playing and plucking, alternating rapidly to achieve a "rolling" effect, amalgamating fundamental notes with overtones. Left-hand techniques encompass string rubbing, pulling, pushing, tugging, pressing, stroking, tapping, tremolo, and sliding (Figure 4).

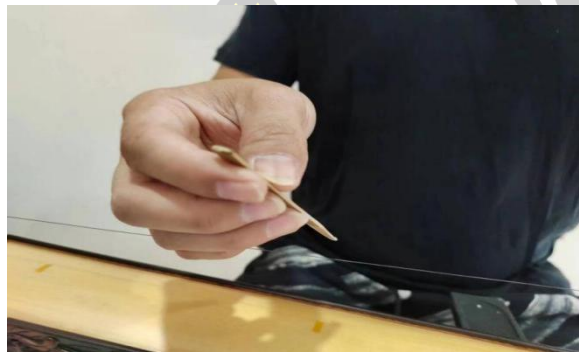


Figure 4. Qingbing Wei Demonstration diagram of right-hand playing Techniques

Source : Yiqian Liu (2024)

#### 2.1.4 The Basic Techniques of Duxianqin

- 1) Peng Gan: Gently grasp the Duxianqin stem with the little finger of the left hand and evenly sway it left and right, simulating a rubbing effect akin to playing an instrument.
- 2) Pai Tan playing: Employ the left hand to hold the Duxianqin rod and pull it outward, elevating string tension.
- 3) Pai Gan playing Tan: Utilize the left hand to hold the Duxianqin rod and push it inward, reducing sound intensity.
- 4) Ya Gan: A combination of pulling and pinching.

The unique allure and captivating artistic charisma of a single-stringed instrument predominantly hinges upon the proficiency of left-hand joystick techniques. The capacity of a single-stringed instrument to evoke a spectrum of emotions and portray a beautiful, wondrous, and ever-evolving musical ambiance with just a single string predominantly relies on the mastery of these left-hand joystick techniques.



### 3. The Works and Background of Su Haizhen

Su Haizhen, Vice Chairman of the 10th Presidium of Guangxi Musicians Association, female, born in July 1973 in Dongxing, Guangxi, is a Duxianqin and Vice Chairman of the 10th Presidium of Guangxi Musicians Association. The director of the Dongxing Jingzu Natural Museum and the inheritor of the intangible culture of the Duxianqin. She has studied under the famous teachers Wang Neng and Wei Jingyu in Guangxi and received guidance from the well-known Duxianqin teacher He Shao in China to teach skills. In 2005, he released the Duxianqin CD album "The Phantom of Sea Charm". In November 2000, he won a gold medal in the Folk Singer Invitation Competition of "Guangxi Song Industry Gathering" at the Nanning International Folk Song Art Festival (As shown in Figure 5).



Figure 5. Su Haizhen attended the Ha Festival in Fangchenggang, Guangxi.

Source: Su Haizhen (2023)

Su Haizhen's life and career. Su Haizhen, a female Duxianqin and Vice Chairman of the 10th Presidium of the Guangxi Musicians Association was born in July 1973 in Dongxing, Guangxi. Her representative works include "The Phantom of Sea Charm" and "Mirage."

#### 3.1 Su Haizhen's Entertainment Experience

Her family's cultural background deeply influenced Su Haizhen's upbringing. Her father, Su Weiguang, was a poet and writer from the Jing ethnic group, dedicated to preserving and promoting their traditional culture. Her mother, Ruan Chengzhen, was a renowned folk singer of the Jing ethnic group, skilled in singing, dancing, and playing the Duxianqin.

Growing up in this culturally rich environment, Su Haizhen developed a strong interest and talent in music from a young age. At the age of 10, she began learning the single-stringed Duxianqin from her mother, and her father encouraged her to excel in this traditional art form.

Despite the apparent simplicity of the single-stringed Qin, Su Haizhen recognized the difficulty in mastering it. Under her parents' guidance and strict requirements, she persevered through rigorous training. Her dedication and early training laid a solid foundation for her future career.

In 1987, Su Haizhen was admitted to Guangxi Art School, where she chose to major in Duxianqin performance to showcase her strengths. After graduation, she continued to hone her skills under the guidance of Teacher Wang Neng at the Qinzhou Song and Dance Troupe. However, she realized she needed a deeper understanding of music and cultural foundations to excel.

In 1994, Su Haizhen boldly decided to study vocal music at the Music Department of Central University for Nationalities and later continued her studies at Guangxi Academy of Arts in 1999. Her pursuit of knowledge under various teachers significantly enhanced her musical abilities, particularly her understanding of music.

Su Haizhen's dedication to mastering the single-stringed Qin led her to Vietnam, where she studied under renowned teachers such as Huang Xiu and Qingxin. Her time in Vietnam allowed her to refine her skills and broaden her musical horizons.

Over the years, Su Haizhen became a well-known "talented woman" in the Jing ethnic group's three islands in Fangchenggang City. She actively participated in performances and competitions across the country, often representing the Jing ethnic group and spreading their culture.

Su Haizhen's most memorable experience was during a cultural exchange event in Taiwan in 2000. Her performance of the single-stringed Qin and the singing of a Taiwanese folk song captivated the audience, demonstrating the universal appeal of her art.

Motivated to preserve and promote the Jing ethnic culture, Su Haizhen released her first Duxianqin performance album, "The Phantom of Sea Charm,"

featuring eleven original music pieces inspired by sea scenery. She also sought to use the internet to share her music with a broader audience.

As her reputation grew, Su Haizhen welcomed students genuinely interested in learning the single-stringed Qin. She believed that by teaching others, she could help spread the traditional culture of the Jing ethnic group.

The deep emotions and rich cultural expressions of the Jing ethnic characterized Su Haizhen's performances. Her music conveyed the sentiments and beauty of the Jing ethnic group to a wider audience.

### 3.2 Character Experience

Significant milestones marked Su Haizhen's educational and professional journey. From September 1980 to July 1987, she attended primary and junior high schools at the Experimental School in Fangcheng District. She then pursued her passion for music by studying at Guangxi Art School from September 1987 to July 1990, majoring in the Duxianqin instrument.

Su Haizhen began her professional career as a Duxianqin at the Qinzhou City Song and Dance Troupe (formerly known as the Qinzhou Beibu Gulf Song and Dance Troupe) from July 1990 to August 1994. Her commitment to her craft led her to further her education at the Music Department of Central University for Nationalities from September 1994 to July 1996, where she majored in vocal music.

Afterward, she worked at the Qinzhou Song and Dance Troupe from August 1996 to April 1998. In her pursuit of knowledge and excellence, Su Haizhen embarked on a self-study undergraduate program at Guangxi Academy of Arts, majoring in vocal music from 1999 to 2001.

Su Haizhen participated in various cultural and artistic events throughout her career, showcasing her talent and dedication. She received accolades and awards, further solidifying her position as a respected artist in the Jing ethnic community.

In February 2023, Su Haizhen was appointed as the Vice Chairman of the 10th Presidium of the Guangxi Musicians Association, reflecting her growing influence in music and culture.

### 3.3 Appointment and Removal of Positions

In November 2016, Su Haizhen was appointed as the "Director of Dongxing Jingzu Museum," a role that allowed her to contribute to preserving and promoting



Jing ethnic culture. On February 3, 2023, during the 11th Congress of the Guangxi Federation of Literary and Art Circles, Su Haizhen was elected as the Vice Chairman of the 10th Presidium of the Guangxi Musicians Association, further recognizing her leadership in music.

### 3.4 Personal Life

Her parents' cultural background deeply influenced Su Haizhen's personal life. Her father, Su Weiguang, was a respected poet and writer of the Jing ethnic group, dedicated to preserving and promoting the traditional culture and art of the Jing ethnic group. He authored several monographs, including "History of Jing Culture" and "Selected Folk Stories of the Jing ethnic group."

Her mother, Ruan Chengzhen, was a renowned folk singer of the Jing ethnic group, adding to the cultural richness of her upbringing.

### 3.5 Album

Su Haizhen released an album titled "Sea Charm Phantom." This album features eleven original music pieces performed on the single-stringed Qin. The music evokes a sense of ethereal beauty and is characterized by well-organized rhythms. The album's theme is inspired by sea scenery, allowing listeners to immerse themselves in the charm of sunshine, moonlit nights, and beaches. In the fast-paced urban life of the IT era, music relieves stress and finds comfort, and this album aims to provide just that. It emphasizes the connection between music and nature, portraying nature as the ultimate source of inspiration for artistic expression. (As shown in Figure 6)



Figure 6. Album Duxianqin by Su Haizhen"

Source : Yiqian Liu (2024)

This article analyzes the instrumental performance of five original pieces of eleven Duxianqin pieces, including "Bi Hai Yin Sha" "Hai Yun" "Hai Zhen" "Wan Wei Jin Bo" "Yue Guang Hai An" "Xia Ri Wu Hou" "Hai Hua Wu Xiu Zhi" "Xing Xing Yu Yin Yu" "Ji Mo Hai Tan" "Gu Fan Xing Ying" "Hou Xu," from Su Haizhen's album "Sea Rhyme Shadow." At first glance, the creative background may sound elusive and boundless; Fine quality, plain and natural, with a well-organized rhythm. This truly reflects that art originates from life and transcends the perfect realm of life. In today's I.T. era, urbanites live at a fast-paced pace, burdened with responsibilities and heavy pressure. In this non-stop pace, music naturally becomes one of the best ways to relieve stress and comfort in life. Music itself is inseparable from nature, and only nature is the best. This album is a natural music work with the theme of sea scenery, using beautiful rhythms to bring us into the wonderful charm of sunshine, moonlit nights, and beaches.

#### **4. Social and Cultural Aspects of Dongxing City, Guangxi**

Dongxing City, a county-level city under the jurisdiction of Guangxi Zhuang Autonomous Region, is managed by Fangchenggang City. It is located at the southwest end of the coastline of the Chinese Mainland, in the south of Guangxi Zhuang Autonomous Region. In the west of Fangchenggang City, between  $107^{\circ} 53' - 108^{\circ} 15' \text{ E}$  and  $21^{\circ} 31' - 21^{\circ} 44' \text{ N}$ . Belonging to the subtropical monsoon climate zone, the climate is mild and humid, with short winters and long summers. The regional area is 590.21 square kilometers, with a coastline of 52 kilometers and a land border of 39.064 kilometers. As of March 2023, Dongxing City has jurisdiction over three towns, 31 administrative villages, and 11 communities in Dongxing, Jiangping, and Malu. The Municipal People's Government is located in Dongxing Town. In 2021, the permanent population of Dongxing City was 218100, including 158900 urban residents. Dongxing City has over 19000 Jingzu people, making it the only settlement of Jingzu people in China (As shown in Figure 7).



Figure 7. The location in China map

Source: <https://chinafolio.com/provinces/guangxi-province> (Accessed September 22, 2023)

#### 4.1 History of Dongxing City, Guangxi

In ancient times, Dongxing City was known as the land of Baiyue. In the 33rd year of Emperor Qin Shi Huang (214 BC), the current city was under the jurisdiction of Xiangjun. In the year 206 BC of the Han Dynasty, the current city was under the jurisdiction of Jiaozhi County in Nanyue. In the sixth year of the Han Yuanding era (111 BC), the current city was under the jurisdiction of Hepu County. During the Three Kingdoms period, the current city was under the jurisdiction of Hepu County in the State of Wu. This continued during the Southern and Northern Dynasties period when the city belonged to the Southern Dynasties. In the first year of Datong in the Southern Liang Dynasty (535 AD), Huangzhou was established in the current city, with Ninghai County under its jurisdiction and Anping, Haiping, and Yushan counties under its jurisdiction. The current city is under the jurisdiction of Anping County, with the county seat located in Dongxing Town. Anping County is the seat of the state, county, and county government. Huangzhou is the highest administrative system in the city, while Anping County is the beginning of the county-level administrative system in the city.

In the third year of the Sui Dynasty's Daye era (607 AD), Anping County was renamed Hai'an County. In the early Tang Dynasty, Hai'an County was renamed

Anhai County, and today the city's territory has been changed accordingly. In the fourth year of Wude (622 AD), Yushan Prefecture was established near present-day Dongxing Town, with jurisdiction over two counties, Anhai and Haiping. The current city is under the jurisdiction of Anhai County.

In the second year of Zhide (757 AD), Anhai County was renamed Ninghai County, and the current city's territory was subsequently changed. In the fifth year of the Kaibao reign of the Song Dynasty (972 AD), the current city was transferred to Anjing County. In the third year of Jingde (1006 AD), the current city was under the jurisdiction of Anyuan County.

In the early Ming Dynasty, Anyuan County was abolished, and Qinzhou established the three capitals of Shiluo, Tielang, and Ruxi in the southwest of the provincial capital. The former capital was located in Jiangping Town, which is now part of the city. In the second year of the Hongwu reign of Emperor Taizu of the Ming Dynasty (1369), some areas of the current city were under the jurisdiction of the Qinzhou Ruxi Inspection Department.

In the 13th year of the Guangxu reign of the Qing Dynasty (1887), the Jiangping Inspection Department was established, with its headquarters located in Jiangping Town, which is now part of the city. In the same year, Fangcheng County was established, and the current city is under the jurisdiction of Fangcheng County. During the period of the Republic of China and the early establishment of the People's Republic of China, the current city was under the jurisdiction of Fangcheng County.

In March 1951, the Communist Party of China's Qinlian District Committee established Dongxing City (county-level) with Dongxing Town as its administrative center, which was abolished in August 1952. On March 26, 1957, part of Fangcheng County was divided into 100000 Shan Tong and Ya Gan Autonomous County, with the county seat located in Dongxing Town, which is now under its jurisdiction.

On May 1, 1958, Shiwanshan Tong and Ya Gan Autonomous County was renamed Dongxing Ethnic Autonomous County, with the county seat unchanged, and the current city boundary was changed accordingly. On December 25, 1978, the current city was under the jurisdiction of Fangcheng Autonomous County for all ethnic groups. On July 31, 1992, the Dongxing Development Zone of Fangcheng Autonomous County was established, covering the two towns of Dongxing and

Jiangping in the current city. The management agency was located in Dongxing Town, which remains under the jurisdiction of Fangcheng County.

On July 17, 1993, the Dongxing Development Zone of Fangcheng Autonomous County was abolished and the Dongxing Economic Development Zone of Fangchenggang City was established, with the jurisdiction and location of the management organization unchanged. On April 29, 1996, Dongxing City was established at the county level, with Dongxing Town as its administrative center. It governs three towns: Dongxing, Jiangping, and Malu, four street committees, and 33 administrative villages. By the end of 2012, Dongxing City had three towns, 10 communities, and 31 administrative villages in Dongxing, Jiangping, and Malu. (Dongxing City, 2022).

#### 4.2 Intangible Cultural Heritage of Dongxing City, Guangxi

##### Jing ethnic festival

In 2006, the Jingzu Ha Festival was selected as one of the first batch of national intangible cultural heritage representative projects. Ha Festival is a festival of the Jing ethnic group, also known as "Singing Ha Festival". "Ha" is a transliteration of Jing language, which means "song". The festival dates of the Jing ethnic group vary in different regions, either on the tenth day of the sixth lunar month, the tenth day of the eighth lunar month, or the fifteenth day of the first lunar month. There are buildings specifically designed for Ha Festival activities in various regions - Ha Ting, and Ha Ting in each village is the center of festival activities.

The Jingzu Ha Festival activities consist of ancestor worship, local drinking, socializing, entertainment, and other activities. The festival lasted for 3 days, staying up all night and singing and dancing non-stop. The people of all ethnic groups around also came to celebrate together. There are three main characters singing Ha, one male singer, known as "Ha Ge", who specializes in playing the Duxianqin and accompaniment. The two female singers are "Ha Mei", one holding two bamboo boards and the other holding a bamboo banger, playing rhythm accompaniment and taking turns singing. The content of the song includes folk legends, philosophical stories, love stories, etc. Girls often dance on stage amidst the sound of gongs and drums, with the most distinctive being the "overhead lantern dance". The dancer wears a porcelain bowl on top of their head, with plates stacked on top. Candles are lit



on the plates, while holding wine glasses in both hands, each containing a candle. When singing and dancing, three candles flicker endlessly. If multiple people dance this dance together, the candlelight will twinkle in their eyes.

There are many folk legends about Hajie, among which a representative one is that in ancient times, a singing immortal came to the three islands of the Jing ethnic group and, under the name of spreading songs, mobilized the masses to resist feudal oppression. Her singing moved many people. In order to commemorate her, later generations established "Ha Ting" and regularly sang and passed on songs in Ha Ting, gradually becoming a festival custom.

