The Inheritance and Development of Yang Qin Performance in Guangdong Colleges and Universities Under Multi-Cultural Background

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Abstract

This Article aimed to study (1) the current situation of Yang Qin education in Guangdong colleges and universities is presented; (2) to analyze the opportunities and challenges brought by various factors to the Yang Qin cause in colleges and universities; and (3) to seize the opportunity and innovate the inheritance and development of Yang Qin education in colleges and universities under the multicultural background. This paper adopts qualitative and quantitative research methods to discuss the status quo, problems and challenges of the inheritance and development of Yang Qin in universities under the multicultural background. This paper adopts the case analysis method. The researchers took 16 colleges and universities with music colleges and music majors in Guangdong Province as the research objects to carry out thematic research.

The results reveal significant issues including outdated curricula, insufficient course duration, lack of integration between theory and practice, limited teacher training, and poor infrastructure, all of which hinder students' skill development and career readiness. Most institutions lack adequate teaching facilities and updated materials, with both teachers and students expressing dissatisfaction with available resources and learning environments. Market demand strongly influences students' motivation to study Yang Qin, yet employment opportunities remain limited, underscoring the need for more diverse, modernized training that aligns with job market expectations. Additionally, teaching approaches often overlook students' varied abilities, while emotional and creative aspects of performance are underemphasized. Opportunities for improvement lie in increasing professional course hours, enriching practical experience, enhancing teacher training, innovating teaching materials and methods, and

strengthening alignment with market and societal needs. Under the influence of multicultural development, promoting Yang Qin education through scientific research, policy support, and expanded social visibility is essential for its sustainable inheritance and modernization.

Keywords: Inheritance and Development; Yang Qin Performance; Guangdong Colleges and Universities; Multi–Cultural Background

Introduction

At the end of the Ming Dynasty, with increasingly close cultural exchanges between China and West Asia, the Yang Qin was introduced into China by sea from Persia. Initially popular in Guangdong, it gradually spread to regions such as Fujian, Zhejiang, and the Jianghuai River area, where it became an essential accompaniment instrument for local operas and rap music. It has been widely used in traditional ensembles, including Shandong Qin Book, Xuzhou Qin Book, and local operas like Cantonese Opera, Chaozhou Opera, and Han Opera. In modern times, influenced by multi–cultural backgrounds and the introduction of Western music, the Yang Qin has experienced substantial innovation in playing techniques and repertoire, evolving into a prominent instrument on both Chinese and international stages. The inheritance and development of the Yang Qin in Guangdong colleges and universities play a significant role in preserving and promoting Chinese traditional music culture. Within academic institutions, Yang Qin performance enhances students' cultural confidence, artistic taste, and technical coordination. Activities such as performances and competitions not only offer platforms for artistic expression but also foster collaboration and holistic student development. However, despite these achievements, Yang Qin education still faces challenges such as outdated curricula, limited applications in modern creation and performance, underdeveloped instrument craftsmanship, and lack of innovation in pedagogy.

Moreover, systemic issues within higher education—such as imbalanced curriculum design, inadequate teaching resources, and insufficient funding—impede the advancement of Yang Qin performance as a specialized discipline. The relatively low status of the Yang Qin within the academic hierarchy further diminishes its visibility and support. Many institutions prioritize more popular instruments, leaving Yang Qin marginalized in terms of resource allocation and performance

opportunities. Additionally, societal perceptions of Yang Qin as a niche instrument contribute to its limited market demand and stage exposure, further influencing its status in college programs.

Therefore, examining the Yang Qin performance landscape through a multi-perspective lensencompassing school culture, educational systems, resource distribution, and social awareness is essential. Strengthening the presence of Yang Qin in music education not only supports the inheritance and development of traditional Chinese music but also aligns with the need to embrace diverse influences under a multi-cultural background, ensuring its vitality and relevance in contemporary education and society.

Research Objectives

1. To show the current situation of Yang Qin education in Guangdong colleges and universities is presented.

2. To analyze the opportunities and challenges brought by various factors to the Yang Qin cause in colleges and universities.

