

Historical Perspective on Literacy and Learning Resources of Traditional Chinese Fiddle Musical Instruments in Jiangxi

Shuaida Liu* & Thanaporn Bhengsri

College of Music, Mahasarakham University, Thailand.

Corresponding author: Thanaporn Bhengsri, E-mail: thanaporn.b@msu.ac.th

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ABSTRACT

Traditional Chinese fiddle instruments have a long history, with their origins dating back over a thousand years. They are an integral part of Chinese culture and have evolved over time, incorporating various regional styles and techniques. The objective is to examine the historical perspective on literacy and learning resources of traditional Chinese fiddle musical instruments in Jiangxi Province, with a primary focus on Jiujiang City. The study employs a multidisciplinary approach, drawing from ethnomusicology, organology, and musical acoustics, to unravel the intricate cultural, social, and historical context of fiddle music. Key informants, including master craftsmen and experts in fiddle production, provide valuable insights into the region's musical heritage. The research also explores the emergence of the Zhonghu, a plucked stringed instrument, and its role in Chinese folk music. The study's findings reveal the rich cultural landscape of Jiujiang City, characterized by the fusion of fiddle music with silk and bamboo music, private music clubs, religious ceremonies, and Taoist traditions. In conclusion, this research contributes to the preservation and enrichment of Jiangxi's cultural heritage and offers insights into the continued development of traditional Chinese fiddle music education and cultural preservation.

Key words: Chinese Musical Instrument Fiddle, Inheritance Methods, Cultural Heritage, Jiangxi Province

INTRODUCTION

In the realm of Chinese traditional art, the China fiddle has emerged as one of the most widely recognized national musical instruments, celebrated for its graceful and melodious timbre and versatile playing techniques. The journey of fiddle development and evolution in Jiangxi Province stands as an exemplar amidst various regions (Miller, 2010; Thrasher, 2023).

The development of China Fiddle is historically rooted in the northern regions, primarily relying on oral and heart-to-heart teaching methods, with a legacy spanning over a millennium. Over time, the practice of Jiangxi artists in Jiangnan has led to significant enhancements in the instrument's form, notation, and playing methods, as well as a substantial expansion of its audience base (Kuo-Huang & Gray, 1979; Ye & Wei, 2005; Ingram et al., 2020). Additionally, Jiangxi's fiddle craftsmen have steadfastly adhered to the traditional manual production processes, preserving authenticity and culture within the art of fiddle making. Consequently, Jiangxi's fiddle art boasts profound cultural significance, though the discourse on the interplay between the actions and awareness of relevant groups within this context remains somewhat limited (Jones, 2003; Su-Chuin et al., 2017; Su, 2022).

In the contemporary backdrop of evolving times and cultural environments, the development of fiddle art has

transcended its role solely in culture and art. It has become intertwined with influential factors such as political systems, economic structures, dominant discourses, and public identities (Han, 2013; Li, 2021). Importantly, the preservation and promotion of fiddle art are now becoming valuable human resources. Both its technical framework and its aesthetic value and meaning systems are being re-evaluated and harnessed to meet the demands of cultural and economic progress (Tang & Sornyai, 2023; Wang et al., 2023; Zhou & Chuangprakhon, 2023).

Against this backdrop, this research delves into the cultural essence of Jiangxi's fiddle art, tracing its journey from accompaniment to solo performance and further into diversified creative expressions. During the late Qing Dynasty and the Republic of China, the vibrant and diverse traditional arts scene in Jiangxi played a pivotal role in disseminating fiddle music throughout Jiangnan (Cheung, 2008; Li, 2021). In modern times, Jiangxi's fiddle art has evolved to encompass precise notation and a multi-positional (range) approach, effectively overcoming its previous limitations of lacking a spectrum and being confined to a single position. Consequently, the fiddle, originally intended for accompaniment, has expanded its horizons to encompass both solo and accompanying roles (Han, 2001; Kelly, 2011).