#### 4.3 The Art of Jing Ethnic Duxianqin in Dongxing City, Guangxi

In 2011, the art of the Jingzu Duxianqin was selected as a representative project of the third batch of national intangible cultural heritage. Duxianqin art is a traditional instrumental art owned by the Jing ethnic group, mainly distributed in the Jing ethnic settlement area of Dongxing City, Guangxi Zhuang Autonomous Region, including the three islands of Wutou, Shanxin, and Wanwei in Jiangping Town, Dongxing City (commonly known as the "Jing Three Islands") and nearby villages such as Tanji, Zhushan, Hongkan, Hengwang, and Miliu. Since the sixth year of the Ming Zhengde era (1511), the ancestors of the Jing ethnic group have gradually migrated from Vietnam to the Dongxing settlement. In the nearly 500-year historical development process, although the Jing ethnic group has been influenced by the culture of the Han and Zhuang ethnic groups, its Duxianqin performance art has always maintained its ethnic characteristics.

The art of the Jing ethnic group's Duxianqin mainly includes the techniques of making a Duxianqin and the art of playing a Duxianqin. The Duxianqin of the Jing ethnic group is divided into two types due to its different materials of production: bamboo and wood. Starting from the 1950s, in addition to the original long box shape, the Jing ethnic Duxianqin has also added a long bar shape and a dragon head shape. The surface of the qin is marked with the position of overtones like the ancient qin, and some have added wooden fingerboards with 16 grades embedded on the surface, which can quickly play overtones and enrich playing skills. Playing the Duxianqin instrument adopts two postures: sitting and standing. When playing, the Duxianqin is often placed horizontally on the table, shelf, or legs, or the tail is placed on the legs,

the head is placed on the ground or shelf, the right hand holds a stick or bamboo stick to play, and the left hand holds a joystick to change the tension and length of the strings through pushing and pulling, in order to achieve different pitches.

The commonly used playing methods of the Jing ethnic Duxianqin include regular playing, rebound playing, scraping, striking, and tapping. In the long-term development process, the art of the Jing ethnic group's Duxianqin has historical value, artistic value, and academic value. It is an important link of national identity and a carrier of cultural exchange

#### 4.4 Ethnic customs in Dongxing City, Guangxi

The Jing ethnic group gradually migrated to Zhaitou Village and Wutou Island in Jiangping Town, China from Tushan, Vietnam (now near Nanhai Fangshi, Vietnam) and other places since the 16th century. Later, they gradually developed into major ethnic minorities in Dongxing, such as Huwei, Shanxin, and Tanji. The current Jingzu people are mainly distributed in villages such as Shanwei, Wutou, Shanxin, Guiming, and Tanji in Jiangping Town, Dongxing City. At the beginning of the founding of the People's Republic of China, it was called the "Yue ethnic group". In May 1958, according to the wishes of its own ethnic group and with the approval of the State Council, it was officially named the "Jing ethnic group", which means "heart towards Beijing". The Jing ethnic group is one of the least populous ethnic minorities in southern China and the only maritime ethnic group in China. According to the sixth national population census data, the population of the Jing ethnic group is over 28000, of which Dongxing City has a population of over 19000, making it the only settlement of the Jing ethnic group in China.

## 5. The Theory Used in Research

### 5.1 Traditional Chinese Music Theory

As far as Chinese traditional music is concerned, it is not a traditional title, but a new concept since the reform and opening up. Today, of course, it has been widely recognized by the musical community, including folk music, literati music, court music, and religious music. First of all, it has a strong humanistic atmosphere. This point is not only directly reflected by the literary works, but also radiated to other kinds of music. For example, in the folk creation activities of traditional folk songs,

the participation of intellectuals at the bottom is quite large. Whether it is festival activities, funerals, or happy events, the participants are usually not stratified but are determined by village or clan relationship. Therefore, Confucianism, Buddhism, Taoism, and other philosophical and religious thoughts can penetrate deeply into it (Feng Guangyu & Yuan Bingchang, 2007).

In traditional Chinese music theory, the analysis of traditional music forms is one of the most important analytical paradigms. The characteristic of China's research methods on traditional music is the special study of traditional music forms. The characteristic principle of music is musical tradition. A representative of a nation. This is a thinking pattern summarized by humans, which has formed its own cultural form and natural laws in the long-term practice of music. Most of them can analyze the music structure from multiple angles, levels, and dimensions, and apply it to macroscopic traditional music. At the same time, you can also conduct an in-depth analysis of micro music elements, comprehensively and carefully study the structure of traditional Chinese music, and gain a deeper understanding of the basic performance theory of the Jing ethnic Duxianqin. It should be noted that nothing can be analyzed through a single analysis. Therefore, the research methods on the characteristics of traditional Chinese music are of great significance for analyzing Su Haizhen's ontology of Duxianqin performance techniques, however, in collecting relevant documents, scores, recordings, and other aspects.

### 5.2 Musicological theory

As a means of understanding the rules of musical thinking, music analysis has developed into an interdisciplinary field that spans music technology theory and musicology in this century (Shasha Pan, 2020).

Based on the theory of music performance and composition in musicology, this study collected singing videos and audio of Duxianqin in Dongxing City, Guangxi Zhuang Autonomous Region. Through the analysis of music characteristics, singing style, and music form. At the same time, based on the characteristics of music materials in music theory and the analysis of Duxianqin's playing skills.

### 5.3 Ethnomusicology theory

Ethnomusicology is the science that studies the symbiotic relationship between music and humans to understand its cultural environment through fieldwork.



The purpose of its research is first to clarify the laws of music and the development of various nationalities and regions, including general and special law, and to explore the origin, formation, development, prosperity, and evolution of various nationalities and regions from actual music so as to achieve the understanding of the development of the law of human music culture (Bruno Nettl, 1983).

The researcher should continue to analyze the Ethnomusicology ontology of music based on Western music, analyze theory, analyze deep structures, and use traditional Chinese music theory. By employing Western and Chinese music theory, the researchers intend to conduct an in-depth analysis of Mrs. Su Haizhen's Duxianqin playing skills to ensure that the music characteristics of Duxianqin are clearly analyzed.

#### 5.4 Anthropological theory

Anthropology is the science of human origin and evolution, as well as ancient and modern people and their way of life. Since ethnomusicology takes the cultural activities centred on human individuals or groups to study music and its living environment, it has had a very complex and close relationship with cultural anthropology in anthropology since its rise. This can be explained by the origin of ethnomusicology- early comparative musicology- with the comparison of cultures of different regions and social groups. Moreover, ethnomusicology continued to absorb the nutrition of cultural anthropology theory and methodology in the subsequent development. Moreover, ethnomusicology continued to absorb the nutrition of cultural anthropology theory and methodology in the subsequent development (Barnard Alan, 2006).

The researcher went to the Guangxi Zhuang Autonomous Region for many field trips based on basic theoretical research in anthropology. Based on the basic theoretical research of anthropology, basic data, and anthropology are obtained from the customs, living environment, history and culture, culture, language and culture, opera, music, dance, lifestyle, food culture, religious beliefs, etc., of the Guangxi Zhuang Autonomous Region. Theoretical basis of the research.

## 6. Documents and Related Research

Zhengrong He (2011). There are two ways to divide a single stringed instrument: one is to classify it into two categories based on its external characteristics: natural and biomimetic; Another type is divided by the materials used to make the body of the qin, which can be divided into two categories: bamboo and wood. Among them, the natural Duxianqin is divided into two types of bamboo, round and semi-circular Duxianqin, both processed and made by craftsmen based on the appearance of the production materials. Biomimetic duxianqin refers to developing duxianqin by imitating the shape of animal parts or the overall appearance of other objects. Li developed the external speaker cow leg Duxianqin and dragon head Duxianqin, and Chen developed the built-in Jiegua type Duxianqin. The external speaker peacock-shaped Duxianqin and the original resonant peacock-shaped Duxianqin developed by Xiao Hou belong to the biomimetic type of Duxianqin.

Gilly & Zhang Ling (2010). In the article "On the Improvement of the Duxianqin", the article elaborates in detail on the improvement status of the Duxianqin since the founding of the People's Republic of China, which is manifested as: adding electronic sound amplification devices; Add front and rear frame panels and bottom plates to make them resonance boxes; Improve the material of the Duxianqin body, from using a single bamboo tube as the body, to using high-quality palm wood, purple wood, hard mixed wood, or precious rosewood, rosewood, crystal, etc; According to the needs, its appearance has been improved by adding new styles such as long bar, dragon head, and phoenix, in addition to the original single box shaped single stringed instrument; Improve the sound quality of the stringed instrument by replacing the original hemp rope and bamboo strips with guzheng strings, Yangqin strings, or guitar strings, making its sound thick and melodious; Improved the material of the joystick, replacing the original bamboo pieces with cow horns and incorporating a microphone.

Zhihao Huang (2008). In "The Form and Improvement of the Duxianqin," the improvement of the form of the Duxianqin is classified into two categories: first, optimizing the sound of the Duxianqin with electroacoustic technology to increase its volume; The second is to use precious wood as the body of the Duxianqin instead of a

pickup, fully utilizing the resonance box to increase the volume and prolong the remaining notes significantly.

Di Liu (2013) pointed out that the culture of the Duxianqin is an important material and spiritual wealth of the Jing ethnicity. From its emergence to development, it has permeated every aspect of the Jing ethnic's daily life, reflecting the traditional and contemporary social functions of strengthening national cohesion, establishing moral standards, and improving quality of life.

Chunying Liu (2019) pointed out that the inheritance of the Jing ethnic Duxianqin culture is facing difficulties such as a shortage of teaching staff, difficulties in school education inheritance, compression of local cultural survival space, and insufficient dissemination breadth and strength.

Ying Long (2012) analyzed the characteristics of Jing education in the inheritance of Jing culture. He pointed out that the culture of the Duxianqin is a representation of Jing culture and an important carrier for schools to inherit ethnic culture and reflect Jing characteristics. Inheriting the culture of the Jing ethnic group's Duxianqin helps students understand the culture of the Jing ethnic group, establish diverse ethnic cultural identities, and further explore the educational connotations of the Jing ethnic group's Duxianqin culture, constructing school quality education resources.

Ruiying Qin (2016) believes that the culture of the Jing ethnic group's Duxianqin is an iconic cultural symbol of the Jing ethnic group and a tangible carrier of the Jing ethnic music and art culture. Therefore, the importance of inheriting the Duxianqin culture lies in its ability to fully express its artistic characteristics, ethnic characteristics, and unique historical and cultural atmosphere in inheritance, especially in active inheritance.

Jianling Qi (2018) believes that the modern inheritance of the Duxianqin culture plays an important role in inheriting national culture and cultivating cultural identity among young people, and national cultural identity.

Lingwei Li (2018) pointed out problems with the dynamic inheritance of the Jing ethnic Duxianqin culture, such as an incomplete inheritance system, a single dissemination method, and a lack of depth and breadth in the cultural space for dynamic inheritance.

Xi Zhang (2018) believes that there are problems with the inheritance of the excellent traditional culture of the Jing ethnic group, represented by the culture of the Duxianqin and the Ha Festival of the Jing ethnic group. These problems include the severe disappearance of traditional culture, low enthusiasm of some people for inheriting traditional culture, insufficient investment of cultural departments in cultural inheritance funds, insufficient cultural facilities, insufficient inheritance work, and a lack of cultural inheritance talents.

Kunpeng Chen, Yu Huang, and Can Zhang (2014) believe that, at present, efforts should be made to improve musical instruments, expand acting skills, and create new music to promote the inheritance, protection, and development of the Duxianqin culture. In today's academic community, there are generally two views on the path of cultural inheritance of the Duxianqin: active inheritance and educational inheritance

Qin Huang and Changlong Lan (2018) tend to favor active inheritance. In his review and reflection on the protection and development of Chinese Jing culture, he mentioned that Ha Festival, as the most solemn festival and representative intangible cultural heritage of the Jing ethnic group, showcases various traditional cultures of the Jing ethnic group, such as the Duxianqin culture, Jing folk songs, and Jing dance. Hajie, as a form of active inheritance, has effectively inherited and developed the culture of the Jing ethnic group, especially the Duxianqin culture.

Ying Long (2012) believes that the culture of the Duxianqin has integrated the originally independent music art with ethnic culture, forming a unique cultural form and representation, stimulating students' interest and enthusiasm in learning Jing culture, and also promoting the protection and inheritance of Jing culture and even minority culture.

Di Liu (2013) proposed that inheriting the culture of the single-stringed instrument in schools has a certain beneficial effect on students' understanding and interpretation of their own culture and helps strengthen national cohesion and establish moral standards. Integrating the study of the traditional music of the Jing ethnic group into the teaching system makes it possible to cultivate students' conscious pursuit of quality of life and spiritual life from an early age.

Ya Gan Li Xiao and Mo Tingting (2016) believe that introducing the culture of the single-stringed instrument into high school art education is significant: first, it is conducive to promoting national culture and cultivating patriotism; second, it encourages students to experience music and improve their musical literacy fully; and third, it cultivates students' creative thinking.

Yufang Liu (2010) pointed out that there are practical problems in the inheritance of Duxianqin culture schools in the Jing ethnic area, namely: the school-based curriculum of Duxianqin is virtually non-existent and usually difficult to implement; The psychological and professional qualities of teachers are lacking; Some students and parents Lack of understanding of the educational value of the Duxianqin culture.

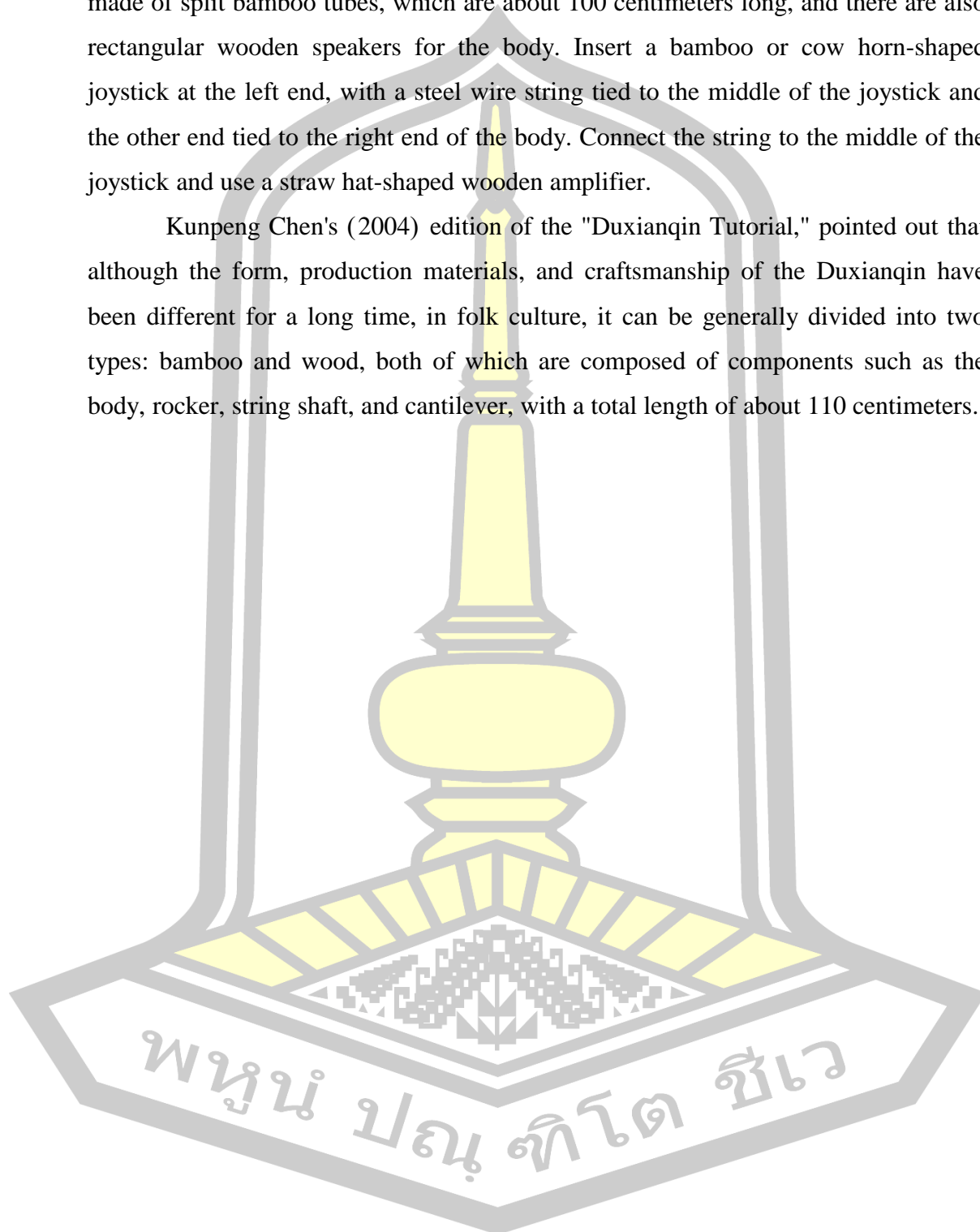
Ya Gan li Xiao & Yun Zhang (2018) summarized that there are currently problems in the middle school inheritance of Jing ethnic folk music, such as low student interest, deficiencies in the knowledge structure of young music teachers, and a lack of suitable ethnic music textbooks for primary and secondary school students.

