

The Creative Characteristics of Contemporary Chinese Dulcimer Music Works

Ping Zhang

Sofia National Conservatory of Music, Sophia1000, Bulgaria

547510539@qq.com

Abstract: The dulcimer is a kind of stringed musical instrument, which first appeared in the Middle East and Persia, the dulcimer was introduced into Guangdong through the Arab countries in the Ming Dynasty, and then gradually integrated with the culture of our country, becoming one of our national Musical Instruments. In the early period, the dulcimer was mostly created on the theme of Han nationality society and culture. After the founding of the People's Republic of China, the style of dulcimer, the theme of creation and the idea of dulcimer have undergone great changes. The type of contemporary dulcimer is very different from the traditional dulcimer, and the range of materials for the creation of dulcimer is wider, and the cultural customs and characteristics of various nationalities and regions are integrated into the contemporary creation of dulcimer, and the types of dulcimer works are more, the playing techniques are more rich and novel, and the expression form and expression are greatly enhanced. Dulcimer is a traditional Chinese medicine musical instrument, and its development is closely related to the development of Chinese society. Starting from the origin and contemporary development of the dulcimer, this paper analyzes the characteristics of the contemporary creation of the dulcimer, hoping to provide some references for the development of the dulcimer art.

Keywords: Dulcimer; Create Works; Trait

1. INTRODUCTION

The dulcimer originated in the Middle East, Persia and other regions, and was introduced into China through Arab countries, becoming one of the commonly used Musical Instruments in Chinese music. In the course of hundreds of years of development, the dulcimer has gradually formed its own unique musical style and playing skills (Tse, 2007). Dulcimer itself has global characteristics. Currently, China, Europe and Southwest Asia are the three major dulcimer systems in the world. Of course, in the development of these three regional systems, the dulcimer is in a prominent position with its rich expression (Xue et al., 2023). Dulcimer has experienced the changes of The Times in the development of China for more than 400 years. Dulcimer was mainly used as the accompaniment of folk tunes in the process of spreading in our country at first, so it spread in the middle and lower levels of society for a period of time (Yan & Nicolas, 2023). Later, with the change of social aesthetics, rap music began to

become popular among the folk. Especially Qin Shu and other forms of rap music, with its characteristics of the combination of narrative and lyricism spread in the folk. Dulcimer is widely used in the accompaniment of rap music because of its unique charm of combining hardness and softness, wide vocal range and harmonious timbre (Lam, 2008). It was not until the 1920s that the dulcimer began to develop from an accompaniment instrument into an ensemble instrument, forming four major schools: Guangdong Dulcimer, Sichuan Dulcimer, Jiangnan Sizhu Dulcimer and Northeast Dulcimer. The dulcimer was introduced into China from overseas in the late Ming and early Qing Dynasties. It spread widely among the people and then gradually spread throughout the country (Zhang, 2023). Dulcimer performance form is mainly for opera, allegro and other accompaniment, the performers are mainly folk art performers. With the development of folk music in the late Qing Dynasty, the traditional instrumental music also underwent certain changes. The dulcimer gradually became a part of traditional folk music, and its performance form was no longer limited to accompaniment. In the late Qing Dynasty, a group of dulcimer masters appeared, who adapted the traditional dulcimer concerto and treated the dulcimer as a solo instrument, and the dulcimer began to be independent of other instruments. Dulcimer playing skills and dulcimer works gradually formed a system, and then gradually formed its own unique music style, and the traditional Chinese dulcimer school was also produced at this time.

The traditional dulcimer genre is divided into regions and fully integrates the folk music characteristics of each region. The formation of traditional dulcimer school also represents the deep integration of dulcimer and Chinese folk music, and has become a part of Chinese folk music completely (Zhang, 2020). Dulcimer has gradually formed its own unique style and playing skills in the process of continuous development, with traditional music works full of dulcimer characteristics. After the founding of the People's Republic of China, dulcimer teaching has become a part of music teaching, and the type of dulcimer is constantly innovative, and its music works are also increasing. The development of national instrumental music is inseparable from the creation of music works, and the continuous innovation of dulcimer works is the inexhaustible driving force for the development of dulcimer. In the short 400 years since it was introduced into China, the dulcimer has continuously absorbed the nutrients of folk music and formed the dulcimer with Chinese characteristics (Han, 2009). It has become a traditional Chinese instrument and occupies an important position in the world dulcimer system. This paper aims to sort out the

development process of contemporary dulcimer, analyze the characteristics of contemporary dulcimer creation from the experience of contemporary dulcimer creation, and provide some new ideas for the research and future development of contemporary dulcimer creation (Tse, 2007).