3. To seize the opportunity and innovate the inheritance and development of Yang Qin education in colleges and universities under the multicultural background.

Literature Reviews

The Yang Qin, also known as the Yang Qin or the Yang Qin, is a special stringed instrument among Chinese national instruments. According to historical records, before the Middle Ages, in Assyria, Persia and other countries in the Middle East, there was a popular musical instrument called Santur. This instrument has a trapezoid or rectangular case, and dozens of steel strings are stretched on the panel, and a horse is supported at 2/3 of the string, so that each string emits two sounds of the fifth degree. At the end of the Ming Dynasty (1368-1644), with the increasingly close friendly exchanges between China and West and East Asia, Santurqin was introduced to China by sea from Persia, initially only popular in Guangdong, and later gradually spread to all parts of China. Another theory holds that the Yang Qin was introduced overland into China, especially through Xinjiang (Alvey, 2014).

After it was introduced into China, Santur was transformed by Chinese folk artists and gradually evolved into Chinese Yang Qin. In the late Qing Dynasty and the early Republic of China, the Yang Qin

became one of the main Musical Instruments of Guangdong music, Jiangnan silk bamboo and Shandong Qinqu. In addition, the Yang Qin is also used to accompany a variety of local operas and folk operas, such as Cantonese opera, Chaozhou opera, Han Opera, Fujian opera, Yue opera, Shanghai opera, as well as local qin books, such as Shandong Qin book, Xuzhou Qin book, Anhui Qin book, Guangxi Literary Field, Guizhou Wenqin, Sichuan Yang Qin and Yunnan Yang Qin.

In the course of more than 400 years of spread and evolution, Chinese instrument makers have developed many new varieties of Yang Qin, such as high and low Yang Qin, tunable Yang Qin, zither Yang Qin and electric Yang Qin. Among them, the electroacoustic Yang Qin is composed of a body, a pickup, an amplifier and a speaker. When the string vibrates, the sound wave is transformed into a telecommunications signal through the pickup, and then after the amplifier beautifies the timbre, it is issued by the speaker. The electric Yang Qin has been well received by Yang Qin players because it can be used as accompaniment and solo (Gifford, 2001).

The structure of Yang Qin mainly includes body, string, code, mountain pass, bamboo and so on. The frame of the traditional Yang Qin is made of colored wood, birch or elm, with white pine or tung panels on the top and plywood on the bottom. The speakers are butterfly shaped or flat trapezoid. The panel has two circular sound holes and is decorated with carved bone sound Windows. On the top are two peak-valley bar codes made of bamboo, mahogany or ox horns, the left is the treble code, the right is the bass code, the peak is used for strings, and the valley is passed by other strings (He, 2023). There is a sound beam in the corresponding piano code part of the panel in the sound box, and four or five circular air eyes are opened on the sound beam to make sound waves convection.

The string is made of wire string (the earliest copper wire string), the high part is bare string, the use of 27~31 steel wire, the bass part is wrapped string, and the thin steel wire is wound on the bare string. When playing, the use of two elastic bamboo hammer, that is, qin bamboo (or harp hammer, harp, harp), striking the strings sound.

Yang Qin playing skills include correct posture, basic playing skills and advanced skills. The correct playing posture is to relax the whole body, sit upright, and the feet naturally fall to the ground, shoulder width, slightly containing the chest and pulling the back (Hou, 2019). Hands into a semi-clenched state of relaxation, holding the bamboo point on the piano bamboo one-fifth of the total length, through the shoulder joint to the fingers to complete the chord action. Pay attention to the change of

strength when playing and keep the bamboo key head can quickly return to the original position after hitting the string point to ensure the accuracy and fluency of the performance (Jia, 2014).

Commonly used playing techniques include round bamboo technique: divided into single and double bamboo two kinds. A single bamboo wheel is a quick play on one or more notes, and a double bamboo wheel is a quick alternate rotation of two bamboo on one or several notes. The player needs to unify the rhythm, volume, timbre and force of the right and left hands (Jiayi & Pattananon, 2023).