Xiu OuYa Gan g Qizhuan Song (1975). *New Book of Tang* (Volume 22, Part 2) [M] According to the "New Book of Tang" by Zhonghua Book Company, "The Qing Shang Ji" was written during the Sui and Qing dynasties. There were chimes, chimes, and Duxianqin, playing the qin, se, pipa, crouching konghou, zhu, zheng, and jie drum. There were also two shengs, di, xiao, chi, fang xiang, and ba geng. There were two songs, one blowing leaves, and four dancers who also studied the "Ba Yu Dance." The Qing Shang music was inherited from the Han and Wei dynasties during the Eastern Jin and Southern Dynasties in China; the general term for jiyue was developed by absorbing folk music then. During the reign of Emperor Xiaowen of Northern Wei, the Qingshang music from the south spread to the north and was highly valued as the "sound of China" in the court. Afterward, Qingshang music became an important genre that was popular in northern and southern China. In the late Tang Dynasty, Hu music flourished for a while, while Qing music gradually dissipated in the court. However, it spread among the people in a new form.

People's Music Publishing House (1984) Many Chinese scholars have discussed the basic characteristics of the single-stringed instrument. The Chinese Music Dictionary states: "Duxianqin - a plucked instrument of the Jing ethnic group.

It is called "Dan Mo Yi Ai" "in the Jing language.". The body of the Duxianqin is made of split bamboo tubes, which are about 100 centimeters long, and there are also rectangular wooden speakers for the body. Insert a bamboo or cow horn-shaped joystick at the left end, with a steel wire string tied to the middle of the joystick and the other end tied to the right end of the body. Connect the string to the middle of the joystick and use a straw hat-shaped wooden amplifier.

Kunpeng Chen's (2004) edition of the "Duxianqin Tutorial," pointed out that although the form, production materials, and craftsmanship of the Duxianqin have been different for a long time, in folk culture, it can be generally divided into two types: bamboo and wood, both of which are composed of components such as the body, rocker, string shaft, and cantilever, with a total length of about 110 centimeters.





## **CHAPTER III**

### **Research Methodology**

The research on "Duxianqin: The Single-String Playing Techniques and Transmission by Su Haizhen" is a qualitative study in ethnomusicology. It involves conducting preliminary research and collecting academic documents, textbooks, reports, concepts, theories, and articles from various journals related to the study. In addition, the researcher conducted a study using fieldwork data from key informants, casual informants, and general informants for analysis. The researcher divided the study topics as follows:

1. Research Scope
  - 1.1 Scope of Content
  - 1.2 Scope of Time
2. Research Process
  - 2.1 Selection of Research Site
  - 2.2 Selection of the Key Informants
  - 2.3 Selection of Songs
  - 2.4 Research Tools
  - 2.5 Data Collection
  - 2.6 Data Management
  - 2.7 Data Analysis
  - 2.8 Data Presenting

#### **1. Research Scope**

##### **1.1 Scope of Content**

The study of Su Haizhen's approach to the Duxianqin involves analyzing her precise techniques, including posture, strumming, plucking, and emotional conveyance, illustrating the instrument's unique sound and expressive potential. Additionally, understanding the transmission of these skills through examining the master-apprentice relationship, educational methods, and the balance between cultural tradition and innovation provides insight into how the Duxianqin's rich heritage is



maintained and evolved. This comprehensive analysis sheds light on the nuances of playing and teaching the Duxianqin, ensuring its continued relevance and vitality in the musical landscape.

### 1.2 Scope of Time

April 2023 to March 2024

## 2. Research Process

### 2.1 Selection of Research Site

This study includes a region in Dongxing City, Guangxi Zhuang Autonomous Region, China, As shown in Figure 8.



Figure 8. The location in China map

Source: <https://chinafolio.com/provinces/guangxi-province> (Accessed September 22, 2023)

The reason:

Dongxing City, situated in the Guangxi Zhuang Autonomous Region, is pivotal in Duxianqin's developmental history. Over time, Duxianqin has undergone various transformations, showcasing diverse regional artistic characteristics and embodying the richness of local culture. The preceding chapter aimed to offer a comprehensive understanding of the developmental landscape of Dongxing Duxianqin, delving into its evolution through field investigations and literature reviews.

An analysis of Duxianqin's playing skills and art can be gleaned from case studies. Dongxing City stands out as a vibrant hub for Duxianqin activity within the Guangxi Zhuang Autonomous Region, with the "Ha Festival" serving as one of its most lively celebrations. Duxianqin performances are integral to the locals' daily festive and entertainment activities. Moreover, the city boasts traditional performance venues and hosts an ecological Jing nationality museum, underscoring its commitment to preserving cultural heritage.

For the Jing ethnic community, Duxianqin holds immense significance, serving as their primary musical instrument. It accompanies traditional fishing songs, illustrating its deep connection to local livelihoods and cultural practices. Despite the modern prevalence of traditional culture, Duxianqin continues to face the risk of marginalization. Hence, efforts to preserve and promote this art form are paramount, ensuring its enduring legacy amidst contemporary societal shifts.

## 2.2 Selection of the key informants

### 2.2.1 The criteria for selecting key information are:

Academic experts

Published many books and papers on Duxianqin as well as production and recording.

She understands the inheritance and preservation of Duxianqin.

She plays the Duxianqin.

She has been composing, singing, or performing

Duxianqin is at least 30 years old.

Based on the above selection criteria, the researcher's key informants

The choice was Su Haizhen. Because she is the most outstanding key representative informant (As shown in Figure 9).



Figure 9. Su hai zhen Attend a meeting to celebrate the centenary of the motherland

Source: Su Haizhen (2023)

Selection criteria: Key informants must be at least 30 and possess more. Researchers have been working on the Duxianqin instrument for over 20 years and reside in Dongxing. So the researchers can select Mrs. Su Haizhen (As shown in Figure 10).



Figure 10. Photo provided by Su Haizhen: "Attending the First Session of the 14th National Committee of the Chinese People's Political Consultative Conference"

Source: Su Haizhen (2023)

#### 1) Academic experts

The standard for me to choose her as the main informant is that Ms. Su Haizhen is a Duxianqin in Dongxing City. She learned to sing folk songs from her mother since childhood, and her first Duxianqin teacher was her mother. She has over 30 years of experience in playing and singing the Duxianqin. She is also the director of the Beijing Ethnic Duxianqin Ecological Museum and is currently a member of the

14th National Committee of the Chinese People's Political Consultative Conference. She is one of the important inheritors of the Dongxing Duxianqin. Her singing voice is very pure and her Duxianqin skills are superb. She has released multiple albums, such as "The Phantom of the Sea," "The Sea," and "Moonlight Coast." Regularly organize volunteer performances by literary and artistic workers to perform for farmers in schools, sanatoriums, and communities. To promote the Dongxing Duxianqin, she often travels to various places to learn and exchange ideas. Not only has her skills greatly improved, but she also actively contributes to development, as shown in Figure 11



Figure 11. Su Haizhen giving a lecture on "Jingzu Duxianqin" at Guangxi Material School

Source: Yiqian Liu (2023)

Key informants:

The criteria for selecting key information are:

To create the traditional culture and art of Beijing Danxianqin, they understand the culture and development of Danxianqin. They can sing songs in the Duxianqin and often participate in various activities. They care about communication and the development of Duxianqin instruments. According to the above screening criteria, the key information providers are researchers. they are Su Haizhen and Qingbing Wei.

## 2) Duxianqin performer

Qingbing Wei is a defender of the art of Duxianqin, an artist of Duxianqin, and a young reserve talent for producing Guangxi's characteristic musical instruments. Participated in the Central Conservatory of Music-Intelligent Musical Instrument Innovation Design Workshop to explore the innovative design of the traditional Chinese musical instrument Duxianqin using digital technology. After graduating from the ethnomusicology major of Guangxi University of the Arts in 2009, Wei Qingbing has been studying Duxianqin. He has studied under famous domestic Duxianqin players such as Kunpeng Chen, Su Haizhen, and Wang Neng. He has also gone to the Vietnam National Conservatory of Music for further studies many times and studied under Professor Nguyen Thi Thanh Xin, a famous Duxianqin player at the Vietnam National Conservatory of Music. He has continued to improve his duxian. Duxianqin playing skills. Representative works include Me and My Motherland, Eyebrows in Vain, look at Me Leaping on Horseback, and Whipping My Whip (As shown in Figure 12).



Figure 12. Qingbing Wei Participate in the ASEAN Musical Instrument Exhibition

Source: Yiqian Liu (2023)



### 2.3 Selection of Songs

The criteria for selecting songs include: Su Haizhen has released a record about a solo instrument, and these eleven songs are her outstanding representative works, representing her personal playing skills and innovative repertoire.

### 2.4 Research Tools

Field investigation is an important research method for this study. The main research tools used in this study are the interview and observation methods. Data collection and interviews with experts and her family. To better record useful data and materials, I prepared a video recorder, a tape recorder, a computer, a pen, and a notebook.

The process of creating an interview:

- 1) Design questions based on research objectives
- 2) Design appropriate questionnaire and interview content
- 3) Submit it to the customer for inspection.
- 4) Modify according to the consulting editor.
- 5) Make modifications based on expert advice before working on site.

### 2.5 Data Collection

In order to collect information from April 2023 to October 2023, researchers consulted and learned about the life stories and playing skills of Duxianqin of the Jing ethnic group in Dongxing City and Mrs. Su Haizhen. They conducted face-to-face interviews and multiple interviews via phone, WeChat, and other networks. Documents, libraries, Jing Ecological Museum materials, reading literature, etc. were analyzed.

(1) In April 2023, the researcher interviewed Mrs. Su Haizhen by phone and briefly discussed the Duxianqin's development status.

(2) In May 2023, the researcher interviewed the target through offline video interviews to discuss the playing skills of Duxianqin and obtain favorable information.

(3) In June 2023, researchers extensively referenced the history and the instrument Duxianqin of the Jing Nationality in Dongxing City, Guangxi Zhuang Autonomous Region, and learned the basic knowledge of Duxianqin. This provides a deeper understanding of Su Haizhen's Duxianqin playing works.

### 2.6 Data Management

All collected data has been classified and organized.



(1) The online video interview records and recordings are converted into notes, and all original information and records are saved separately.

## (2) Score and Video

For the purpose of the research, the collected music is divided into sheet music and recorded as a staff sheet. Classify and manage the obtained data.

(3) Literature, music, audio, and academic papers are all based on data types. Analysis of Duxianqin techniques and works of Ms. Su Haizhen's Duxianqin instrument.

## 2.7 Data Analysis

The researchers will use all research information as the core usage concepts and theories for analysis. Based on the theme of this article, select data directly related to this study.

The effective date was classified based on the research purpose. For research purposes, these materials can be divided into two categories: the life of Su Haizhen and the research materials on Su Haizhen's Duxianqin playing skills.

For the first research objective, I investigated Mrs. Su Haizhen's life and workgroup, using qualitative research to collect relevant data through interviews and observations.

The second goal is to collect Su Haizhen's Duxianqin playing skills, understand its musical characteristics, and analyze them. These materials can be divided into instrumental music, performances, scores, etc.

## 2.8 Data Presenting

In this paper, the researcher proposed 6 chapters:

- 1) Chapter I: Introduction
- 2) Chapter II: Literature review
- 3) Chapter III: Research Methodology
- 4) Chapter IV: The Single-String Playing Technique "Duxianqin" by Su Haizhen
- 5) Chapter V: The Process of Transmission in the Single-String "Duxianqin" by Su Haizhen
- 6) Chapter VI: Conclusion, Discussion, and Suggestions

## CHAPTER IV

### The Single-String Playing Technique "Duxianqin" by Su Haizhen

The researcher employs a multifaceted approach in this chapter, incorporating musicology, field research, literature reviews, and interdisciplinary methods such as sociology, ethnomusicology, and communication studies. The research is centered on Su Haizhen's solo Duxianqin compositions and her mastery of single-string performance techniques. The analysis explores her distinct musical style and exceptional performance skills. Additionally, the chapter provides a comprehensive introduction to the fundamental techniques and practice methods essential for single-string performance. Su Haizhen's Duxianqin playing skills This chapter applies the methods of field investigation and music analysis to analyze the school's basic, intermediate, and advanced difficulty skills and the representative works of each level. Ultimately, the aim is to afford readers a profound understanding of Su Haizhen's musical artistry and facilitate their learning of this unique instrument.

1. Technique appeared in Su Haishen's Duxianqin performance
2. The Single-String Playing Technique "Duxianqin" by Su Haizhen
3. Summary

#### 1. Technique appeared in Su Haishen's Duxianqin performance

"Pai Gan" Bend the left fingers naturally and tap the Pai Gan playing to the right using the second joint of your index, middle, and ring fingers (Figure 13).



Figure 13. Qingbing Wei plays the Pai Gan playing Techniques

Source : Yiqian Liu (2024)

"Peng Gan" The performance method is opposite to the racket, using the inside of the thumb to hit the Peng Gan to the left, forming an effect similar to an upward leaning sound (As shown in Figure 14).



Figure 14. Qingbing Wei plays the Peng Gan Techniques

Source : Yiqian Liu (2024)

"La Gan" Pull the La Gan playing with your left hand (to the left) to the desired phoneme, creating a continuous sound effect that resembles a rapid upward slide. There are two basic gestures: one is to pull the La Gan playing with the left index finger, middle finger, and thumb to the desired phoneme; The second method is to use the inner side of the left thumb to stick the stick, the middle finger and ring finger tip to stick the stick, and the little finger tip to push the stick towards the desired phoneme (As shown in Figure 15).

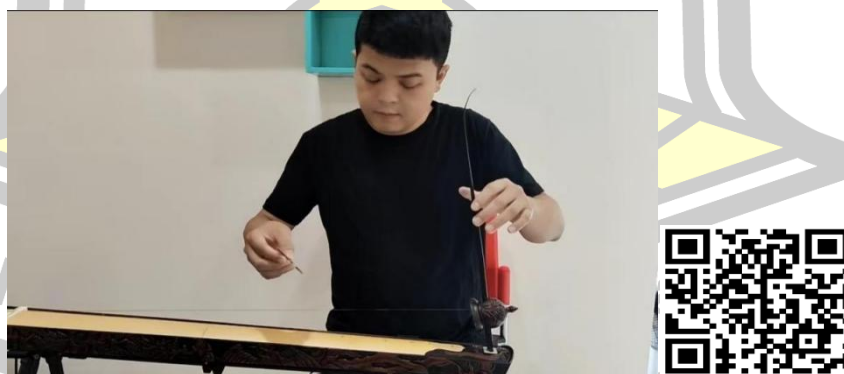


Figure 15. Qingbing Wei plays the La Gan playing Techniques

Source : Yiqian Liu (2024)

"Wan Yao" The first joint of the left middle finger and the first joint of the ring finger are slightly bent, and the Wan Yao is pulled and shaken in the upward and

downward directions of the sound, forming an echo-like effect (As shown in Figure 16).



Figure 16. Qingbing Wei plays the Wan Yao Techniques

Source : Yiqian Liu (2024)

"Ya Gan" The middle finger of the first joint of the left thumb is pressed against the Ya Gan to the left, and the middle finger, index finger, ring finger, and little finger are slightly bent to the desired phoneme, forming a nearly rapid sliding continuous sound effect. (As shown in Figure 17).



Figure 17. Qingbing Wei plays the Ya Gan Techniques

Source : Yiqian Liu (2024)

"Pai Tan" The second joint of the left index and middle fingers are tapped on the Pai Tan playing Tan while the right-hand plays the string, creating a sound effect. (As shown in Figure 18).



Figure 18. Qingbing Wei plays the Pai Tan playing Tan Techniques

Source : Yiqian Liu (2024)

"Chan Yao" The left finger bends naturally. After playing the string with the right hand, the third joint of the index finger, middle finger, ring finger, and little finger of the left-hand pushes the Chan Yao to move repeatedly in the downward direction of the sound, forming a similar effect to repeatedly reverse Boeing when the original sound is pronounced. (As shown in Figure 19).