Cultural heritage embodies not only a facet of national culture but also serves as a vessel for preserving the connotations, forms, and ecology of national culture. Safeguarding and transmitting this heritage are intrinsically linked to the survival and progress of national culture. In recent times, nations worldwide have embarked on the path of modernization, experiencing the effects of global integration trends, whether proactively or reactively (Lam, 2008; Hong & Wu, 2022; Xiaomo & Yongqing, 2023). In this period, traditional cultures across the globe have undergone varying degrees of transformation, erosion, or assimilation in aspects spanning the environment, form, function, and production. The advancement of industrialization has subtly altered the foundational ground of fiddle art. Whether it pertains to the design and fabrication of musical instruments or the evolution of performance formats, these developments are inevitably intertwined with the broader landscape of the modern economy and consumer society. Consequently, if we narrow our focus exclusively on the fiddle, neglecting the contextual factors involving people and their environment, fiddle art risks becoming a relic of the past (Meyer, 2009; Sachs, 2012).

Therefore, this research objective aims to examine the historical perspective on literacy and learning resources of traditional Chinese fiddle musical instruments in Jiangxi Province, unearthing the contributions Jiangxi has made to the evolution of the fiddle. Additionally, it aims to highlight the other crucial factors deserving attention in the preservation and promotion of Jiangxi's fiddle manufacturing industry. To address these inquiries, the author has committed to undertaking an in-depth field study focusing on the preservation and safeguarding of Jiangxi's fiddle production techniques.

Research Question

- What historical factors have influenced the development of literacy and learning resources related to traditional Chinese fiddle musical instruments in Jiangxi Province, and how have these resources evolved over time?

LITERATURE REVIEW

The Inheritance Methods of Fiddle Production Techniques

The production techniques of fiddle, a form of creative artistry, have traditionally been passed down through a combination of professional training and folk learning. These transmission methods encompass three primary approaches: apprenticeship inheritance, family inheritance, and industry inheritance (Stock, 1992; Stock, 1993; Yun et al., 2022).

1. Local The master-apprentice model is a traditional method for transmitting folk handicrafts, including fiddle production techniques. The master acts as a knowledge bestower, nurturing the apprentice's technical expertise and creative style. Fiddle production requires high piano skills and requires direct oral instruction and personal practice. Mastery is achieved through direct instruction and personal practice, fostering sensitivity to the

instrument's tonal characteristics, and understanding of its sound production principles. Fiddle producers often bridge the realms of production and performance, with performance skills primarily conveyed by master's or self-taught practitioners. Many contemporary fiddle craftsmen started as apprentices, gaining recognition from their master's and eventually apprenticeship. This inheritance method is not limited to geographical boundaries, with some training in art hubs and others disseminating fiddle production technology.

2. Family-based inheritance of fiddle production techniques is a common practice in China, wherein honed craft skills are passed down from one generation to the next. This tradition is driven by the need to secure livelihoods and the ethical value of transmitting forefathers' trade. Traditional Chinese ethics have influenced this transmission, with masters like Qiang Rukang passing down their art to their descendants. This family-centric model has nurtured a new generation of fiddle craftsmen, with senior craftsmen leveraging their knowledge and younger craftsmen honing their skills while instructing apprentices. This approach ensures the continued success of Wuxi fiddle production techniques.
3. Industry inheritance is a method of transmission in industries where individuals acquire skills through social divisions of labor, rather than through apprenticeships or family ties. It can be categorized into two scenarios: acquiring skills through apprenticeships or learning from artists through observation. Professor Xu Yiyi, a history professor at Nanjing University, explains that social inheritance follows two patterns: individuals who have not undergone formal apprenticeships or lacked a master, or multiple nominal masters passing on their skills to multiple apprentices. This model is crucial for successful self-education and has evolved into employment relationships in the contemporary market economy. Industry inheritance offers greater flexibility and promotes the dissemination and development of traditional handicrafts, offering a solution to the survival challenges faced by folk handicrafts and the sustainable development of traditional art.

This literature review underscores the multifaceted nature of fiddle production technique inheritance and provides a rich foundation for understanding the historical and cultural context of traditional Chinese fiddle craftsmanship in Jiangxi Province. Researchers can draw upon these insights to inform their investigation into the historical perspective of literacy and learning resources related to these instruments, aiding in the preservation and enrichment of this unique cultural heritage.

Research Theory

1. Ethnomusicology is a vital theoretical framework that will be used in this research to understand the cultural, social, and historical context surrounding traditional Chinese fiddle musical instruments in Jiangxi Province. This approach allows for the exploration of how these instruments have been embedded in the local culture,

including their roles in rituals, celebrations, and daily life. Ethnomusicology helps uncover the meanings and significance of fiddle music within the community, shedding light on how it contributes to literacy and learning resources (Rice, 2013).