Eight Yang Qin methods: At the end of the 1950s, Mr. Wang Yifu summed up the "eight Yang Qin methods" of playing, rotating, shaking, sliding, pointing, picking, rubbing and hooking. The flexible use of these techniques in performance can fully express the connotation of music and enhance the artistic appeal of performance.

Yang Qin playing skills also include single tone technique, double tone, playing wheel, decomposition chord, two-part configuration and color skills. Single tone like pearls, crystal clear, often used to decorate the melody; The double tone is full and powerful, mainly used in the tone that the melody needs to be played strongly; Wheel sound is like a trickle, often used for slow, medium singing melody; The decomposition chord is often used to describe the beautiful scenery of mountains and rivers and the charming scenery of nature (Johnston, 2008).

Conceptual Framework

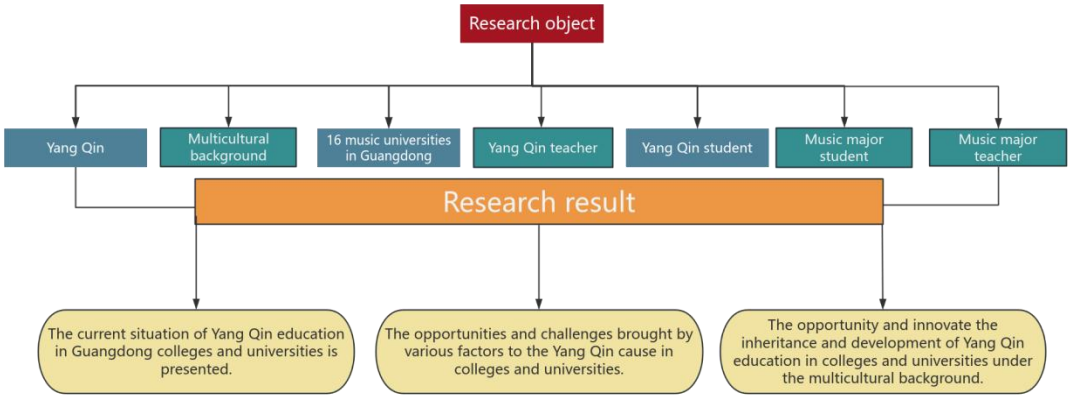


Figure 1 Conceptual Framework

Methodology

By learning about the 16 Yang Qin institutions of higher learning in Guangdong, especially the music colleges in the Pearl River Delta that have added Yang Qin major as a main course, this paper probes into the tortuous development path of Yang Qin performance under the multi-background. So as to provide a feasible reference on how to improve the core competitiveness of Yang Qin performance and promote the inheritance and development of Yang Qin in colleges and universities. The 16 schools are Xinghai Conservatory of Music, South China Normal University, South China University of Technology, Hanshan Normal College, Guangzhou University, Guangdong University of Foreign Studies, Guangdong Technical Teachers College, Huizhou College, Guangdong Women's Vocational College, Jiaying College, Hanshan Normal College, Zhuhai Vocational College of Art, Guangdong Vocational College of Literature and Art, Lingnan Normal College, Zhanjiang Institute of Science and Technology, Guangdong The Institute of Technology. In order to promote the experiment effectively, the author adopts qualitative research method and quantitative research method to carry out the work.

Qualitative research method: The qualitative research method used in this paper includes interview method, observation method, document analysis method, focus group method. The main targets of the interview method are Yang Qin teachers in Guangdong colleges and universities, including first-line teachers at the grass-roots level and Yang Qin academic experts, etc., to collect data. The main objects of the observation method are the actual development status of Yang Qin in colleges and universities, including music infrastructure, Yang Qin class Settings, etc., and mobile phone qualitative data. The law of document analysis is a powerful attempt to collect the reform and innovation of the Yang Qin in colleges and universities by leafing through a large number of documents. Focus group method under the premise of group discussion with the participation of target group members, to understand each other's views, attitudes and opinions, and to obtain research data through communication and interaction.