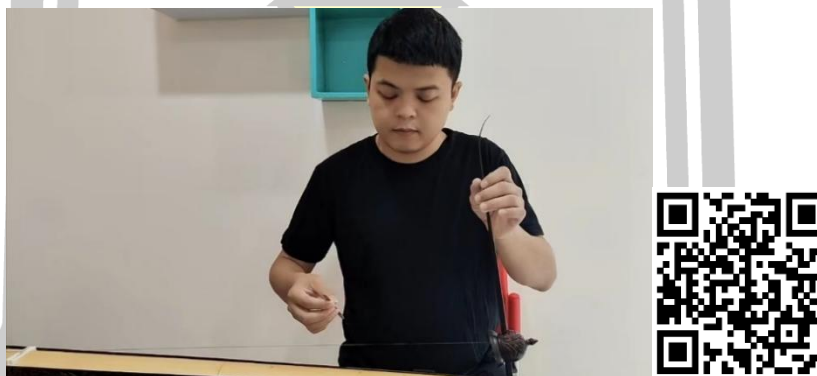


Figure 19. Qingbing Wei plays the Chan Yao Techniques

Source : Yiqian Liu (2024)

## 2. The Single-String Playing Technique "Duxianqin" by Su Haizhen

### 2.1 Bi Hai Yin Sha

#### 1) Background

The blue sea and silver sand make people drunk, and the coconut breeze and sea charm come to their faces. Enjoy a deep blue breath and sigh at the vibrant and lush beach charm created by the hand of God.

## 2) The technique used in playing Bi Hai Yin Sha

Duxianqin starts playing from audio 0.48.

Bi Hai Ying Sha  
碧海银沙

composer: Su Haizhen  
Scorer: Yiqian Liu

Figure 20. The technique used in playing Bi Hai Yin Sha

Source : Yiqian Liu (2024)

From Figure 20, the techniques used in playing Bi Hai Yin Sha can be summarized as follows:

### a. Pai Gan

Pai Gan's playing technique was used in the 2nd, 3rd, 5th, 6th, 7th, 8th, and 13th bars.



b. Ya Gan

Ya Gan's playing technique was used in the 1st, 2nd, 3rd, 5th, 6th, 8th, 10th, 14th, 23rd, 24th, and 25th bars.

c. Wan yao

Wan Yao's playing technique was used in the 26th, 27th, 29th, 31st, 32nd, 33rd, and 33rd bars.

Table 1. Performance Technique of Bi Hai Yin Sha

Music Title	Basic Technique	Su Haizhen's Performance Technique
Bi Hai Yin Sha	La Gan	Wan yao
	Ya Gan	
	Pai Gan	

Source : Yiqian Liu (2024)

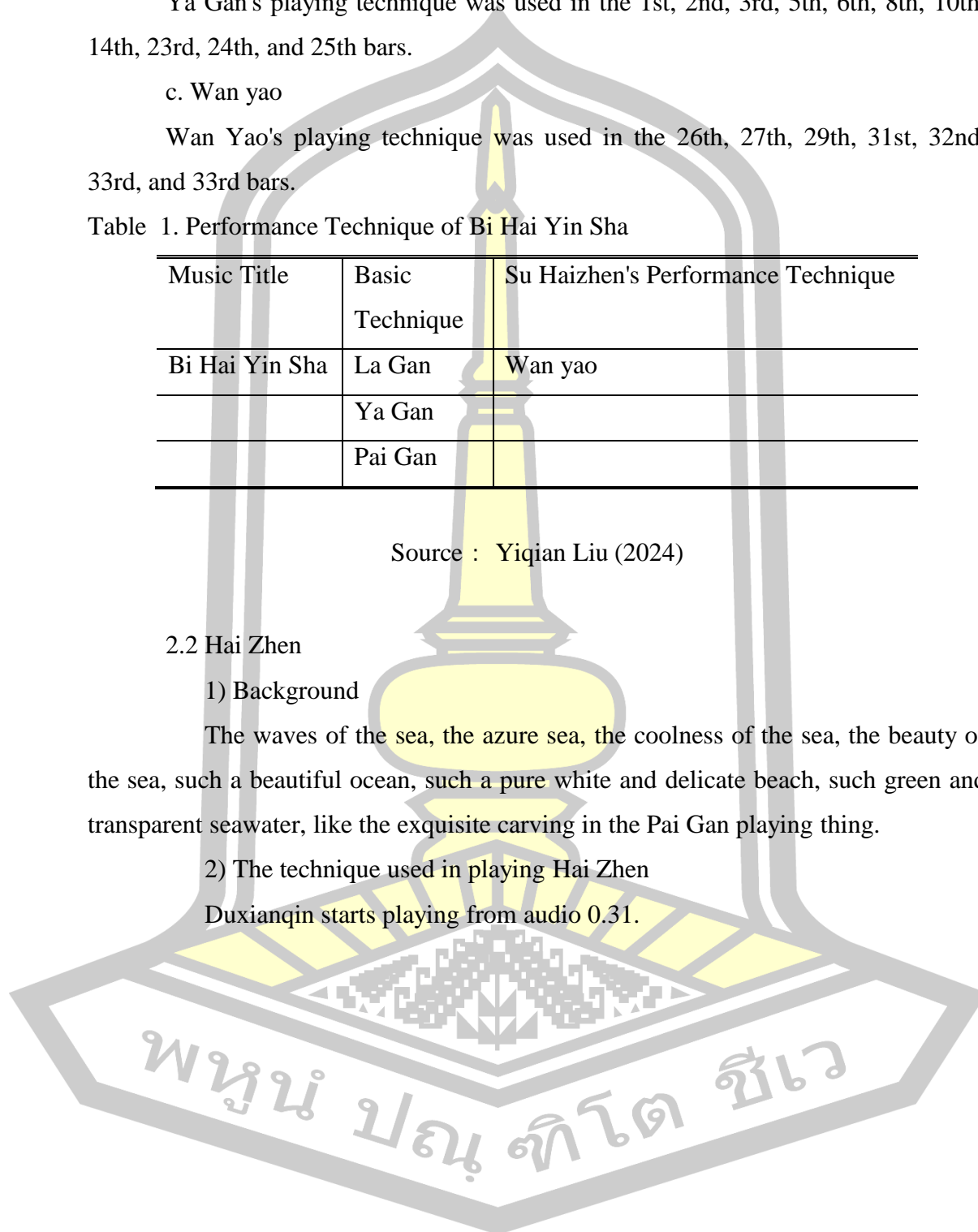
## 2.2 Hai Zhen

### 1) Background

The waves of the sea, the azure sea, the coolness of the sea, the beauty of the sea, such a beautiful ocean, such a pure white and delicate beach, such green and transparent seawater, like the exquisite carving in the Pai Gan playing thing.

### 2) The technique used in playing Hai Zhen

Duxianqin starts playing from audio 0.31.



# 海珍

composer: Su Haizhen  
Scorer: Yiqian Liu

The musical score is written on ten staves, each beginning with a measure number (1, 7, 13, 20, 26, 32, 39, 45, 52, 55). The notation includes various musical symbols such as notes, rests, and bar lines. Above the notes, there are Chinese characters: 'la', 'peng gan', 'hui gan', and 'la'. Some of these characters are enclosed in colored boxes (red, green, blue, yellow) that correspond to the color-coded boxes in the image. The score is for a single melodic line, likely for a vocal or instrumental part.

Figure 21. The technique used in playing Hai Zhen

Source : Yiqian Liu (2024)

From Figure 21, the techniques used in playing Hai Zhen can be summarized as follows:

a. La Gan

La Gan's playing technique was used in the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 9th, 11th, 12th, 15th, 16th, 20th, 21st, 22nd, 23rd, 24th, 25th, 27th, 28th, 30th, 31st, 34th, 44th, 45th, 48th, 49th, 50th, 51th, 52th, 53th, 54th, and 56th bars.

b. Peng Gan

Peng Gan's playing technique was used in the 2nd, 3rd, 4th, 6th, 7th, 9th, 10th, 12th, 13th, 14th, 15th, 21st, 22nd, 23rd, 25th, 26th, 29th, 31st, 32th, 33th, 40th, 47th, 49th, 50th, 51st, 53rd, and 54th bars.

## c. Hui Gan

Hui Gan's playing technique was used in the 8th, 18th, 19th, 26th, 28th, 37th, 38th, 41st, 45th, 55th, and 57th bars.

Table 2. Performance Technique of Hai Zhen

Music Title	Basic Technique	Su Haizhen's Performance Technique
Hai Zhen	La Gan	Hui Gan
	Peng Gan	

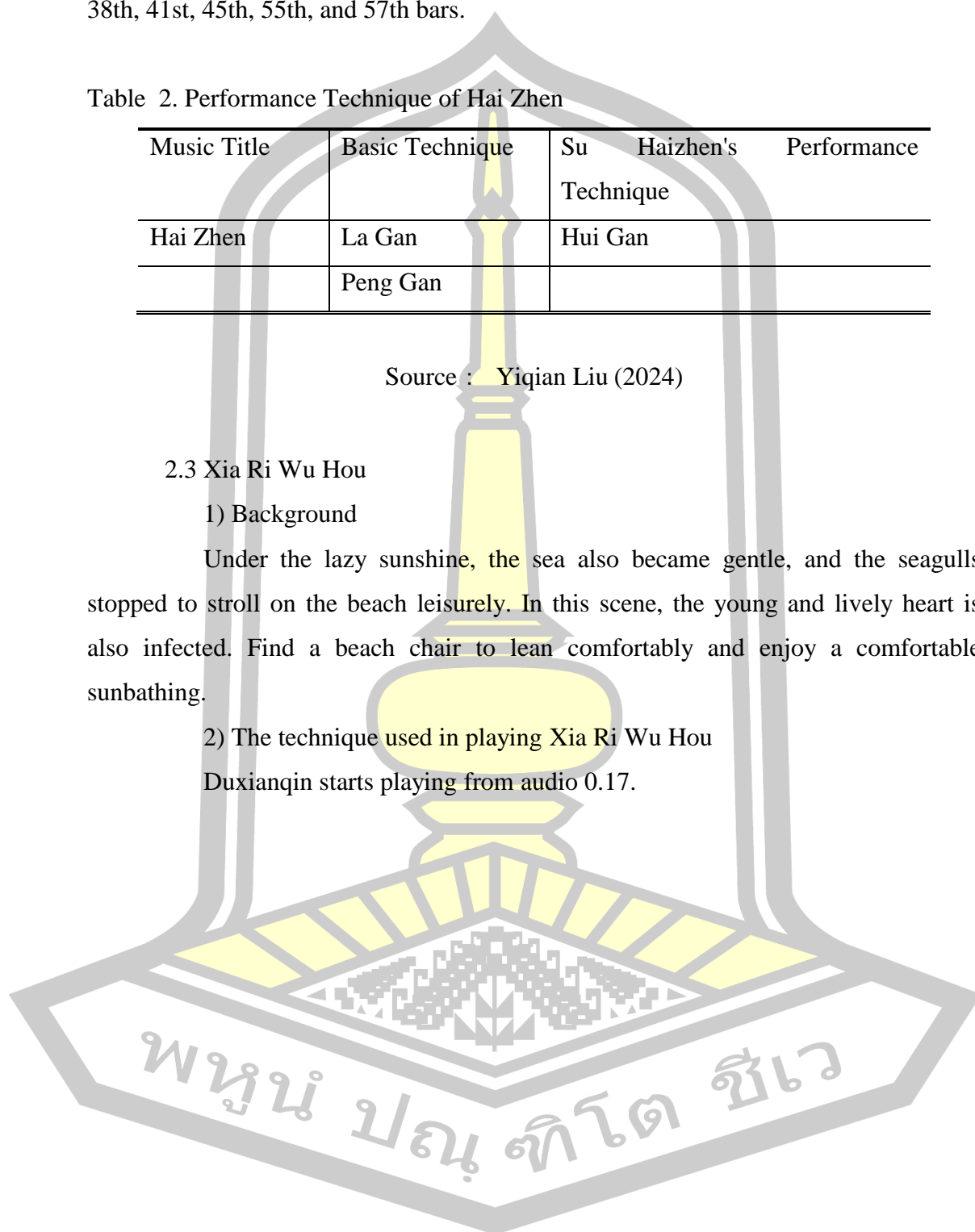
Source : Yiqian Liu (2024)

### 2.3 Xia Ri Wu Hou

#### 1) Background

Under the lazy sunshine, the sea also became gentle, and the seagulls stopped to stroll on the beach leisurely. In this scene, the young and lively heart is also infected. Find a beach chair to lean comfortably and enjoy a comfortable sunbathing.

2) The technique used in playing Xia Ri Wu Hou  
Duxianqin starts playing from audio 0.17.



Xia Ri Wu Hou  
夏日午后

composer: Su Haizhen  
Scorer: Yiqian Liu

$\text{♩} = 115$

1  
xia hui yin bo yin la pai tan bo yin la ya la la

7  
pai tan bo yin la bo yin la

13  
la ya la ya la bo yin xia hui yin bo yin la pai tan

19  
pai tan bo yin ya la la pai tan bo yin

25  
xia hui yin bo yin la pai tan pai tan la ya la la

31  
pai tan bo yin la pai tan la la bo yin bo yin

37  
la ya la la la la la

43  
pai tan bo yin la ya la la pai tan

2  
49  
xia hui yin la la ya la

55  
pai tan la bo yin pai tan la bo yin

61  
la ya la la bo yin la bo yin xia hui yin la la

67  
la bo yin la ya la la pai tan pai tan

Figure 22. The technique used in playing Xia Ri Wu Hou

Source : Yiqian Liu (2024)

From Figure 22, the techniques used in playing Xia Ri Wu Hou can be summarized as follows:

a. La Gan

La Gan's playing technique was used in the 2nd, 3rd, 5th, 6th, 7th, 9th, 11th, 12th, 13th, 14th, 15th, 16th, 18th, 19th, 21st, 22nd, 26th, 29th, 30th, 31th, 33th, 34th, 37th, 39th, 41th, 42th, 45th, 46th, 51th, 50th, 53th, 54th, 55th, 58th, 61th, 63th, 64th, 65th, 66th, 67th, 69th, and 70th bars.

b. Ya Gan

Ya Gan's playing technique was used in the 5th, 13th, 21st, 29th, 38th, 45th, 53rd, 61st, and 69th bars.

c. Pai Gan

Pai Gan's playing technique was used in the 2nd, 3rd, 5th, 6th, 7th, 9th, 18th, 20th, 21st, 22nd, 23rd, 26th, 28th, 31st, 42nd, 44th, 47th, 51th, 50th, 52nd, 55th, 57th, 66th, 68th, 70th, and 71st bars.

d. Xia Hui Yin

The Xia Hui Yin playing technique was used in the 1st, 17th, 25th, 49th, and 65th bars.

e. Bo Yin

The Bo Yin playing technique was used in the 1st, 2nd, 4th, 7th, 8th, 7th, 10th, 16th, 17th, 20th, 23th, 24th, 25th, 26th, 28th, 31st, 32th, 35th, 39th, 44th, 47th, 48th, 52th, 55th, 56th, 60th, 62th, 63th, 64th, 68th, 71st, and 72th bars.

Table 3. Performance Technique of Xia Ri Wu Hou

Music Title	Basic Technique	SuHaizhen's Performance Technique
Xia Ri Wu Hou	La Gan	Xia Hui Yin
	Ya Gan	Bo Yin
		Pai Tan

Source : Yiqian Liu (2024)

## 2.4 Gu Fan Xing Ying

### 1) Background

Strolling on the beach, leisurely alone; Looking at the solitary sails from afar, admiring the stars and shadows from afar; Elegant and gentle, with a deep and profound artistic conception.

### 2) The technique used in playing Gu Fan Xing Ying

Duxianqin starts playing from audio 0.55.

Gu Fan Xing Ying  
孤帆星影

composer: Su Haizhen  
Scorer: Yiqian Liu

1  $\text{♩} = 100$

Figure 23. The technique used in playing Gu Fan Xing Ying

Source : Yiqian Liu (2024)

From Figure 23, the techniques used in playing Gu Fan Xing Ying can be summarized as follows:

#### a. Pai Gan

Pai Gan's playing technique was used in the 12th, 14th, 16th, 18th, 19th, 20th, 22th, 24th, 26th, 27th, 28th, 30th, 32th, 35th, 37th, 38th, 39th, 41st, and 43rd bars.



b. Ya Gan

Ya Gan's playing technique was used in the 2nd, 3rd, 5th, 7th, 9th, 10th, and 14th bars.

c. La Gan

La Gan's playing technique was used in the 1st, 5th, 6th, 11th, and 15th bars.

d. Hui Gan

Hui Gan's playing technique was used in the 1st, 3rd, 4th, 8th, 15th, 18th, 23rd, 24th, 26th, 31st, 35th, 37th, 42nd, and 43rd bars.