2. OVERVIEW OF CONTEMPORARY DEVELOPMENT OF DULCIMER

After the founding of the People's Republic of China, Chinese society has undergone earth-shaking changes, and the social environment has become more inclusive of folk art, and the improvement of economic level has also provided a more solid material foundation for the development of folk music such as the dulcimer. With the increasing stability and strength of the country and the gradual improvement of people's material life, the public's demand for cultural entertainment is also changing day by day (Fei et al., 2017). Soon, more and more dulcimer art practitioners found that due to the limitations of the type system, the traditional dulcimer music in the actual performance and teaching of the artistic expression of dulcimer music was greatly limited. The narrow range of traditional dulcimer and the confusion of playing technique have caused great hindrance to the creation of dulcimer art and the performer's second creation (Zhang, 2020). These factors undoubtedly limit the further development of dulcimer art. At the same time, with the increasing cultural and artistic exchanges between countries, more and more artists and various artistic groups have the opportunity to study abroad.

Through exchanges, artists have a more specific and vivid understanding of foreign dulcimer, and through the comparison of Chinese and western dulcimer, found the advanced nature and rationality of foreign dulcimer shape structure, prompting a large number of dulcimer artists to join the ranks of Chinese traditional dulcimer reform (Liu et al., 2018). After the founding of the People's Republic of China, under the friendly care of the Party and the government, the inheritance and development of folk music has received great attention and support, which provides a broader platform for the development of dulcimer art. The artists reformed the shape and system of the traditional dulcimer and added new creative techniques to the creation of their works. New creative techniques have also led to the emergence of new performance techniques. Therefore, it can be said that the reform of Chinese traditional dulcimer is the inevitable result of many factors (Xiao et al., 2019).

3. THE DEVELOPMENT OF CONTEMPORARY DULCIMER TYPE SYSTEM

Traditional dulcimer sound beautiful, the body is generally birch or elm for the frame, white pine or tung for the panel, the shape of the speaker to trapezoid, butterfly shape. But the traditional dulcimer is affected by the type system, the range is relatively narrow, there is a certain difficulty in frequency modulation. After recognizing the limitations of the traditional dulcimer, the reform direction of the modern dulcimer is more comprehensive, involving the structure of the dulcimer, the arrangement of phonemes, the production process and so on (Figure 1-3). In the 1950s, after the transformation and development of Zhang Zirui, Zheng Baoheng and others, the structure of the dulcimer was expanded, the control pedal was added, the sound quality of the dulcimer was improved, the vocal range was expanded, the vocal range and volume were increased, and the problems of modulation in the past were also changed accordingly. With the success of the reform of Yulu style dulcimer, a large number of successful reform results have emerged in the dulcimer circle. Since then, type 401 and type 402 dulcimer have been introduced (Wong, 2020).



Figure 1: Traditional Dulcimer



Figure 2: Type 401 Dulcimer



Figure 3: Type 402 Dulcimer

Both the contemporary dulcimer and the traditional dulcimer percussion tools are made of bamboo. Bamboo sticks are flexible and flexible, which is one of the characteristics of Chinese dulcimer. Other countries dulcimer percussion tools are mostly wooden, wooden percussion tools are relatively light and flexibility is low. The continuous innovation of dulcimer instrument type has also promoted the reform of other musical instrument types. New types of harps followed, such as two-tone and flexible two-tone (Seekhunlio, 2023). The innovation of the instrument type has made the sound of the instrument easier to control, and the timbre has also changed. However, due to the influence of the dulcimer's own rhyme arrangement, and the difficulty of controlling the tone and volume of the two-tone violin, the application range of the two-tone violin is greatly limited, which is not conducive to the spread and popularization. In the continuous efforts of researchers and artists, the type of dulcimer has undergone great changes, and the degree of localization is getting higher and higher. On the other hand, the application of bamboo and other materials in the production of dulcimer also makes the timbre of the dulcimer more beautiful. At present, there is still room for further development of the structure and shape of the dulcimer. In the future, the innovation of the instrument type of the dulcimer can enhance the stability of the dulcimer and improve the sound system of the dulcimer. Improving the service life of dulcimer and other aspects as the focus of innovation, to promote the comprehensive development of dulcimer innovation. In the future development of the dulcimer, we should inherit the tradition, draw on the contemporary excellent innovative strategies and ideas at home and abroad, and adhere to the principle of retaining the characteristics of the Chinese dulcimer, developing the Chinese local characteristics of the dulcimer art as the innovation of the dulcimer, and promote the continuous development of the Chinese dulcimer (Rushefsky, 2009).