Key Informant showed in table below

Table 1 Key informants

No.	Name	Gender	Age	Education	Occupation	Location
1	Xue Ting	Female	51	Teacher	Professor	Foshan, Guangdong
2	Ma Xiaoqian	Female	20	Master	Major student	Guangzhou, Guangdong
3	Deng Yiwen	Female	38	Teacher	Professional teacher	Yangjiang, Guangdong
4	Huang Yunqi	Female	19	Professor	Minor students	Guangzhou, Guangdong
5	Wang Li	Male	47	Professor	Theory teachers	Guangzhou, Guangdong

Quantitative research method: The quantitative research methods used in this paper include case study method and questionnaire method. The object of the case study method is the Yang Qin major music colleges and universities in Guangdong province. Through collecting the relevant data changes in recent years, comparative analysis is made, and effective conclusions are drawn. The questionnaire survey method is to investigate the families of university teachers, students and students who choose Yang Qin major by setting questionnaires, obtain and collect quantitative data, and then analyze it, and show the development law of university Yang Qin cause under different environments by means of data modeling.

Sample selection. 500 students from 16 universities in Guangdong Province were selected as samples, including 450 students and 50 teachers. The actual effective sample size was 426 students and 42 teachers. The effective recovery rate was 94.67% for students and 84% for teachers.

Data collection

Sixteen institutions of higher learning in Guangdong Province offering Yang Qin major were selected as the survey objects, especially those in the Pearl River Delta region which had added Yang Qin major as the main course. A total of 500 people were selected as samples, including 450 students and 50 teachers. In the end, the valid questionnaires were 426 for students and 42 for teachers.

The questionnaire is distributed online and by mail simultaneously, ensuring broad and diverse response choices, while ensuring anonymity, uniformity and authenticity. The sample size of 500 ensures the representativeness of the results to a certain extent, while taking into account the cost and feasibility of operation. After collecting a sufficient number of questionnaires, the data are analyzed and sorted in detail, and the relevant conclusions are drawn, and according to the results, the suggestions and improvement measures for Yang Qin education in colleges and universities are put forward.

Results

1. The current situation of Yang Qin education in Guangdong colleges and universities is presented.

Yang Qin education in colleges and universities currently faces several challenges, particularly in curriculum structure, teaching resources, and professional training. The curriculum is not well–developed, offering only two years of instruction, which is insufficient for beginners to fully grasp essential techniques and theoretical knowledge. For more advanced students, the content often lacks appropriate difficulty, leading to reduced motivation. The absence of Yang Qin appreciation and orchestra courses limits students' ability to deepen their artistic understanding and develop ensemble performance skills. Furthermore, there is a weak connection between related subjects such as performance techniques, music theory, and Yang Qin history, causing fragmented learning and a lack of systematic knowledge.

The frequency of classes—typically only once a week—also hinders skill development. Teacher training opportunities are limited, with instructors relying on occasional, self–initiated training, and students rarely receiving formal teaching practice during college. This results in a lack of qualified Yang Qin educators upon graduation, affecting career readiness. Additionally, the course materials are outdated; 64.26% of teachers believe textbook updates are too slow, and 14.55% of students report a shortage of new practice content. As Yang Qin art continues to evolve with new techniques and teaching methods, the lag in curriculum updates prevents students from engaging with contemporary developments. Overall, these issues highlight the urgent need for curriculum reform, better integration of courses, expanded teacher training programs, and the timely inclusion of modern content to ensure the sustainable and effective development of Yang Qin education in higher institutions.