Table 4. Performance Technique of Gu Fan Xing Ying

Music Title	Basic Technique	SuHaizhen's Technique	Performance
Gu Fan Xing Ying	La Gan	Hui Gan	
	Ya Gan		
	Pai Gan		

Source : Yiqian Liu (2024)

## 2.5 Wan Wei Jin Bo

### 1) Background

Like a golden blue wave shining seductively in the intoxicating sunlight, the clear sea breeze carries a strong warmth. Exactly: the shimmering blue sea, boundless expanse, the unity of water and sky, and the golden coastline.

### 2) The technique used in playing Wan Wei Jin Bo

Duxianqin starts playing from audio 0.35.



Wan Yao's playing technique was used in the 1st, 5th, 12th, 18th, 22nd, 26th, 30th, 41st, 42nd, 43rd, and 47th bars.

d. Shang Hui Ying

Shang Hui Ying's playing technique was used in the 9th, 11th, 13th, 15th, 34th, 36th, 38th, and 40th bars.

Table 5. Performance Technique of Wan Wei Jin Bo

Music Title	Basic Technique	SuHaizhen's Technique	Performance
Wan Wei Jin Bo	La Gan	Wan Yao	
	Ya Gan	Shang Hui Yin	

Source : Yiqian Liu (2024)

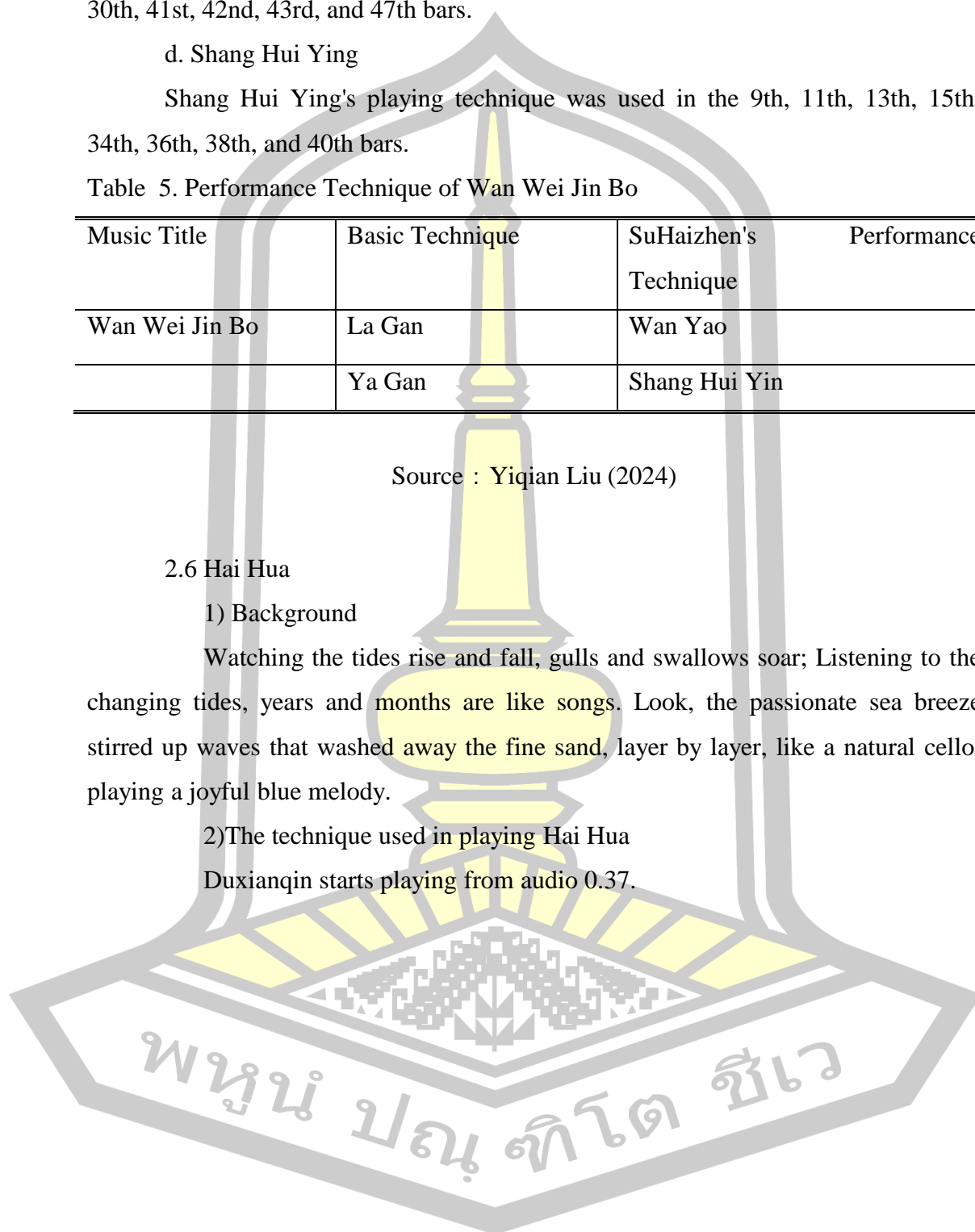
## 2.6 Hai Hua

### 1) Background

Watching the tides rise and fall, gulls and swallows soar; Listening to the changing tides, years and months are like songs. Look, the passionate sea breeze stirred up waves that washed away the fine sand, layer by layer, like a natural cello, playing a joyful blue melody.

### 2)The technique used in playing Hai Hua

Duxianqin starts playing from audio 0.37.



# 海花

composer: Su Haizhen  
Scorer: Yiqian Liu

♩ = 76

1 xia hui yin  
chan yao la

7 la chan yao  
xia hui yin la chan yao shang hui yin

14 la la la  
chan yao

21 la chan yao la chan yao  
shang hui yin

28 la  
shang hui yin xia hui yin *mp* chan yao

34 shang hui yin la chan yao la

40 9  
la la shang hui yin

54 la la la yao la

60 la yao la yao shang hui yin

Figure 25. The technique used in playing Hai Hua

Source : Yiqian Liu (2024)

From Figure 25, the techniques used in playing Hai Zhen can be summarized as follows:

a. La Gan

La Gan's playing technique was used in the 1st, 3rd, 4th, 6th, 7th, 8th, 15th, 17th, 18th, 19th, 20th, 21st, 22nd, 24th, 30th, 37th, 39th, 50th, 52th, 54th, 56th, and 59th bars.

b. Chan Yao

Chan Yao's playing technique was used in the 2nd, 10th, 16th, 23rd, 24th, 26th, 32nd, and 38th bars.

c. Shang Hui Ying

Shang Hui Ying's playing technique was used in the 12th, 27th, 28th, 35th, 36th, 53rd, and 64th bars.

d. Xia Hui Ying

Xia Hui Ying's playing technique was used on the 7th and 31st bars.

e. La Yao

La Yao's playing technique was used in the 57th, 58th, 61st, and 63rd bars.

Table 6. Performance Technique of Hai Zhen

Music Title	Basic Technique	SuHaizhen's Technique	Performance
Hai Hua	La Gan	Chan Yao	
		Shang Hui Yin	
		Xia Hui Yin	
		La Yao	

Source : Yiqian Liu (2024)

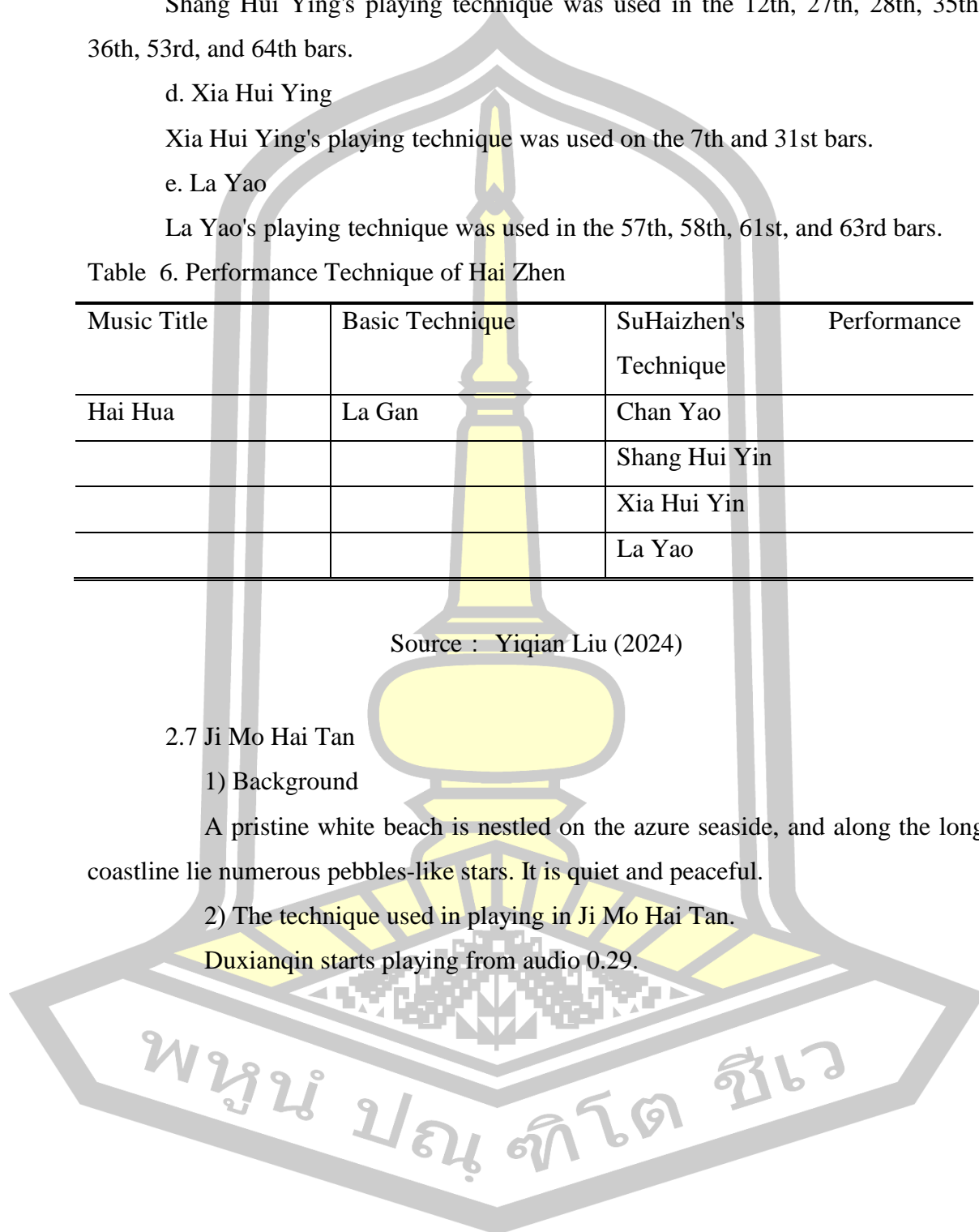
## 2.7 Ji Mo Hai Tan

### 1) Background

A pristine white beach is nestled on the azure seaside, and along the long coastline lie numerous pebbles-like stars. It is quiet and peaceful.

### 2) The technique used in playing in Ji Mo Hai Tan.

Duxianqin starts playing from audio 0.29.



Ji Mo Hai Tan  
寂寞海滩

composer: Su Haizhen  
Scorer: Yiqian Liu

1  $\text{♩} = 100$

8

15

21

26

32

37



Figure 26. The technique used in playing Ji Mo Hai Tan

Source : Yiqian Liu (2024)

From Figure 26, the techniques used in playing Ji Mo Hai Tan can be summarized as follows:

a. Pai Gan

Pai Gan's playing technique was used in the 1st, 2nd, 4th, 7th, 13th, 16th, 18th, 21st, 23rd, 28th, 30th, 32th, 33rd, 34th, 36th, and 38th bars.

b. Ya Gan

Ya Gan's playing technique was used in the 20th, 21st, 23rd, 25th, 26th, 27th, 31st, 32nd, 34th, 36th, and 38th bars.



c. La Gan

La Gan's playing technique was used in the 5th, 7th, 8th, 13th, 14th, 15th, 16th, 18th, 19th, 20th, 22th, 24th, 25th, 26th, 27th, 30th, 32th, 33th, 34th, 37th, 39th, 40th, and 41st bars.

d. Wan Yao

Wan Yao's playing technique was used in the 8th, 9th, 10th, 15th, 17th, 20th, 25th, 26th, 27th, 29th, 35th, 39th, 40th, and 42nd bars.

e. Shang Hui Ying

Shang Hui Ying's playing technique was used in the 10th, 40th, and 41st bars.

Table 7. Performance Technique of Ji Mo Hai Tan

Music Title	Basic Technique	SuHaizhen's Performance Technique
Ji Mo Hai Tan	La Gan	Shang Hui Yin
	Pai Gan	Wan Yao
	Ya Gan	

Source : Yiqian Liu (2024)

## 2.8 Hai Yun

### 1) Background

Swallows and seagulls dance and swirl in the waves, basking in the warm sea breeze, playing with their various forms of coquettishness. People are on the shore, listening to the sound of waves like drums, wanting to pillow the rocks and listen to the charm of the sea; Watching seabirds sing joyfully, and leaning against trembling walls to savor life.

### 2) The technique used in playing Hai Yun

Duxianqin starts playing from audio 0.27.

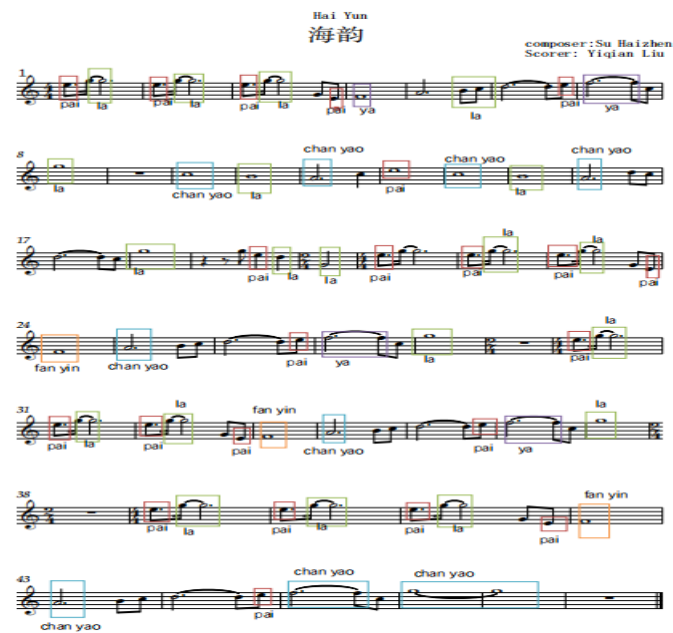


Figure 27. The technique used in playing Hai Yun

Source : Yiqian Liu (2024)

From Figure 27, the techniques used in playing Hai Yun can be summarized as follows:

a. Pai Gan

Pai Gan's playing technique was used in the 1st, 2nd, 3rd, 6th, 13th, 19th, 21st, 22nd, 23rd, 26th, 30th, 31st, 32nd, 35th, 39th, 40th, 41st, and 44th bars.

b. Ya Gan

Ya Gan's playing technique was used in the 4th, 7th, 27th, and 36th bars.

c. La Gan

La Gan's playing technique was used in the 1st, 2nd, 3th, 5th, 8th, 11th, 15th, 18th, 19th, 20th, 22th, 23th, 28th, 30th, 31st, 32th, 37th, 39th, 40th, and 41st bars.

d. Chan Yao

Chan Yao's playing technique was used in the 10th, 12th, 14th, 16th, 25th, 34th, 43rd, 45th and 46th bars.

e. Fan Yin

Fan Yin's playing technique was used in the 24th, 33rd, and 42nd bars.