2. Organology, as a theoretical framework, focuses on the physical characteristics, classification, and development of musical instruments. In this study, organology will be applied to analyze the structural aspects of traditional Chinese fiddle musical instruments, including their materials, construction, and design evolution. By examining the organological features, we can trace the historical changes in these instruments and understand how alterations have impacted their role in literacy and learning contexts (Tresch & Dolan, 2013).
3. Musical acoustics provides a scientific lens through which we can investigate the sound production, resonance, and tonal qualities of traditional Chinese fiddle musical instruments. This theory will help us comprehend the acoustic properties that make these instruments unique. Understanding the musical acoustics of fiddles is crucial in exploring their contribution to learning resources and literacy development, as it affects the quality and accessibility of musical education (Rossing, 2010).

Combining these three theoretical frameworks of ethnomusicology, organology, and musical acoustics, it will shed light on how these instruments have contributed to literacy and learning resources throughout their evolution and within the specific cultural context of Jiangxi Province.

METHOD

Research Site

Jiujiang City, located in the northernmost part of Jiangxi Province, as shown in Figure 1, has been selected as the primary research site for this study with a particular focus on

Jiujiang City, as the research site is not arbitrary but rooted in its economic dynamism, cultural richness, and strategic location. These factors collectively create a compelling context for examining the historical dynamics of traditional Chinese fiddle music, shedding light on the intricate relationship between economic growth, cultural heritage, and musical traditions within the region, as shown in Table 1.

From Table 1, conducting focused research in Jiujiang City, this study aims to provide a comprehensive understanding of how traditional Chinese fiddle musical instruments have contributed to literacy and learning resources within the context of Jiangxi Province. Jiujiang's economic, cultural, and geographical characteristics make it an essential site for examining the historical dynamics of this musical tradition and its impact on education and literacy in the region.

Key Informants

The selection of key informants was carried out with specific criteria, as shown in Table 2.

From Table 2, key informants were thoughtfully selected based on the outlined criteria, ensuring that their expertise and experiences enrich the study's exploration of the historical aspects of literacy and learning resources related to traditional Chinese fiddle musical instruments in Jiangxi Province.

Research Tools

The two primary research tools have been employed: an observation form and an interview form. These tools are instrumental in gathering comprehensive data and insights from key informants, as shown in Table 3.

From Table 3, research tools, the observation form, and the interview form facilitate the systematic collection of data and insights necessary for examining the historical



Figure 1. Map of research site in Jiujiang, Jiangxi Province
Source: Chinafolio (n.d.), Kan et al. (2022)

perspective on literacy and learning resources in the context of traditional Chinese fiddle musical instruments in Jiangxi Province.

Data Analysis

The data analysis for this study delves into the traditional Chinese fiddle music instruments in the context of Jiangxi Province. Leveraging the collected data from both observation and interviews, the analysis will involve a systematic examination of historical narratives, cultural nuances, and educational dynamics that have shaped the development and

preservation of traditional fiddle music in this region. Through a comprehensive thematic analysis, seek to unravel the historical evolution of literacy practices associated with fiddle instruments, identify key learning resources, and understand their impact on the transmission and perpetuation of this rich musical tradition. This process of analysis is pivotal in shedding light on the historical trajectory of Jiangxi’s fiddle music culture and its implications for the broader domain of traditional Chinese music education and cultural heritage preservation.

RESULTS

Fiddle’s Cultural Landscape in Jiujiang City

Jiujiang, located in the northernmost part of Jiangxi Province, stands as the second-largest economic hub in the region, with proximity to the provincial capital, Nanchang. This city boasts a rich cultural heritage and significant historical importance, making it fertile ground for the development of traditional Chinese fiddle music. Among the notable fiddle instruments in Jiujiang City are the fiddle itself and the Zhonghu.

1. The Diversity of Erhu in Jiujiang City: Fiddle music has evolved significantly in Jiujiang, blending with other artistic forms like silk and bamboo music, tea-picking opera, and religious music. Ethnic musicians refine fiddle notation and performance techniques, using traditional music as a creative resource. Introduced during the Ming Dynasty, fiddle music flourished in the region, eventually localizing craftsmanship and performance. The environment in Jiujiang was conducive to the rapid maturation and independent performance of fiddle music, influenced by folk music talents, environmental conditions, audiences, craftsmanship, and artistic forms.
 - a. Silk and Bamboo Music: This traditional genre, characterized by a combination of string and wind instruments, provided an early platform for the fiddle’s development.
 - b. Private Class Clubs: These exclusive clubs served as important venues for fiddle performances, fostering a sense of community and artistic expression.