4. DULCIMER CONTEMPORARY CREATION PROCESS

After the founding of the People's Republic of China, the number of dulcimer works increased. With the continuous efforts of dulcimer artists, the forms of dulcimer works are constantly changing, and the number is also increasing. Dulcimer is a kind of musical instrument introduced from the Middle East, which has been put into practice recently in the development of Chinese national musical instrument. Since the introduction of the dulcimer in the Ming Dynasty, there have been more than four hundred you, but the dulcimer has been used as an accompaniment instrument in the folk music art performance in the early stage, and its development is relatively slow. It was not until the founding of New China that the dulcimer began to develop gradually as an independent instrument (Yan et al., 2023). Dulcimer has been used as an accompaniment instrument in opera and other works for a long time. Although it has a place in the development of music in various regions, the overall level of development is relatively low. After entering New China, the society was stable, the dulcimer music had a full foundation for development, the dulcimer type system continued to innovate, and it gradually changed into a solo instrument. The dulcimer's departure from accompaniment to solo instrumental music is an important symbol of the dulcimer's contemporary development. At that time, the society was in ruins, and cultural and artistic creation was not strong. Dulcimer artists combined with the social environment at that time to create many dulcimer works with cultural heritage and historical colors. In the early days of the founding of the People's Republic of China, the composition of the dulcimer was mainly based on the change of classical music, the arrangement of folk tunes and the independent creation of the dulcimer. The dulcimer changed from an accompaniment instrument to a solo instrument, which also had a certain impact on the dulcimer creators, who were more eager to create independent dulcimer works. From the dulcimer works at this time, we can see that its main body is prominent, and behind the regional artistic color, it is full of artistic thoughts of the creator. With the dulcimer creation becoming more and more mature, the types of dulcimer works are becoming more and more rich, and the skills of dulcimer playing are also increasing. In the early stage of development, the difficulty of contemporary dulcimer music is relatively low, mainly based on single tone and double tone, the form of works is relatively simple, the dulcimer itself is not prominent (Waters, 2014). After the dulcimer became a solo instrument, the number of dulcimer works increased, and the

difficulty of dulcimer performance also increased. Influenced by the social environment at that time, the themes of dulcimer creation were mainly labor and natural scenery. During this period, the development speed of the dulcimer was relatively slow, and the overall development level of the dulcimer was improved, but the types of works were few, the style of works was relatively single, but the style was fresh and natural, and the main body was clear, which also laid the foundation for the rapid development of the dulcimer later. After the 1970s, thanks to the upsurge of reform and opening up, great changes have occurred in all walks of life in society. In the wave of reform and opening up, the creation of dulcimer is also in full swing, and new dulcimer works are constantly appearing. At the end of the last century, the dulcimer works appeared in the form of dulcimer and piano and other Musical Instruments, which improved the appreciation of dulcimer works, and the application scenes and ways of dulcimer were also improved. Playing more dulcimer at the same time can produce multi-chord music viewing effect, and the audience's music experience will be more rich and beautiful. The continuous innovation of dulcimer type and the increase of dulcimer works make the position of dulcimer in national instrumental music improve continuously. Dulcimer creators continue to select new creative materials among various regions and nationalities in the process of creation.