Table 8. Performance Technique of Hai Yun

Music Title	Basic Technique	SuHaizhen's Performance Technique
Hai Yun	La Gan	Chan Yao
	Ya Gan	Fan Yin
	Pai Gan	

Source : Yiqian Liu (2024)

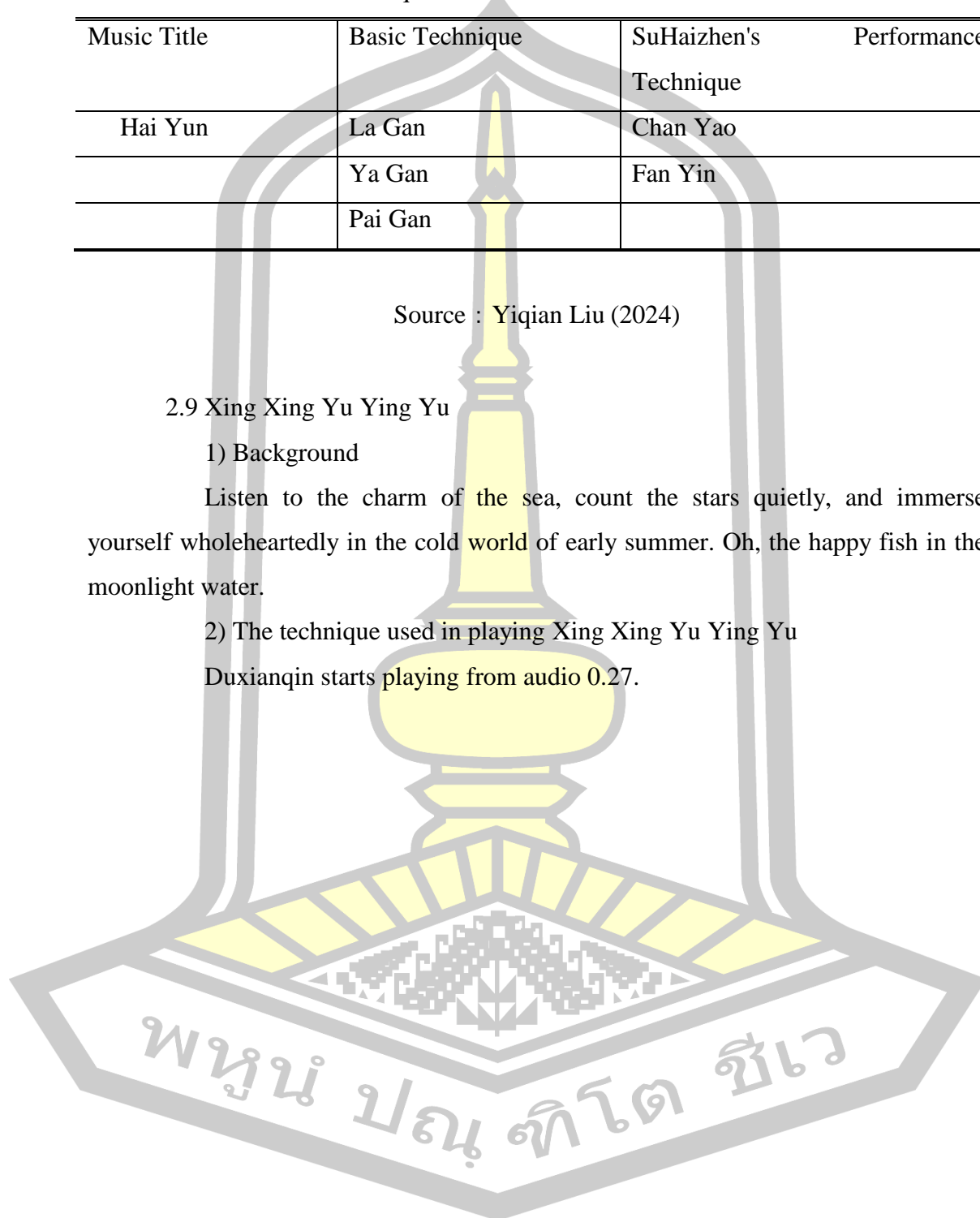
## 2.9 Xing Xing Yu Ying Yu

### 1) Background

Listen to the charm of the sea, count the stars quietly, and immerse yourself wholeheartedly in the cold world of early summer. Oh, the happy fish in the moonlight water.

### 2) The technique used in playing Xing Xing Yu Ying Yu

Duxianqin starts playing from audio 0.27.



Xing Xing Yu Hai Yu  
星星与海鱼

composer: Su Haizhen  
Scorer: Yiqian Liu

$\text{♩} = 78$

Figure 28. The technique used in playing Xing Xing Yu Ying Yu

Source : Yiqian Liu (2024)

From Figure 28, the techniques used in playing Xing Xing Yu Ying Yu can be summarized as follows:

a. La Gan

La Gan's playing technique was used in the 1st, 3rd, 5th, 7th, 8th, 9th, 11th, 12th, 14th, 15th, 17th, 18th, 19th, 20th, 22nd, 25th, 37th, 38th, 41th, 44th, 48th, 50th, 51th, 53rd, and 54th bars.

b. Peng Gan

Peng Gan's playing technique was used in the 4th, 9th, 10th, 13th, 16th, 26th, 28th, 29th, 30th, 32th, 35th, 36th, 41th, 43th, 46th, 47th, 54th, and 55th bars.

c. La Yao

La Yao's playing technique was used in the 6th, 21st, and 24th bars.

d. Chan Yao

Chan Yao's playing technique was used in the 20th, 27th, 28th, 30th, 31st, 36th, 37th, 39th, 40th, 45th, 49th, 50th, 52th, and 53rd bars.

Table 9. Performance Technique of Xing Xing Yu Ying Yu

Music title	Basic Technique	SuHaizhen's Technique	Performance
Xing Xing Yu Ying Yu	La Gan	La Yao	
	Peng Gan	Chan Yao	

Source : Yiqian Liu (2024)

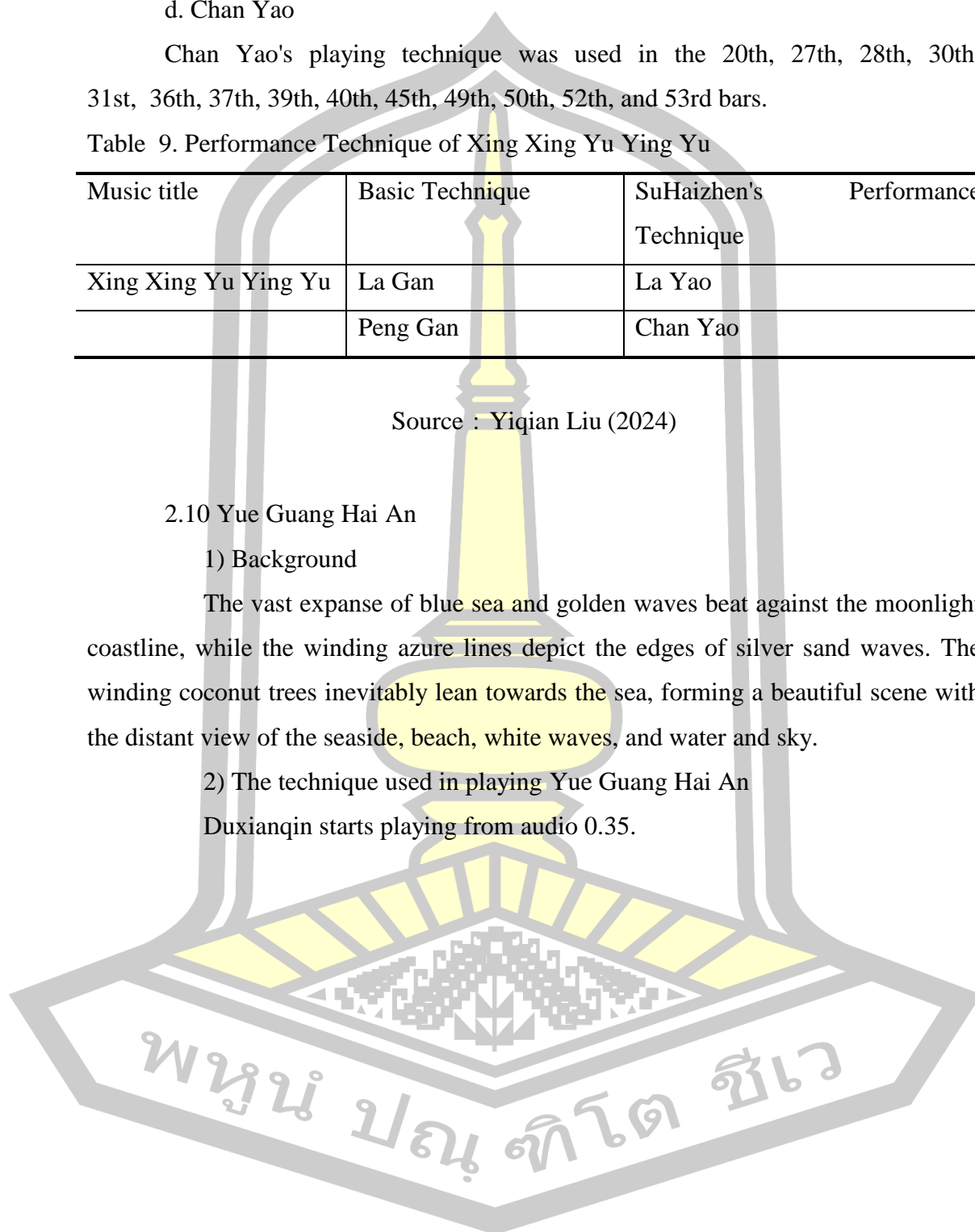
## 2.10 Yue Guang Hai An

### 1) Background

The vast expanse of blue sea and golden waves beat against the moonlight coastline, while the winding azure lines depict the edges of silver sand waves. The winding coconut trees inevitably lean towards the sea, forming a beautiful scene with the distant view of the seaside, beach, white waves, and water and sky.

### 2) The technique used in playing Yue Guang Hai An

Duxianqin starts playing from audio 0.35.



Yue Guang Hai An  
月光海岸

composer: Su Haizhen  
Scorer: Yiqian Liu

Figure 29. The technique used in playing Yu Guang Hai An

Source : Yiqian Liu (2024)

From Figure 29, the techniques used in playing Yue Guang Hai An can be summarized as follows:

a. Pai Gan

Pai Gan's playing technique was used in the 1st, 13th, 13th,14th, 19th, 20th, 22nd, 27th, 28th, and 36th bars.

b. La Gan



La Gan's playing technique was used in the 5th, 6th, 9th, 11th, 18th, 22nd, 24th, 25th, 26th, 27th, 29th, 30th, 3rd, 33rd, and 34th bars.

c. La Yao

La Yao's playing technique was used in the 3rd, 4th, 15th, and 16th bars.

d. Wan Yao

Wan Yao's playing technique was used in the 9th, 10th, 37th, and 38th bars.

e. Pai Tan

Pai Tan's playing technique was used in the 7th, 8th, 11th, and 12th bars.

Table 10. Performance Technique of Yu Guang Hai An

Music title	Basic Technique	SuHaizhen's Technique	Performance
Yue Guang Hai An	La Gan	La Yao	
	Pai Gan	Wan Yao	
		Pai Tan	

Source : Yiqian Liu (2024)

## 2.11 Hou Xu

### 1) Background

The world is like a weary ship at night, making a brief and comfortable stop on the coast of time. The moonlight seems to deliberately drift away, appearing quite cold, and even the wind becomes gentle.

### 2) The technique used in playing Hou Xu

Duxianqin starts playing from audio 0.17.

พหุ ประทีป ชีวะ

Hou Xu  
后序

composer: Su Haizhen  
Scorer: Yiqian Liu

1  $\text{♩} = 70$  Pai Gan La Pai Gan Pai Gan

7 Chan yao  $\text{♩} = 80$  Pai Gan ya Pai Gan ya

13 ya ya la ya ya ya ya ya

19 ya ya chan yao ya chan yao ya

25 ya ya ya  $\text{♩} = 108$  la

31 ya la chan yao chan yao ya chan yao ya chan yao

37 ya ya chan yao lv gan ya

44 ya ya chan yao lun zhi chan yao

Figure 30. The technique used in playing Hou Xu

Source : Yiqian Liu (2024)

From Figure 30, the techniques used in playing Hou Xu can be summarized as follows:

a. Pai Gan

Pai Gan's playing technique was used in the 2nd, 4th, 5th, 10th, 11th, 13th, 20th, 23rd, 29th, 40th, 42th, 43th, 44th, and 45th bars.

b. La Gan

La Gan's playing technique was used in the 2nd, 15th, and 30th bars.

c. Ya Gan

Ya Gan's playing technique was used in the 2nd, 4th, 6th, 7th, 10th, 11th, 12th, 14th, 16th, 17th, 18th, 19th, 20th, 22th, 24th, 25th, 26th, 27th, 29th, 31st, 33rd, 34th, 35th, 36th, 37th, 38th, 43rd, 45th, and 46th bars.

d. Chan Yao

Chan Yao's playing technique was used in the 8th, 21st, 23rd, 24th, 31st, 32nd, 33rd, 34th, 35th, 36th, 40th, 41st, 45th, 46th, 49th, and 50th bars.

e. Lv Gan

Lv Gan's playing technique was used in the 44th and 48th bars.

Table 11. Performance Technique of Hou Xu

Music title	Basic Technique	SuHaizhen's Technique	Performance
Hou Xu	La Gan	Chan Yao	
	Ya Gan	Lv Gan	
	Pai Gan	Lun Zhi	

Source : Yiqian Liu (2024)

### 3. Summary

Su Haizhen's proficiency in the Duxianqin instrument unveils her extensive mastery of a wide range of sophisticated playing techniques, encompassing Pai Gan, Peng Gan, La Gan, Wan Yao, Ya Gan, Pai Tan, and Chan Yao. These skills are the fundamental basis of her distinctive musical expression, characterized by elaborate fingerwork and a diverse range of emotive sound effects. The study rigorously analyzes Su Haizhen's collection of works, including "Bi Hai Yin Sha," "Hai Zhen," "Xia Ri Wu Hou," "Gu Fan Xing Ying," "Wan Wei Jin Bo," "Hai Hua," "Ji Mo Hai Tan," "Hai Yun," "Xing Xing Yu Ying Yu," "Yue Guang Hai An," and "Hou Xu." These songs are not solely musical in nature but rather skillfully crafted narratives with technical proficiency and profound emotional resonance. They reflect vibrant imagery derived from the natural world and the fundamental aspects of ordinary existence.

## CHAPTER V

### **The Process of Transmission in the Single-String "Duxianqin" by Su Haizhen**

This chapter delves into Su Haizhen's remarkable journey as a transmitter of the Duxianqin tradition. As a custodian of this unique musical heritage, Su Haizhen's dedication and teaching methods offer a compelling cultural preservation and transmission narrative. This research explores her pedagogical approaches, the evolution of the Duxianqin tradition, and the broader implications for preserving this cultural legacy. Su Haizhen's story provides profound insights into the interplaying between tradition and innovation, offering valuable lessons for heritage preservation in a changing world.

1. The Transmission Model of Duxianqin by Su Haizhen
2. Summary

#### **1. The Transmission Model of Duxianqin by Su Haizhen**

Su Haizhen's method of inheriting the Duxianqin tradition primarily relies on oral transmission and personalized teaching. She emphasizes teaching performance skills, production techniques, cultural origins, and other related aspects, thereby perpetuating folk teaching practices to the present day. In her overall approach, Su Haizhen predominantly employs two modes of folk teaching: one-on-one and collective, to ensure the transmission of this unique musical heritage (Su Haizhen, interview in April 2023).

##### **1.1 One-on-One Teaching**

In one-on-one teaching, techniques ranging from simple to difficult were adopted, including learning to play the piano with the right hand and using the correct grip posture to play tangent overtones. The first step requires continuous practice for a month, while playing techniques such as Pai Gan, La Gan, Yao Gan, Wan Yao also require a month of practice.

During Su Haizhen's learning journey with the Duxianqin, the relatively limited number of students and the ample availability of time from the teacher

allowed for personalized one-on-one instruction. Typically, the teacher would commence by imparting the melody to the students and then teaching them how to play the Duxianqin. The teaching process would progress incrementally, with the teacher and student collaborating to learn one music sentence at a time. Subsequently, students would be encouraged to practice independently and seek clarification on challenging aspects. The teacher would closely observe the students during their practice, swiftly identifying and rectifying any issues. This approach to discovering and resolving problems is characterized by its timeliness and responsiveness.

Furthermore, one-on-one teaching necessitates adapting techniques to accommodate individual students' varying skill levels and aptitudes within a suitable teaching framework. This involves tailoring the teaching approach to align with each student's personality traits and unique learning circumstances.

However, in recent years, driven by a growing cultural awareness and a surge in interest, more individuals have wanted to learn the Duxianqin. Su Haizhen initially began with one or two students, but her student base expanded significantly as demand grew. This expansion led to the formation of a student group that eventually reached 50 participants, all gathering at Su Haizhen's residence for Duxianqin instruction.

To address the increasing demand and ensure that students' progress was not impeded, Su Haizhen transitioned to a collective teaching model. In August 2013, the Jingzu Duxianqin Art Training Base was established as the sole professional training institution dedicated to Jingzu Duxianqin art within the Jingzu region. Under the auspices of the Dongxing Municipal Bureau of Culture, Radio, Television, Sports, and Tourism, this training base assumed the primary responsibility for teaching, safeguarding, perpetuating, and exhibiting the Duxianqin tradition.

Over the past seven years, the training base has played a pivotal role in training 6,700 students. Annually, it organizes students to participate in national examinations, regional assessments, and various musical instrument competitions, leading to the recognition and awarding of over 100 students at regional and national levels.