Table 1. Jiujiang City’s selection as the primary research site is based on several key factors

Factors	Description
Economic Significance	Jiujiang is recognized for having the most developed economy among Jiangxi Province cities. Its economic prosperity is likely to have influenced literacy and learning resources related to traditional Chinese fiddle instruments. The city’s economic growth could impact the availability of resources for education and cultural preservation
Cultural Heritage	Jiujiang boasts a rich cultural heritage and historical significance in Jiangxi Province. It serves as an ideal location for studying the historical evolution of fiddle music literacy. The city’s cultural traditions and historical context offer valuable insights into the role of fiddle instruments in education and cultural preservation
Geographical Significance	Located in the northernmost part of Jiangxi, Jiujiang’s strategic geographical position is crucial. Its proximity to neighboring regions and provinces may have facilitated the exchange of musical knowledge and practices related to traditional Chinese fiddle instruments. This geographical significance enhances the study’s exploration of historical perspectives

Table 2. Selected key informants

Informant	Background and expertise	Selection rationale
1 st Informant	During the Qing Dynasty, the Li family in Shangrao Town, Chaisang District, Shangrao City, had craftsmen who produced Hu Qin	The individual, a prominent fiddle producer in Shangrao, believes that handmade fiddles produce superior timbre compared to machine-made ones, and has been chosen as an informant due to his extensive lineage
2 nd Informant	A renowned bowstring instrument maker and inheritor of intangible cultural heritage, founder of Jiangxi Longyun Fiddle Factory	Over 50 years of experience in producing fiddles, extensive knowledge of production methods, award-winning craftsmanship, proficiency in traditional fiddle music, and diverse folk fiddle knowledge in Jiangxi, Jiujiang
3 rd Informant	A Kejia from Ganzhou, specializing in folk fiddle production, has a craft history traced back to the Ming Dynasty (1644 AD)	A renowned folk fiddle master in southern Jiangxi, recognized for intangible cultural heritage, gifted a fiddle to Japanese scholars and mastered production technology representing Jiangxi’s oldest traditions, currently residing in Ganzhou

- c. Religious Music: Fiddle found a niche within religious contexts, enriching the cultural tapestry of Jiujiang's religious ceremonies.
2. The Resonance of Jiangnan Music: Traditional Chinese musical instruments were categorized into eight groups based on materials, including gold, stone, earth, leather, silk, wood, bamboo, and bamboo. Jiangnan, a general category encompassing string and bamboo wind instruments, was known for its light-hearted style and flexible arrangements. Since the Ming and Qing dynasties, Jiangnan music has spread to various regions of China, adapting, and integrating with local cultures and art forms. Sub-genres include Fujian Nanyin, Sichuan Qingyin, Guangdong music, and Jiangnan music within Jiangsu and Zhejiang provinces.

The historical significance of Jiangnan music continues to reverberate, both as a testament to its enduring cultural heritage and as a source of inspiration for further exploration, as shown in Table 4 and Figures 2-5.

3. Private Music Clubs and the Jiale Club: During the Ming and Qing Dynasties, the southern Yangtze River region, especially around Taihu Lake, saw the emergence of various music clubs and classes. These clubs focused on public participation and self-entertainment, encompassing opera recitals, song and dance performances, and instrumental music presentations. These

- organizations played a crucial role in the development of Jiangnan music genres, including Jiangnan music and percussion music. Family music classes, sponsored by folk organizations and affluent individuals, were prevalent in the Poyang region. Jiangnan music, despite its restricted use in ceremonial settings, gained popularity among individuals of all social strata due to its aesthetic appeal. Family music classes played a vital role in disseminating folk music in Jiujiang, laying the foundation for the widespread adoption of the fiddle in the region.
4. Celebrations and Religious Music: Taoism has significantly shaped local religious and musical traditions in the Jiujiang area for over 1400 years. During the Tang and Song dynasties, Taoist activities were prosperous, with numerous palaces and temples dedicated to deities. Taoist music in Jiujiang featured the Zhan Fan, a fusion of traditional Taoist elements and local Jiangnan music styles. Instrument arrangement was initially traditional, centered around percussion instruments like bells, drums, and chimes. Stringed instruments like the fiddle and wind instruments like the ganzhou flute and xiao gradually entered the music, creating distinct sounds and atmospheres. The majority of Taoists in the Gan Tan Jiujiang region were from rural backgrounds and engaged with various folk music forms.