The increasing range of themes also makes contemporary dulcimer works begin to show different colors from the traditional dulcimer. In addition, the contemporary dulcimer creation is also influenced by the western art creation, and some factors are absorbed from the western music creation, making the contemporary dulcimer creation system more perfect. The contemporary dulcimer has made great achievements both in terms of the type of dulcimer and the music theme, quantity and type of dulcimer works. Contemporary dulcimer creators are also making continuous efforts to push the dulcimer creation to a higher place. Such as Professor Xiang Zuhua, Professor GUI Xili, Professor Zheng Baoheng, Professor Rui Lumbo and other famous dulcimer players as representatives of the first generation dulcimer. They have made great contributions to the inheritance and development of the dulcimer, and their creations have enhanced the professionalism of the repertoire and enriched the musical connotation and humanistic spirit of the works in terms of length, form structure and harmonic texture. In his works, he praises the great mountains and rivers of the motherland, tracing and feeling the historical events, solo "Lin Chong Running in the night", "Bamboo Forest Gushing Green", "A glimpse of the Silk Road", concerto "Straits Sound Poem",

"Phoenix Flying", "Spring Dawn on the Green Lake", "Wencheng Westward". In addition to university teachers, there are many excellent dulcimer players scattered across the country in orchestras, military art troupes and folk, they have also made great contributions to the development of various aspects of the dulcimer cause. For example, national first-class actor Liu Xisheng has established his own style in dulcimer performance and work creation, creating special techniques of uninterrupted continuous rotation and melody playing in one hand, as well as innovative techniques such as continuous up-and-down playing and flexible pronunciation. Mr. Liu Xisheng went deep into the ethnic minority areas and people's lives in the southwest, learned the playing skills of guzheng and Yueqin, and created works with distinctive national characteristics such as Spring on the Red River and Happy Torch Festival. The innovation of the older generation of artists broke through the previous way of creation, not only reflected the unique cultural character of Chinese dulcimer and the artistic spirit of pursuing excellence, but also made Chinese dulcimer music works move towards the road of professional development, which can be said to be a milestone creation, and played a good role in the future generations, and the creation of dulcimer works began to flourish (Figure 4, 5).

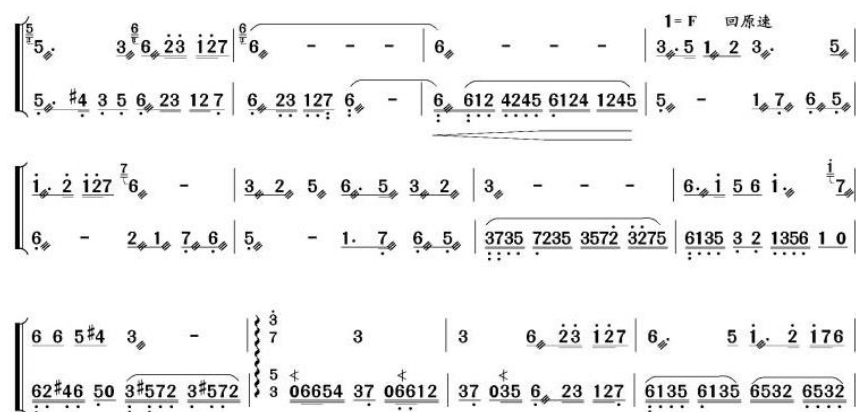


Figure 4: Part of Music Score of Lin Chong Night Run

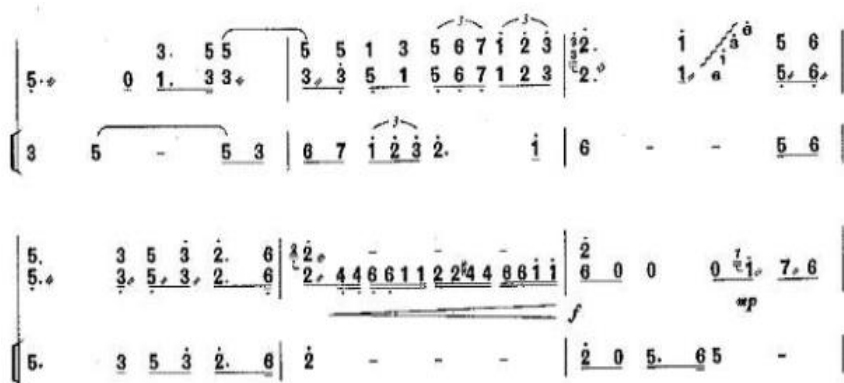


Figure 5: Part of the Score of "Strait Tone Poem"