In summary, Su Haizhen's approach to inheriting the Duxianqin tradition strongly emphasizes folk teaching, employing both one-on-one and collective

teaching methods. These practices have facilitated the transmission of this unique cultural heritage to a growing number of enthusiasts, ensuring its preservation and perpetuation in contemporary society (As shown in Figure 31)



Figure 31. Su Haizhen's students are playing the Duxianqin

Source : Yiqian Liu (2024)

### 1.2 Collective Teaching

In collective teaching, techniques ranging from simple to difficult were adopted, including learning the posture of playing the piano from the right hand and correctly grasping the position to play the tangent overtones. This is the first step that requires continuous practice for a month. Performance techniques such as Pai Gan, La Gan, Yao Gan, Chan Yin, Shanghuiyin, etc. require two months, and the progress may be slower because it is a major course (Su Haizhen, interview in April 2023).

The increasing number of students seeking instruction prompted the implementation of collective teaching. Initially, the introduction followed a one-to-many format. Distinct from Su Haizhen's own experience of learning the Duxianqin, current students under Su Haizhen are enrolled in group lessons. Su Haizhen's initial one-on-one teaching method involved instructing students individually and alternating between students during the teaching session. This one-to-many teaching approach considers each student's interests and ensures that their educational progress is not



hindered. Nevertheless, this teaching method presents notable limitations. For instance, due to time constraints, issues that students fail to recognize during the teaching session may become apparent in La Gan during their practice sessions, at this point, they may seek the teacher's guidance. However, the teacher may be occupied with instructing other students at that time, preventing timely problem resolution and hindering the completion of the intended teaching objectives (Figure 32).



Figure 32. Su Haizhen is teaching children how to play the Duxianqin

Source : Yiqian Liu (2024)

Subsequently, Su Haizhen devised a "pull, assist, and lead" inheritance model built upon the one-to-many framework. Among Su Haizhen's students, considerable disparities exist in Duxianqin proficiency. These differences can be attributed to variations in the duration of instruction, post-cLa Ganss practice intensity, and individual musical sensibilities. Su Haizhen identified several adept students who excelled in playing the Duxianqin and designated them as leaders of different groups. These group leaders possessed a solid grasp of fundamental skills, a keen musical sense, rapid learning capabilities, and a shorter learning history. Once these group leaders mastered the skills, they instructed their fellow students. If a student encountered an issue they could not resolve independently, they were encouraged to seek assistance from their designated group leader. If the group leader could not address the problem, the student could turn to Su Haizhen for guidance (Su Haizhen, interview in April 2023).

This innovative "pull, assist, and lead" approach allowed Su Haizhen to optimize her time utilization significantly. It fostered a dynamic and interactive atmosphere among the students, addressing the challenge of limited teaching resources. Additionally, as group leaders imparted their knowledge to other students, those initially struggling students gradually developed the skills and knowledge to assume leadership roles within their respective groups.

In summary, the increasing demand for instruction drove incorporating collective teaching as part of Su Haizhen's Duxianqin instructional model. Su Haizhen introduced a "pull, assist, and lead" approach to overcome the limitations of traditional one-to-many teaching. This strategy not only optimized teaching resources but also encouraged collaborative learning and peer mentorship among her students (As shown in Figure 33).



Figure 33. Su Haizhen is teaching adult students how to play the Duxianqin

Source : Yiqian Liu (2024)

### 1.3 The Transmission Principle of Duxianqin- Tailoring Instruction to Individual Aptitude

In teaching, students exhibit varying proficiency levels in playing the Duxianqin, often attributed to their learning aptitude. Some students display remarkable learning abilities and engage in diligent practice outside of La Gan, leading to rapid progress, while others may progress more gradually in their studies. A qualified teacher must recognize these characteristics, including learning aptitude

and personal traits, and formulate tailored and effective teaching strategies. Generally, teaching according to individual needs can be categorized into the following approaches:

#### 1) Differential Teaching Based on Gender Differences:

During Su Haizhen's training in the Duxianqin, male performers predominated. However, over time, an increasing number of women have taken up the Duxianqin, constituting a majority of learners. Female learners typically exhibit a penchant for attention to detail and rigorous practice habits, necessitating a teaching approach that focuses on refining the subtleties of Duxianqin playing. Conversely, male learners may possess greater physical strength and enhanced joystick control. Coupled with their rational thought processes, they may find it easier to leverage the overtone capabilities of the single-stringed Duxianqin, thus fully expressing the artistic essence of the music. However, the dwindling number of male Duxianqin learners within the Jing ethnic group raises concerns. When Su Haizhen encounters male students interested in learning the Duxianqin, her primary objective is to cultivate their interest, gradually unlock their potential, and subsequently provide more comprehensive instruction, to nurture male students in this tradition.

#### 2) Differential Teaching Based on Age Differences:

Su Haizhen's students encompass a wide age spectrum, ranging from as young as 5 years old to nearly 80 years old. The challenges and complexities of learning the Duxianqin differ across age groups. Young students under 12 may have limited comprehension capabilities, necessitating patient and hands-on instruction. Their physical strength may also be insufficient for certain techniques, limiting instruction to tuning, string cutting, and plucking tasks. At the same time, the joystick manipulator Gantion can be introduced once it acquires sufficient strength. In contrast, older students often exhibit heightened initiative and stronger comprehension skills. Su Haizhen's instruction primarily takes the form of demonstrations, obviating the need for a meticulously step-by-step teaching approach (Su Haizhen, interview in April 2023).

#### 3) Differential Teaching Based on Personal Abilities:

Su Haizhen's student body encompasses individuals from diverse professional backgrounds and musical competencies. Some students may have prior experience in

specialized music research or proficiency in other musical instruments, facilitating an accelerated learning process. For such students, Su Haizhen focuses on clearly conveying fundamental skills, allowing repeated practice to expedite their Duxianqin proficiency. In contrast, students with no prior musical foundation require meticulous, step-by-step guidance. Haste can hinder their progress, so Su Haizhen emphasizes the nuances of Duxianqin playing and provides comprehensive, hands-on instruction. Additionally, students who are not of Jing ethnic heritage and are unfamiliar with the Jing La Gan gauge may require instruction in the lyrics, including pronunciation and melody, alongside their Duxianqin training.

The adaptability of folk teaching methods has enabled the preservation of the single-stringed Qin culture within the Jing ethnic group. However, it has also presented challenges for further advancing the Duxianqin tradition. Currently, the Duxianqin field demands professionalism, necessitating the inclusion of Duxianqin training courses within formal educational institutions such as universities. Only through this transition from folk to professional instruction can a standardized teaching model be established, facilitating the progression of the Duxianqin tradition.

## **2. Summary**

Su Haizhen's dedication to preserving the Duxianqin tradition prioritizes folk teaching methods, utilizing individual and group instruction techniques. To accommodate the increasing number of students, she has implemented a collective teaching approach characterized by the "pull, assist, and lead" methodology. This method allows for effective guidance and support within a group setting.

Su Haizhen customizes her teaching strategies according to gender, age, and individual abilities. Recognizing her students' diverse learning needs, she tailors her approach to ensure optimal engagement and skill development. The Beijing Duxianqin Art Training Base facilitates the promotion of the Duxianqin, a distinctive instrument of the Jing ethnic group. This institution has successfully trained numerous students and actively participates in national and regional competitions, furthering the reach and recognition of the Duxianqin tradition.

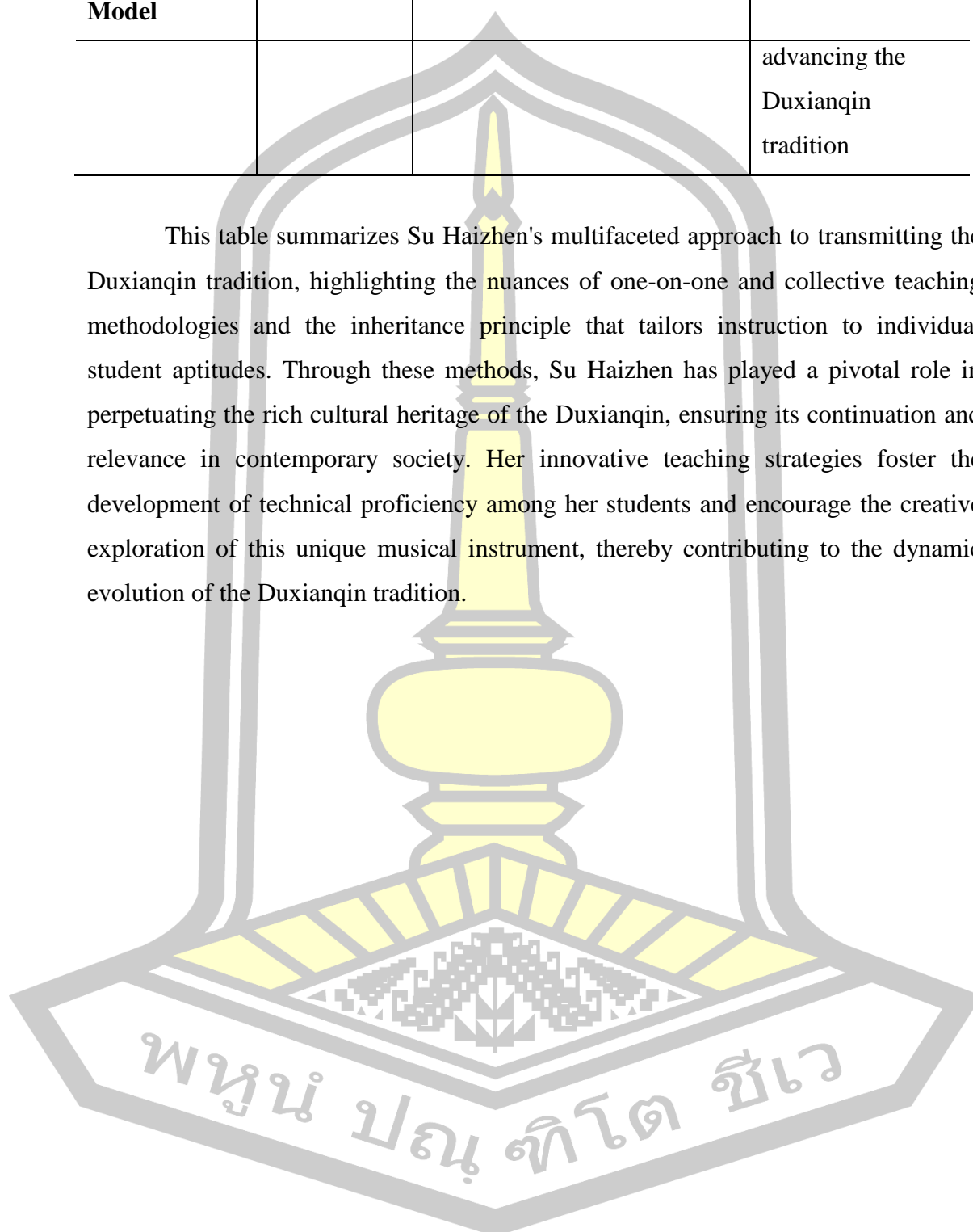
Table 12. Su Haizhen's Duxianqin Teaching Models and Strategies

Teaching Model	Approach	Key Characteristics	Impact
One-on-One Teaching	Personalized Instruction	<ul style="list-style-type: none"> <li>- Techniques adapted from simple to complex</li> <li>- Requires continuous practice</li> <li>- Focus on melody impartation and technique</li> <li>- Tailored to individual student's skill level and aptitude</li> </ul>	<ul style="list-style-type: none"> <li>- Allows for detailed, focused guidance</li> <li>- Facilitates swift problem identification and resolution</li> </ul>
Collective Teaching	Group Instruction	<ul style="list-style-type: none"> <li>- Adopted due to increasing demand</li> <li>- Implemented through a one-to-many format</li> <li>- Introduction of the "pull, assist, and lead" model for peer teaching and support</li> </ul>	<ul style="list-style-type: none"> <li>- Enables instruction of a larger group of students</li> <li>- Encourages collaborative learning and mentorship among students</li> </ul>
Transmission Principle	Tailored Instruction Based on Individual Aptitude	<ul style="list-style-type: none"> <li>- Consideration of gender, age, and personal abilities</li> <li>- Differential teaching strategies for effective learning</li> <li>- Emphasis on developing a strong foundational knowledge</li> </ul>	<ul style="list-style-type: none"> <li>- Ensures inclusive and accessible education</li> <li>- Promotes diversity and adaptability in teaching methods</li> <li>- Aids in preserving and</li> </ul>



Teaching Model	Approach	Key Characteristics	Impact
			advancing the Duxianqin tradition

This table summarizes Su Haizhen's multifaceted approach to transmitting the Duxianqin tradition, highlighting the nuances of one-on-one and collective teaching methodologies and the inheritance principle that tailors instruction to individual student aptitudes. Through these methods, Su Haizhen has played a pivotal role in perpetuating the rich cultural heritage of the Duxianqin, ensuring its continuation and relevance in contemporary society. Her innovative teaching strategies foster the development of technical proficiency among her students and encourage the creative exploration of this unique musical instrument, thereby contributing to the dynamic evolution of the Duxianqin tradition.





## CHAPTER VI

### Conclusion Discussion and Suggestions

#### 1. Conclusion

1.1 Su Haizhen, an esteemed expert in single-string instruments, employed Duxianqin playing techniques. The study investigates various playing techniques, including Pai Gan, Peng Gan, La Gan, Wan Yao, Ya Gan, Pai Tan, and Chan Yao, among other strategies. The utilization of these approaches plays a significant role in shaping her unique musical style, which is distinguished by its delicate finger movements and emotive sound effects.

Su Haizhen's musical compositions, such as "Bi Hai Yin Sha," "Hai Zhen," "Xia Ri Wu Hou," "Gu Fan Xing Ying," "Wan Wei Jin Bo," "Hai Hua," "Ji Mo Hai Tan," "Hai Yun," "Xing Xing Yu Ying Yu," "Yue Guang Hai An," and "Hou Xu," incorporate technical elements. Su Haizhen's compositions, known for their unique methodologies and influence on the overall musical manifestation, showcase the intricate emotional fabric and picturesque visuals influenced by nature and everyday existence.

Findings from the study show how important it is to learn basic techniques and practice regularly to improve practical playing skills like pressing chords and playing modes, which are important parts of Duxianqin performance. Furthermore, it underscores the significance of enhanced education through engagement with fellow musicians and ingenuity in integrating contemporary components into conventional pieces.

1.2 Su Haizhen has played an important role in transmitting the Duxianqin legacy. She uses a multidimensional teaching style that includes both individual and group learning strategies to ensure the preservation and survival of this unique musical heritage. Strongly rooted in folk traditions, her teaching methods rely on oral transmission and customized instruction, evolving to accommodate an increasing number of students through collaborative and peer-led approaches.

Su Haizhen's innovative "pull, assist, and lead" strategy maximizes resource usage and develops a collaborative learning environment among students of diverse

ability levels. This technique improves the teaching process and empowers students to participate in the tradition's transmission, enabling peer mentorship and progress.

Su Haizhen adapts her instructional approaches to the unique features of her students, such as their gender, age, and personal talents. This diverse teaching technique addresses each student's specific learning requirements and potential, increasing engagement and fostering a deeper knowledge of the Duxianqin heritage.

Under her leadership, the Jingzu Duxianqin Art Training Base has emerged as an important institution for the Duxianqin legacy. It helps preserve it by training many students and encouraging participation in national and regional contests, demonstrating the value of adaptive and inclusive teaching approaches in musical heritage preservation.

## **2. Discussion**

Duxianqin, a musical instrument with a single string, is important in the musical and cultural legacy of Guangxi's southeastern region. It is particularly prominent in the Jing ethnic settlement of Sandao, which includes Dongxing Island, Shanxin Island, and Wuzhi Island in Dongxing City, Fangchenggang City, Guangxi. This singular musical instrument exhibits specific regional allure and cultural attributes and is renowned for its exquisite and mellifluous timbre that blends well with vocal performances. The Jing ethnic group holds a strong and enduring passion for it, as it is a fundamental component of their cultural expression.

The single-stringed Qin is highly valued within the Jing community because of its significant cultural importance, particularly in performance and craftsmanship techniques. The spiritual and material parts of Jing ethnic's life are tightly interconnected. The maintenance and transmission of the single-stringed Qin legacy play a crucial role in protecting and enhancing Jing culture, fostering national cohesion, and establishing ethical norms. These approaches of performance and craftsmanship are likewise eligible for safeguarding and conservation as intangible cultural property.

Gilly's (2010) article, "On the Improvement of the Duxianqin String Qin," offers a comprehensive analysis of the development of the single-stringed Qin instrument in China since the establishment of the People's Republic of China.