Yang Qin education in colleges and universities is significantly hindered by insufficient teaching resources, affecting its quality and development. Survey data shows that only 23.81% of respondents believe teaching resources are adequate, while 76.19% find them lacking. A major issue is the inadequacy of teaching facilities—only 16.67% of students are satisfied, indicating poor investment in instruments and practice spaces. Many schools lack enough Yang Qin instruments or suitable practice rooms, reducing students' practice effectiveness. Additionally, 80.95% of students report that the scheduling and availability of teaching spaces and times are inadequate, limiting their opportunities for guided practice. Only 32.63% feel they get enough practice time, often due to inefficient scheduling or limited rehearsal room access. The lack of transparency about Yang Qin instructors also impacts students' engagement; nearly half of students are unfamiliar with their teachers' qualifications or expertise, suggesting weak promotion of faculty information. This limits students' confidence in their education and reduces enthusiasm. Furthermore, the overall learning environment remains mediocre—only 30.95% rate it as "excellent," while 14.29% rate it as "poor." These issues reflect a broader need for better infrastructure, resource integration, and educational atmosphere. In conclusion, the core problems lie in inadequate facilities, inefficient scheduling, lack of teacher visibility, and a weak learning environment. Addressing these issues through increased investment, improved planning, and better resource transparency is essential for enhancing the quality and sustainability of Yang Qin education in higher institutions.

Market demand is a key factor influencing the development of the Yang Qin major in colleges and universities. Survey results show that 38.1% of respondents see market demand as the most influential factor, and 66.67% of students choose "career development and market demand" as their primary learning motivation. This highlights the strong connection between Yang Qin education and employability. However, the limited and uncertain job market—mainly focused on art troupes and educational institutions—has led to a mismatch between the number of graduates and available positions, creating employment pressure. Some students are forced to shift to unrelated fields due to the lack of suitable jobs.

Current curricula often emphasize traditional techniques, but do not sufficiently address modern music styles, improvisation, creativity, and teaching skills, reducing graduates' competitiveness. Institutions like South China Normal University focus on training educators, while others like Xinghai Conservatory train performers, yet both face challenges in meeting diverse market needs. Regional

differences further affect development; areas like Guangzhou and Zhuhai have higher demand and better job prospects, while remote regions face lower demand and greater enrollment and employment pressure. To ensure the sustainable growth of the Yang Qin major, colleges must update curricula, enhance practical training, and align education with evolving market and regional needs.

2. The opportunities and challenges brought by various factors to the Yang Qin cause in colleges and universities

Yangqin teaching lacks self-contained teaching materials, and the existing teaching materials tend to stay at the level of skill training, ignoring the education of emotional expression. The influence of subject setting on Yangqin education in colleges and universities is mentioned in the Opinion on the Reform of Yangqin Teaching from the perspective of Curriculum Ideology and Politics: The selection of teaching materials is difficult to meet the needs of students at different levels. As a result, beginners may feel too simple and have a sense of boredom, and advanced students may feel too difficult. In addition, different students have differences in music literacy, learning interest and learning ability, but the Yangqin curriculum of some universities often ignores these differences and uses a unified teaching content and teaching methods, which makes it difficult for some students to adapt to them. Therefore, colleges and universities should, on the basis of maintaining the tradition, properly introduce Yangqin works and playing skills with the characteristics of The Times to stimulate students' innovative potential.

Due to the relatively small number of Yangqin majors, teacher training and further education opportunities are relatively limited, which makes it difficult for some Yangqin teachers to obtain the latest teaching concepts and teaching methods, difficult to improve their professional quality and teaching ability, may fall into the teaching bottleneck, difficult to break through their own limitations. "Problems and Countermeasures in the teaching of Yangqin Performance" pointed out that business development and communication are often accompanied by the sharing and exchange of teaching resources, teachers can take this opportunity to obtain more high-quality teaching materials and cases, and enrich their teaching resources. However, at present, China's music colleges and universities generally have uneven teacher quality and uneven distribution of teaching resources. For example, the three provinces in Northeast China are supported by policies and influenced by culture. Colleges and universities such as Shenyang Conservatory of Music, Jilin Conservatory of Music and Harbin Conservatory of Music have relatively rich Yangqin teaching resources, including teaching equipment, textbooks and teaching videos. Compared with the southeast coastal areas, colleges and universities

may face the problem of lack of teaching resources, which further aggravates the shortage of Yangqin teacher resources. Before conducting the study, the researchers determined the purpose and scope of the observation. In this study, Lingnan Normal University, South China Normal University, Jiaying College and Zhuhai Art Vocational College are selected as four universities offering Yangqin major.