The second generation of dulcimer is represented by Professor Huang He, Professor Li Lingling and Professor Xu Xuedong. Under the guidance of their predecessors and under the teaching system of the Conservatory of Music, this generation of dulcimer played a leading role in the teaching, creation and practice of the Chinese dulcimer. Their music creation on the basis of predecessors continue to explore innovation, deep in the southwest, southeast, northwest, northeast regions, creating a strong local style, eulogizing the great rivers of the motherland works. In terms of structure, musical vocabulary, playing skills and musical connotation, his works not only retain the connotation of traditional Chinese music, but also integrate western composing techniques, breaking through the original creative ideas and methods, and once again push the dulcimer works to the road of professional development. These works have become indelible classics in the history of the development of Chinese dulcimer, such as Yellow River professor "Loess", "Tianshan Poetry and painting", "Li SAO", "Ancient Road Walk", "Wuxia Boat Song" and so on; Professor Xu Xuedong's "Yaoshan Night Talk", "Autumn Dream Lotus Root", "b minor fantasy" and so on; Professor Li Lingling adapted "Storm", "Alledai", "Village sentiment" and so on (Figure 6, 7).

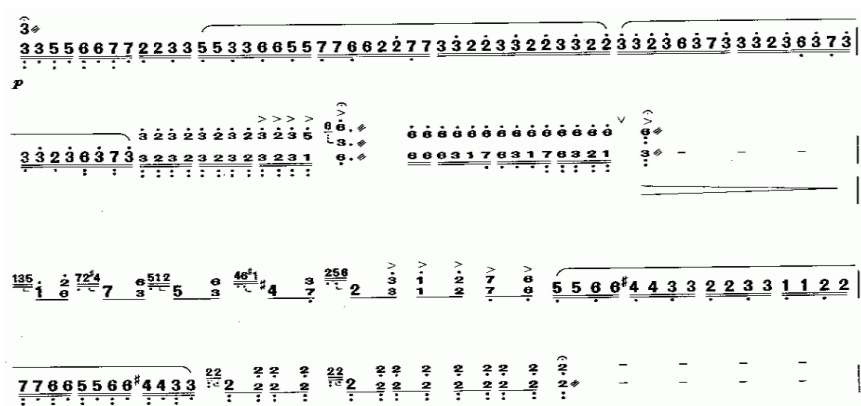


Figure 6: Part of the Music Score of Li SAO

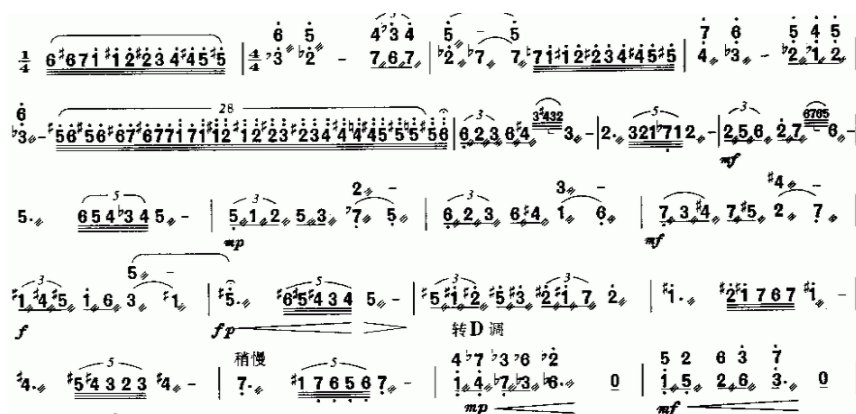


Figure 7: "Autumn. Lotus Root. Dream" Part of the Music

The students they teach have also become the third generation of dulcimer and continue to contribute to the cause of dulcimer in their respective positions. This generation of performers inherited the mantle of their predecessors, and were also influenced by professional music education, Western composition techniques and creative ideas, and their creative vision was broader and more comprehensive. They not only have a high dulcimer performance ability, but also have a comprehensive understanding of traditional Chinese music. Their works have deep ideological connotation and novel ideas. Their use of Western musical vocabulary and structure almost subverts the traditional sense of dulcimer music, more in line with the trend of The Times and contemporary aesthetic. For example, the "Four Seasons" series, "The Night of Falling Flowers" and "The Cloud" created by Wang Se, a young teacher of the Central Conservatory of Music; The "Twelve Constellations" series, "Xiang Mo" and "Shu Lane" created by Chen Yunyun of the Central Conservatory of Music. In recent decades, with the deepening of the reform of Musical Instruments, dulcimer players and instrument manufacturers have jointly developed a variety of timbre and timbre dulcimer, such as high dulcimer, mini dulcimer, low dulcimer, low dulcimer and so on, making the musical expression of dulcimer not limited to solo, ensemble and combination of multiple instruments, has become an important part of dulcimer works. More and more composers began to create various types of ensemble works.