Table 3. Research tools for data collection

Research tool	Purpose	Steps to create and use
Observation Form	Record visual and situational data during field visits and interactions	<ol style="list-style-type: none"> 1. Develop the form with sections for location, date, time, context, and observations 2. Use it during field visits to record real-time observations 3. Ensure consistency in data collection.
Interview Form	Structured interviews with key informants systematically	<ol style="list-style-type: none"> 1. Create the form with organized questions and topics 2. Review it before interviews to align with research objectives 3. Use it during interviews to guide conversations 4. Document responses for analysis.

Table 4. Types of jiangnan music

Types	Period	Common accompaniment instruments	
		Jiangnan musical instruments	Percussion instrument
Fujian Nanyin [Figure 2]	Ming Dynasty	<ul style="list-style-type: none"> - Erhu - Pipa - Sanxian - Dongxiao 	- Ban
Sichuan Qingyin [Figure 3]	Qing Dynasty	<ul style="list-style-type: none"> - Erhu - Zhonghu - Yueqin - Pipa 	<ul style="list-style-type: none"> - Shanban - Zhujiegu
Guangdong music [Figure 4]	Late Qing Dynasty and Early Republic of China	<ul style="list-style-type: none"> - Gaohe - Pipa - Yangqin - Dongxiao 	<ul style="list-style-type: none"> - Muyu - Ling
Jiangnan Silk Bamboo [Figure 5]	Late Qing Dynasty and Early Republic of China	<ul style="list-style-type: none"> - Erhu - Pipa - Dizi - Sheng - Xiao 	<ul style="list-style-type: none"> - Gu - Ban - Yangqin



Figure 2. Performer playing the Fujian Nanyin



Figure 5. Performer playing the Jiangnan Silk Bamboo



Figure 3. Performer playing the Sichuan Qinying



Figure 4. Performer playing the Guangdong music

The Forms of Zhonghu in Jiujiang City

The Zhonghu, derived from the fiddle, plays a significant role in Chinese folk music. It is part of the fiddle ethnic group and features a longer body and thicker strings compared to the fiddle. The Zhonghu is an indispensable instrument in national orchestras, often responsible for playing the baritone part and performing solos or ensemble pieces.

In the 1930s, the Shanghai Datong Music Club, a renowned Chinese folk music association, attempted to create a mid-tone plucked stringed instrument called the Gonghu. This instrument was designed to mimic the appearance of ancient Chinese violin instruments and utilized a plucking

method similar to the fiddle. However, it did not gain popularity and eventually faded away.

Around the same time, Mr. Zhou Rongting (1907–1975), a prominent Chinese national musical instrument maker, studied under the guidance of Zhou Shaomei, a renowned Jiangnan Jiangnan teacher. During this period, he closely examined the fiddle and pipa's performance techniques and even participated in the Wu Pingguo Orchestra, organized by famous national musicians Xiang Xuechen and Jiang Shouliang. In his quest to enhance the expressive capabilities of mid-range music, Zhou Rongting developed the Zhonghu, a plucked stringed instrument based on the fiddle. The Zhonghu closely resembles the fiddle in terms of form and structure but features larger components, a setting positioned four or five degrees lower than the fiddle, and a rich, resonant tone. It finds its place in ensembles, as an accompaniment instrument, or for solo performances, serving as a crucial medium instrument in national bands to bridge the gap between high and low notes, resulting in a fuller and more harmonious musical ensemble, as shown in Figure 6.

It was believed that a cultured and tasteful household should immerse itself in the ambiance of Jiangnan instruments and music within the garden, creating an enchanting musical tableau capable of transporting the soul of the beholder. In this milieu, numerous family music classes emerged as vital conduits for disseminating folk music in Jiujiang, laying the foundation for the rapid and widespread adoption of the fiddle in the region.