Significant enhancements include integrating electronic sound amplification devices, including front and back frame panels, and inserting bottom to form resonance boxes. In addition, the utilization of superior materials, such as high-grade palm wood, purple wood, various wood blends, and valuable rosewoods, has significantly improved the Qin's body's visual appeal and acoustic properties.

Furthermore, alongside improvements in its physical properties, alterations in the visual design of the instrument, such as incorporating novel styles like the long bar, dragon head, and phoenix, have broadened its capacity for artistic expression. The instrument's melodic depth has been enhanced by replacing traditional components such as hemp rope and bamboo strips with guzheng strings, guqin strings, or guitar strings, resulting in improved sound quality. Moreover, the instrument has been further enhanced by using different materials for the joystick, transitioning from bamboo pieces to cow horns, and integrating microphones.

In Huang Zhihao's (2008) study, "The Form and Improvement of the Duxianqin," Ganss classified improvements into two distinct types. The primary objective is to enhance the sound quality of the Duxianqin instrument by utilizing electroacoustic technology, thereby amplifying its volume and improving its auditory attractiveness. The second category emphasizes using valuable wood for the body of the Qin instead of a pickup, successfully exploiting the resonance box to increase volume and prolong the sustain of notes significantly.

Liu Yufang (2010) also discusses the practical difficulties in preserving Duxianqin culture schools in the Jing ethnic region. The issues include the lack of a school-based curriculum for playing the traditional Chinese instrument called Duxianqin, challenges in implementing such a curriculum, a shortage of teachers with sufficient psychological and professional qualifications, and a lack of awareness among certain students and parents regarding the educational significance of the single-stringed Qin culture.

Precautionary measures for Duxianqin A number of crucial strategies have been identified to protect and advance the single-stringed Qin legacy. These include raising awareness, conserving workmanship skills, establishing specialized museums, and supporting performances and creative activities. These activities jointly aim to safeguard the tradition's longevity, cultural importance, and ongoing recognition.

These endeavors are consistent with the findings of Long Ying (2012), who examined the unique attributes of Jing education within the framework of preserving Jing culture. Long Ying stressed that the culture of the single-stringed Qin not only represents Jing culture but also plays a crucial role in educational institutions' efforts to preserve and pass on ethnic culture while showcasing the distinctive characteristics of the Jing ethnic group. Schools enhance students' understanding of Jing culture, foster diverse ethnic cultural identities, and explore educational values by teaching the single-stringed Qin instrument, enriching the educational resources available in these institutions.

Furthermore, Qin Ruiying (2016) stated that this emphasizes the deep cultural importance of the single-stringed Qin instrument within the Jing ethnic group. The object is well recognized as a symbolic representation and physical manifestation of Jing's ethnic music and art culture. Preserving the single-stringed Qin culture is crucial because it can genuinely communicate its artistic and ethnic qualities, safeguarding a distinct historical and cultural atmosphere. The practice of active inheritance guarantees the complete expression and preservation of the cultural and artistic character of the Jing ethnic group. Qi Jianling (2018) acknowledges the importance of inheriting Duxianqin Qin culture, highlighting its crucial role in safeguarding national culture, cultivating cultural identity among younger generations, and promoting belonging to national culture. The contemporary preservation of solo Qin culture enhances the enduring vitality of the wider national cultural heritage.

Ultimately, safeguarding and promoting the ancient practice of playing the Qin, a musical instrument with a single string, is crucial not only for the Jing ethnic group but also for the wider scope of cultural heritage and education. These endeavors contribute to preserving cultural identities, promoting artistic expression, and enhancing intergenerational connections within the local community and the nation.

### **3. Suggestions**

#### **3.1 General suggestions**

1) Strengthen education on the Duxianqin: Offer Duxianqin courses in schools to cultivate more Duxianqin enthusiasts and inheritors. At the same time,

Duxianqin artists can be invited to the school for lectures and performances to enhance students' understanding and interest in the Duxianqin.

2) Holding solo competitions and performances: By hosting solo competitions and performances, we can stimulate the creative enthusiasm of solo enthusiasts and enhance their popularity, Garrity, and influence.

3) Strengthen research on the single-stringed instrument: Conduct in-depth research on the history, production techniques, performance techniques, and other aspects of the instrument to provide theoretical support for its development and inheritance.

4) Protection and Inheritance of Solo String Culture: Strengthen the protection and inheritance of Solo String Culture, including the protection and inheritance of its production technology, performance skills, repertoire, and other aspects, as well as the promotion and promotion of Solo String Culture.

### 3.2 Suggestions for further research

1) Focus on dynamic solo instrument performances and music composition for enhanced artistry.

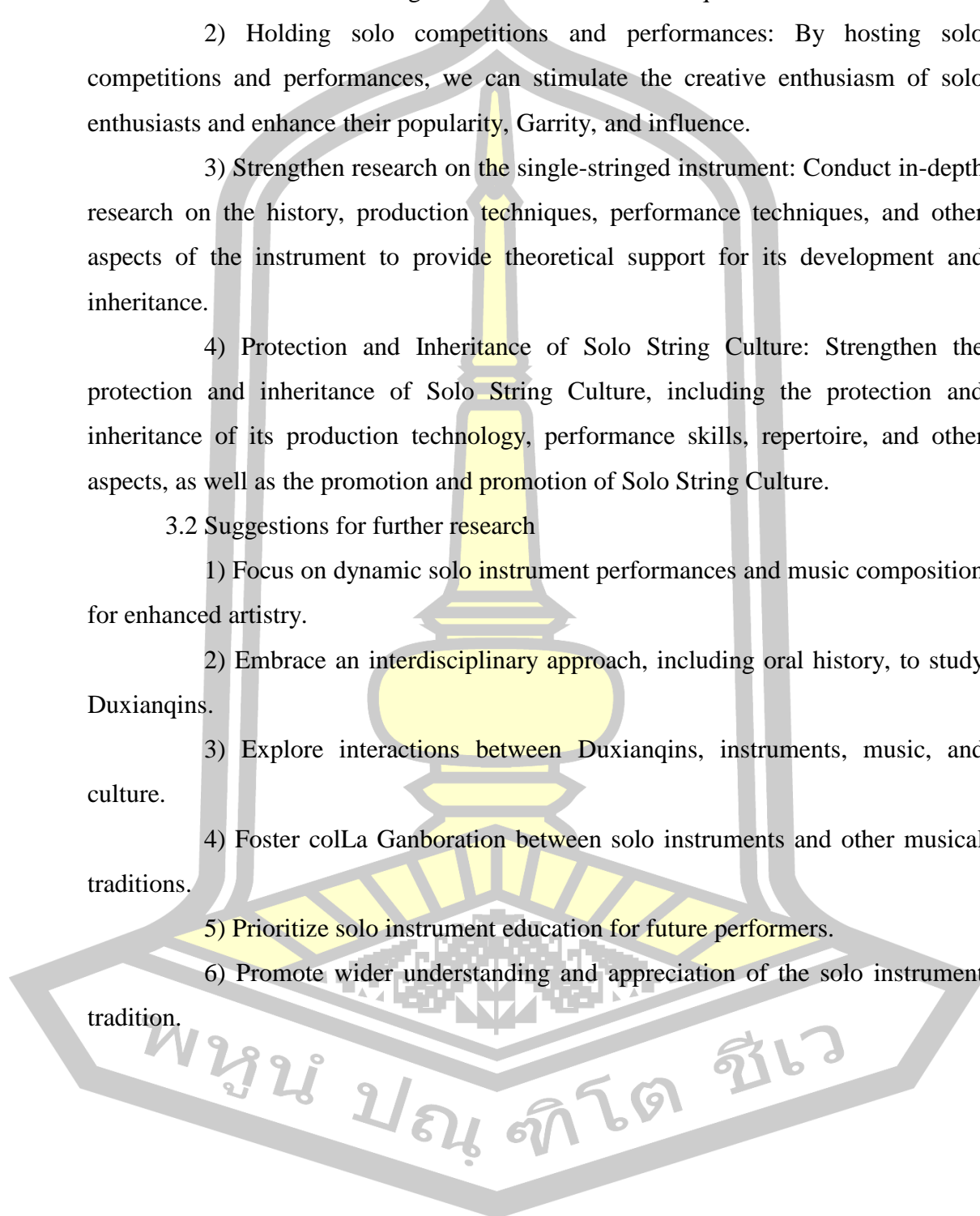
2) Embrace an interdisciplinary approach, including oral history, to study Duxianqins.

3) Explore interactions between Duxianqins, instruments, music, and culture.

4) Foster colla Ganboration between solo instruments and other musical traditions.

5) Prioritize solo instrument education for future performers.

6) Promote wider understanding and appreciation of the solo instrument tradition.



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## APPENDIX

### Appendix 1: Field Investigation Interview Record

1. Time:

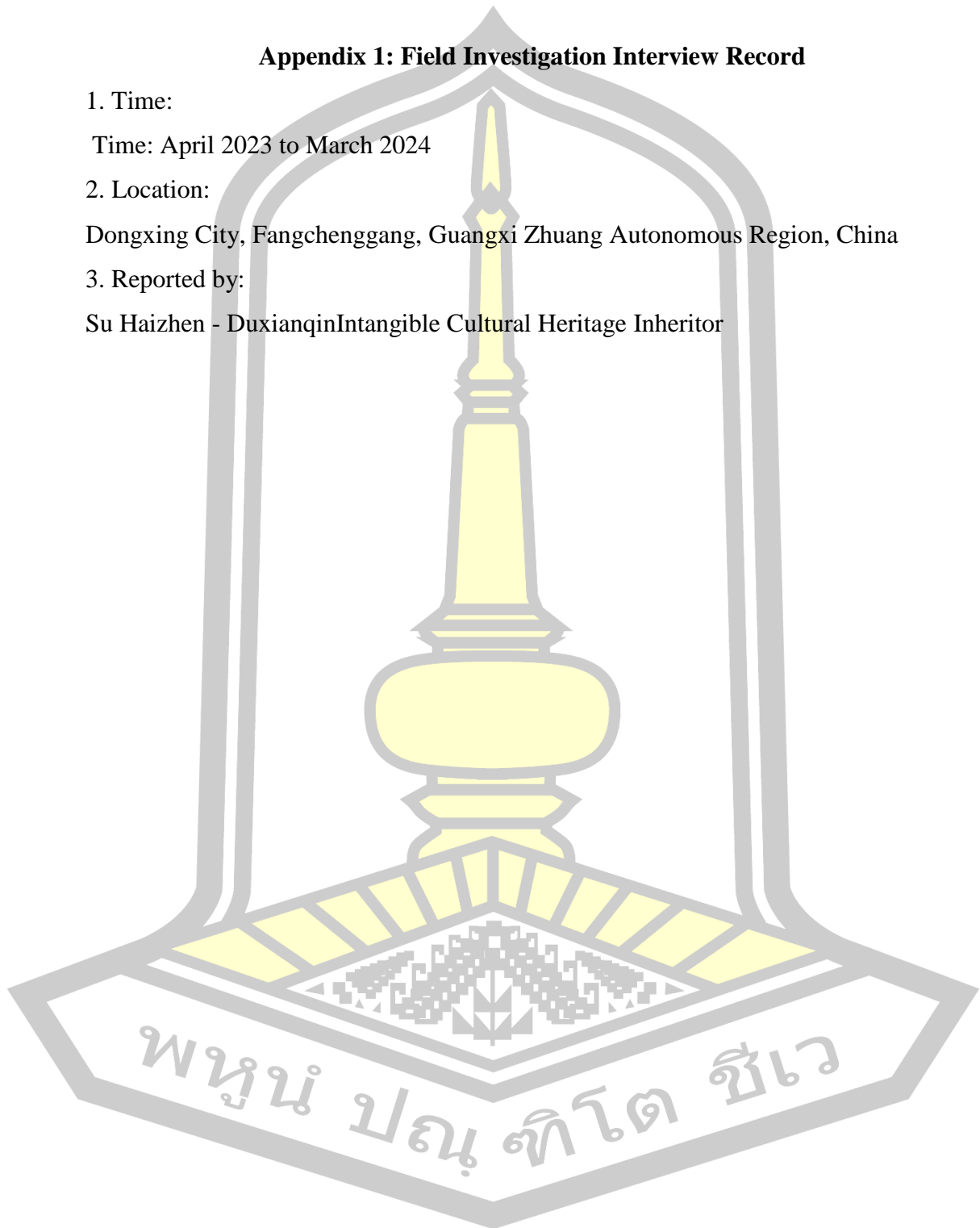
Time: April 2023 to March 2024

2. Location:

Dongxing City, Fangchenggang, Guangxi Zhuang Autonomous Region, China

3. Reported by:

Su Haizhen - Duxianqin Intangible Cultural Heritage Inheritor



## Appendix 2: Photos



Figure 34. "Su Haizhen, Intangible Cultural Heritage Inheritor of Duxianqin

Source: Yiqian Liu



Figure 35. "Su Haizhen participates in the 2023 China Native Folk Song Festival"

Source: Yiqian Liu

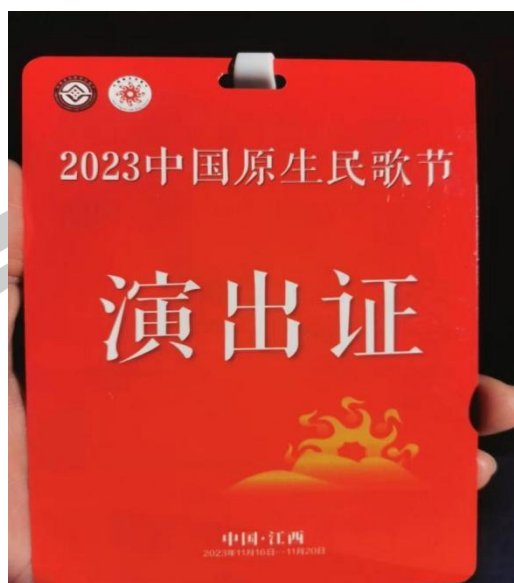


Figure 36. "Su Haizhen's Performance Certificate for Participating in the 2023 China Native Folk Song Festival"

Source: Yiqian Liu



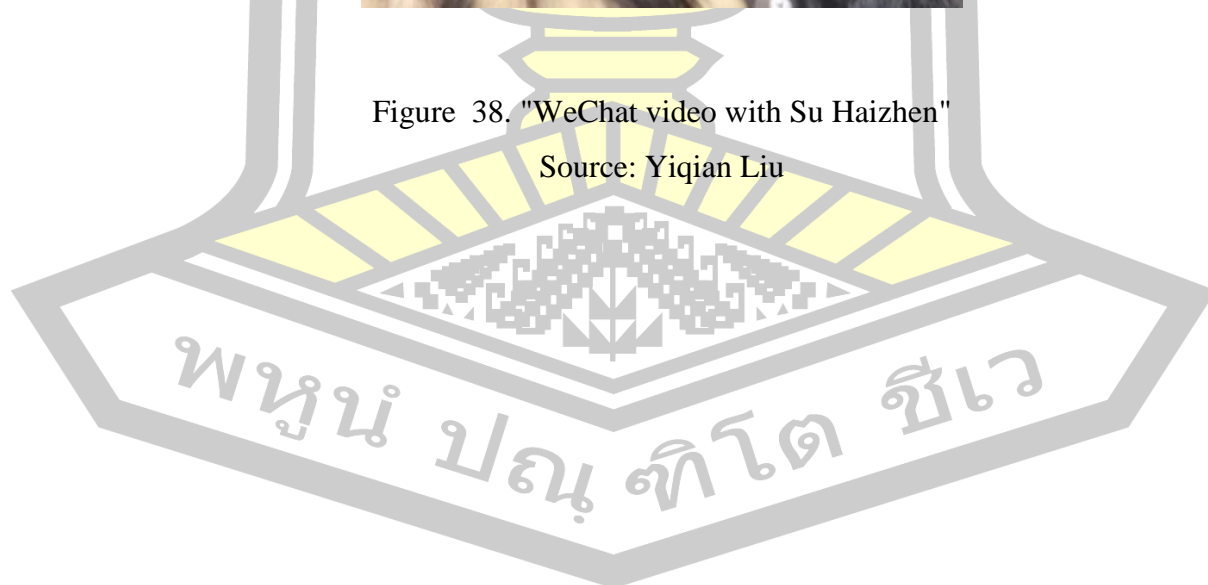
Figure 37. "Su Haizhen and other actors take photos"

: Source: Yiqian Liu



Figure 38. "WeChat video with Su Haizhen"

Source: Yiqian Liu



## BIOGRAPHY

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PLACE OF WORK	Beibei District, Chongqing City
EDUCATION	2012 - 2016 (undergraduate), Xingjian College of Arts and Sciences, Nanning City, Guangxi Zhuang Autonomous Region 2022 - 2023 (M.M.) Mahasarakham University in Thailand