In particular, the third generation of dulcimer people also began to pay attention to the new situation of the adaptation and creation of ensemble works, such as "Walking on the Strings", "Message in the Wind", "Spring River and Moonlight", "Free Tango", "Gypsy Flame" and "Russian local dance music" composed by Xiong Junjie, a dulcimer teacher at the China Conservatory of Music. The ensemble makes the dulcimer play in various forms, with smooth transition of voice parts, bright and prominent treble, solid bass support, distinct sound levels, and rich timbre. It expands the expressive force on the basis of Chinese music language, embodies the different characters of Chinese and Western music, and also reflects the inclusiveness and universality of the dulcimer. In just a few decades, dulcimer works have greatly improved in quantity and quality, and breakthroughs have been made in technology and creativity. The harmonic texture is more rich and complex, and the playing skill and difficulty have been improved, reflecting the prosperity of the dulcimer works and the development of the instrument. When the dulcimer artists are familiar with the timbre characteristics of the dulcimer, the dulcimer works they create

have more unique instrumental characteristics of the dulcimer, the playing techniques in their works are more scientific and reasonable, and the works are more likely to be recognized by dulcimer scholars and audiences after playing. Since the introduction of the dulcimer into China, the dulcimer has been constantly developing (Figure 8).



Figure 8: Part of the Score of "Fallen Flower Night"

5. THE CONTEMPORARY DULCIMER CREATION CHARACTERISTICS

5.1 Link the Past with the Future

First, under the premise that the title, melody and structure of traditional dulcimer music are basically unchanged, modern dulcimer playing techniques are injected, and new artistic charm is generated through naming. This dulcimer work is adapted. For example, Tang Kaixuan's adaptation of "Rain Beating Plantain" is already one of the early outstanding traditional music works in Guangdong. In the 1930s, it was adapted as a solo dulcimer by Guangdong musician Yan Laolie, and later by Tang Kaixuan. The music not only retains the traditional music style rich in southern feelings, but also adds new content and infuses the atmosphere of The Times. Second, complete or relatively complete folk music is the basic material, but more new content is injected into the formal structure and development skills, so that the work appears in a new look. For example, "Shandandan Blooming Red and Beautiful" adapted by Ding Guoshun was originally a folk song in northern Shaanxi, but "Shandandan Blooming Red and Beautiful" adapted to dulchen solo carried out four different variations on this folk song, forming a multi-stage variation structure. These variations are all in the same tone, making the whole work both unified and varied. It not only retains the strong local style of northern

Shaanxi, but also develops into a typical instrumental dulcimer. Compared with the first type of works, it has more adapted elements and injected more new content. Thirdly, taking some elements and fragments of folk music as material, and then according to the needs of music theme and image, it infuses new content in composing techniques, musical structure, dulcimer playing skills and so on to create a new musical image. For example, Liu Xisheng created "Spring of the Red River", the introduction part of this song is based on the key development of the Yi folk song "Haicaiqiang" in the Honghe area of Yunnan province; The second part of the music is based on the tunes of Yunnan folk songs. The third part adopts the rhythm of "Cigarette Box Dance Music" of Yi nationality. This work has made new development in composition technique, composition structure and performance technique, breaking through folk songs, folk instrumental music as the original or little change, but according to the needs of the content of the work, bold play dulcimer expression and expression of creative techniques (Figure 9).