This study delves into the historical perspective on literacy and learning resources surrounding traditional Chinese fiddle musical instruments in Jiangxi Province. Focusing on Jiujiang City, a significant cultural hub, the study reveals a rich and diverse cultural landscape that has nurtured the development of traditional Chinese fiddle music. The region's musical journey, deeply intertwined with silk and bamboo music, tea-picking opera, religious ceremonies, and Taoist traditions, has enriched the expressive forms of the fiddle. Notably, the fiddle's adaptation within various local contexts, such as private music clubs and religious celebrations, has played a pivotal role in its evolution. Additionally, the research highlights the emergence of the Zhonghu, a plucked stringed instrument, as a vital component of Chinese folk music, bridging the gap between high and low notes in



Figure 6. Performance of Zhonghu

national orchestras. This historical exploration underscores the enduring cultural significance of traditional Chinese fiddle music and its lasting impact on Jiangxi Province's musical heritage.

DISCUSSION AND CONCLUSION

The study's findings shed light on the historical development of fiddle music in Jiangxi, emphasizing its deep roots in the region's cultural heritage. The practice of fiddle production and performance in Jiangxi has evolved significantly over time, with notable influences from neighboring regions such as Jiangnan. This evolution aligns with the theoretical framework of ethnomusicology, which seeks to understand how musical traditions are embedded in local cultures and contexts (Rice, 2013). The rich cultural landscape of Jiujiang City has provided fertile ground for the fusion of fiddle music with other art forms like silk and bamboo music, religious ceremonies, and Taoist traditions. These cultural interactions and adaptations align with the principles of cultural exchange and assimilation documented in previous research (Miller, 2010; Su-Chuin et al., 2017).

The study's examination of fiddle production techniques and inheritance methods revealed a threefold approach: apprenticeship, family-based, and industry inheritance. This aligns with the existing literature on traditional craft transmission (Stock, 1992; Stock, 1993). The master-apprentice model, common in fiddle craftsmanship, mirrors the traditional approach of passing down folk handicrafts through direct instruction and personal practice. The family-based inheritance reflects the cultural value of transmitting trade skills within generations, reinforcing the intergenerational transfer of fiddle production expertise (Su, 2022). Meanwhile, industry inheritance, characterized by skills acquired through social divisions of labor, represents a contemporary adaptation that supports the sustainable development of traditional art (Tang & Sornyai, 2023).

The study's examination of the emergence of the Zhonghu, a plucked stringed instrument, within the context of Chinese folk music further enhances our understanding of the evolution of musical instruments. This development

is consistent with the principle of organology, which focuses on the physical characteristics and evolution of musical instruments (Tresch & Dolan, 2013). Zhou Rongting's innovation and adaptation of the Zhonghu reflect the dynamic nature of musical instrument development and its capacity to bridge gaps within musical ensembles, as previously discussed in the literature (Rossing, 2010).

The study's findings highlight the crucial role of private music clubs and religious contexts in the dissemination of fiddle music. This underscores the sociocultural significance of fiddle music, which transcends mere artistic expression. The integration of fiddle music into religious ceremonies and Taoist traditions aligns with research on the influence of ancient Chinese cultural traditions on music (Su, 2022) and the role of music in cultural rituals (Thrasher, 2023).

In conclusion, the research has provided a comprehensive historical perspective on literacy and learning resources related to traditional Chinese fiddle musical instruments in Jiangxi Province. Through a robust methodology involving field studies, interviews with key informants, and data analysis, the study has uncovered a rich cultural tapestry in Jiujiang City that has nurtured the development of traditional fiddle music.

The findings are consistent with theoretical principles in ethnomusicology, organology, and musical acoustics, which have helped elucidate the cultural, social, and historical contexts in which these instruments have thrived. The study's results have also expanded our understanding of fiddle production techniques, inheritance methods, and the emergence of the Zhonghu as a vital component of Chinese folk music.

Future research in the field of traditional Chinese fiddle music in Jiangxi should consider exploring pedagogical methods and learning resources in greater detail. Comparative studies across various regions within Jiangxi can provide a more comprehensive view of how this musical tradition has evolved and diversified culturally. Additionally, it is important to investigate the contemporary relevance of fiddle music in the context of modernization and globalization, assessing its sustainability and continued impact on literacy and learning resources in the region.

Overall, this research contributes to the preservation and enrichment of Jiangxi's cultural heritage, highlighting the enduring cultural significance of traditional Chinese fiddle music and its impact on education and cultural preservation in the region. It serves as a valuable resource for scholars, practitioners, and enthusiasts interested in the history and cultural dynamics of traditional Chinese musical instruments. As nations worldwide continue to grapple with the challenges of modernization and globalization, studies like this one play a pivotal role in safeguarding and transmitting the rich tapestry of traditional art and culture to future generations.

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