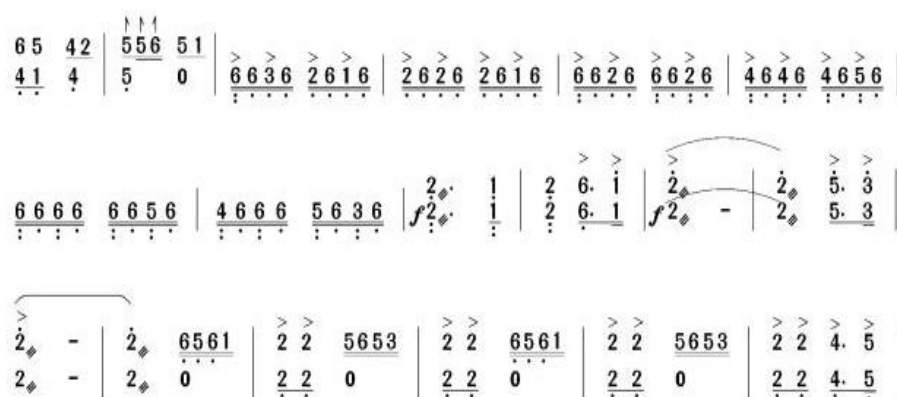


Figure 9: Part of the Music Score of Shandandan Blooming Red

5.2 The Subject Matter is Extensive and Diverse.

Although the theme of traditional dulcimer music is extensive and diverse, its theme mainly reflects the local customs of the Han nationality, and other aspects are less. Influenced by social development, contemporary dulcimer works have a wider range of material selection, and the characteristics of various nationalities can be seen in contemporary dulcimer works. In addition, with the diversification of social aesthetics and the unique customs of ethnic minorities, the number of dulcimer works based on minority and minority culture is increasing. From the regional scope of dulcimer creation, we can see that the regional background of the theme ranges from Jiangnan to southern Xinjiang, from southwest to northwest; From the ethnic perspective, the contemporary dulcimer

creation is no longer centered on the Han nationality, and the Tibetan, Tujia, Mongolian and other ethnic groups related to dulcimer works are also emerging. From the historical and cultural selection of dulcimer themes, it can be seen that both "Su Wu Herding Sheep" and "Lin Chong Night Run" can be used as the inspiration source of dulcimer creation; From the form of expression, dulcimer works include duet, percussion, concerto and other forms (Figure 10).

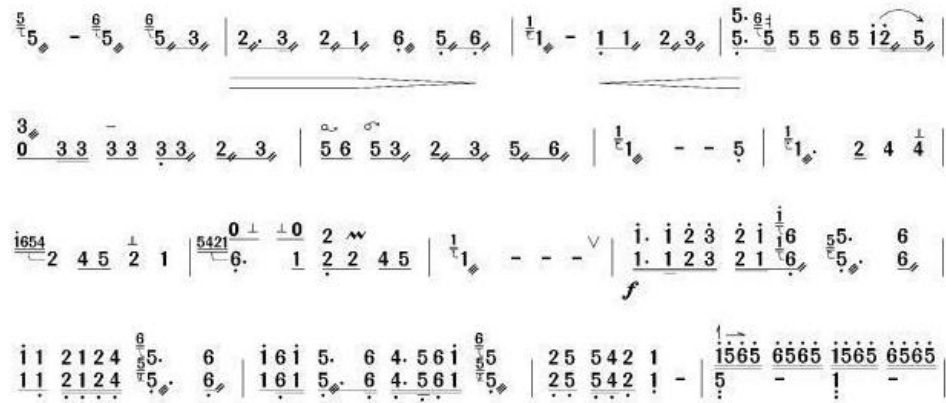


Figure 10: Part of the Music Score of Su Wu Muya

5.3 Profound Connotation and Rich Techniques

Reflecting folk customs and depicting landscapes are the main contents of traditional dulcimer works. With the prosperity of the works and the maturity of creative skills, not only the content of the works continues to expand, but also the profound ideological connotation of the works and the rich techniques are gradually strengthened. A number of works showing modern life philosophy and inner feelings have appeared. Such as: "Silence", "Finding", "Autumn, Dream, Lotus root", "Li SAO", "Lin Chong Night Run", "The Night of Falling Flowers" and so on. From the above point of view, most modern dulcimer works jump out of the simple description of the surface of things, superficial emotional expression, and the tendency of replacing creative stimulation with playing skills, but on the basis of summarizing many years of experience in dulcimer creation, learning from the creation of sister instruments, and integrating with modern composing techniques, forming a new style of dulcimer creation.

6. CONCLUSION

Everything in the universe is constantly changing. Different from other things, the most prominent feature of human civilization is the inheritance

and development of civilization. Dulcimer in different social environment will evolve different marks of The Times, these marks will promote the dulcimer forward development. Art, like history, is a thing that can develop like life. With the efforts of the creators of different times, the artistic life of the dulcimer can be continuously extended. The creation of dulcimer art works expresses the artistic thoughts of the creators, and in the continuous dissemination and acceptance, these artistic works gradually become the common precious spiritual wealth of mankind. The prosperity of modern creation in various periods makes this art flourish, but if the environment, talent and other factors, weak creation, weak influence, will inevitably lead to the decline of some art development. In the creation of modern music style works, inheriting the traditional values left by predecessors, including the wisdom of contemporary composers and performers, gathering the characteristics of The Times, and marking the label of "pluralism" will become the mainstream of creation in this era, and push the dulcimer music art to a more prosperous development road. Modern composers combine Western computation techniques to constantly develop new acoustic features that the dulcimer can express, and draw on the musical expression of various instruments, constantly thinking about technological innovations and novel combinations of technologies. In orchestral terms, they are also exploring the distribution and arrangement of dulcimer timbre, different arrangements and different combinations of bands, and various instruments. The continuous creation of dulcimer creators makes the dulcimer playing skills, forms and so on continue to increase, and its playing effects are more and more diversified. In the contemporary changing social environment, the dulcimer creators combine the past and the future to continuously enrich the performance of the dulcimer, adding a unique color of contemporary civilization to the art of the dulcimer, and providing some reference ideas for the creation and future development of the Chinese dulcimer.

Reference

- Fei, T., Chen, X., Jiang, C.-X., Zhou, L., & Liu, Z.-T. (2017). Performance control system of dulcimer music-playing robot. In *2017 11th Asian Control Conference (ASCC)* (pp. 1345-1350). IEEE.
- Han, K.-H. (2009). CHINESE MUSICAL INSTRUMENTS: A HISTORICAL ACCOUNT. *Kaleidoscope of Cultures: A Celebration of Multicultural Research and Practice*, 63.
- Lam, J. (2008). Chinese music and its globalized past and present. *Macalester International*, 21(1), 9.

- Liu, Q., Ba, S., Wu, L., Huang, J., & Li, H. (2018). Virtual dulcimer auxiliary teaching system based on musical instrument digital interface. In *2018 International Symposium on Educational Technology (ISET)* (pp. 82-86). IEEE.
- Rushefsky, P. (2009). Xiao Xiannian: New Sounds for Chinese Strings. *Voices: The Journal of New York Folklore*, 35.
- Seekhunlio, W. (2023). Yangqin: The origin and development in China: Origin and development in China. *International Journal of Curriculum and Instruction*, 15(2), 912-927.
- Tse, P.-S. P. (2007). *Innovation and reform of the hammered dulcimer Yangqin in contemporary China*
- Waters, S. S. (2014). Sharing Global Musics: Preserving the Past, Preparing for the Future—A Look at Music Education in China. *Music Educators Journal*, 101(1), 25-27.
- Wong, C.-F. (2020). Hearing the minorities in modern Chinese music. *International Communication of Chinese Culture*, 7(2), 117-131.
- Xiao, Z., Chen, X., & Zhou, L. (2019). Real-time optical music recognition system for dulcimer musical robot. *Journal of Advanced Computational Intelligence and Intelligent Informatics*, 23(4), 782-790.
- Xue, C., Ma, R., Hou, Z., & Wang, S. (2023). Study on accompaniment of dulcimer in Shandong Lv Opera and Wuyin Opera. In *SHS Web of Conferences* (Vol. 159, pp. 02015). EDP Sciences.
- Yan, C., & Nicolas, A. (2023). *A Study of the development of "Yangqin" in Chinese Music Culture* [Mahasarakham University].
- Yan, C., Nicolas, A., Seekhunlio, W., & Wenzhe, L. (2023). The Knowledge and Development of the Chinese Yangqin. *International Journal of Curriculum and Instruction*, 15(2), 912-927.
- Zhang, L. (2023). Artistic Appeal and Emotional Experience in Dulcimer Performing Arts in the Age of Intelligent Media.
- Zhang, X. (2020). The influence of educational concept on dulcimer teaching mode in the new era and the corresponding reform. In *2020 2nd asia-pacific Conference on Advance in education, Learning and teaching (ACAELT 2020)*.