3. The opportunity and innovation of the inheritance and development of Yang Qin education in colleges and universities under the multicultural background

According to the feedback of teachers and students, the Yang Qin education in colleges and universities has many shortcomings in promoting students' technical and musical literacy. Students generally hope that the school can increase the number of professional courses, provide more opportunities for competition and stage practice, and regularly invite well-known Yang Qin educators and players at home and abroad to exchange. This shows that the current Yang Qin education is weak in practice, and students are eager for high-quality teaching resources. At the same time, teachers also pointed out that the shortcomings of the current teaching system are mainly reflected in the existence of 59.52% of theoretical teaching, 64.26% of textbook updating and 45.24% of teaching methods, which limit the comprehensive development of students in Yang Qin technology and music literacy.

Among the many factors affecting the development of Yang Qin, market demand is considered to be the most critical, accounting for 38.1%. This reflects the current social demand for Yang Qin professionals has a direct impact on Yang Qin education and inheritance. Educational policy, social environment and technological development also have a certain impact on the development of Yang Qin, but the market demand is more obvious. This suggests that colleges and universities should pay more attention to the docking with the market demand in Yang Qin education and cultivate professionals who can meet the needs of society.

As for the promotion strategy of Yang Qin development, the survey results show that strengthening scientific research innovation and improving teaching quality are considered to be the most important ways, accounting for 38.1% and 16.67% respectively. This shows that in Yang Qin education, strengthening the scientific research of innovative Yang Qin education, innovating teaching methods, updating textbook content and improving teachers' teaching ability are the keys to improve teaching quality. At the same time, strengthening educational input and expanding social influence are also important means to promote the development of Yang Qin. By increasing financial support, teaching

facilities can be improved, and more practical opportunities and training resources can be provided. By expanding social influence, the Yang Qin's social awareness and market demand can be enhanced.

To sum up, Yang Qin education in colleges plays a key role in the inheritance and development of Yang Qin art. By increasing the hours of specialized courses, providing more practical opportunities, strengthening teacher training and updating the content of teaching materials, we can effectively improve students' Yang Qin technology and music literacy. At the same time, colleges and universities should actively respond to changes in market demand, promote the inheritance and development of Yang Qin art by innovating teaching methods and expanding social influence. In this process, colleges and universities should not only pay attention to the professional growth of students, but also pay attention to the cultivation of their comprehensive quality and innovation ability, so as to cultivate Yang Qin professionals who can meet the needs of society.

Discussion

According to the feedback of the survey subjects, there are the following drawbacks in the teaching of Yang Qin in colleges and universities: First, there is a lack of targeted courses. Some Yang Qin courses in colleges and universities are too general and lack of pertinent, and students cannot deeply learn the skills and artistic characteristics of Yang Qin performance during the learning process, resulting in poor learning results (Sun, 2020). Second, there is a disconnect between theory and practice. Some Yang Qin courses in colleges and universities are too theoretical and lack of practice. Students lack the opportunity to actually play the Yang Qin in the learning process, and cannot convert theoretical knowledge into practical skills, which affects the cultivation of professional literacy (Li & Wu, 2023). Third, lack of innovation consciousness training: some colleges and universities lack of innovation consciousness training Yang Qin courses, students in the learning process lack of creation, arrangement and other aspects of training, resulting in the lack of unique artistic personality and innovation ability after graduation. Fourth, the lack of teaching resources, some colleges and universities Yang Qin curriculum is limited by the lack of teaching resources, lack of high-quality teaching facilities, equipment and teachers, affecting the students' professional learning experience and level improvement (Liu, 2020). Five, out of touch with the market demand, some colleges Yang Qin professional curriculum is

out of touch with the market demand, students lack understanding of the market demand and adaptability training in the learning process, and face employment pressure after graduation.

Most of the music colleges in Guangdong Province have the following shortcomings: lack of professional Yang Qin education resources, many colleges of music or art majors do not have special Yang Qin education courses or teaching resources, resulting in students' learning and communication in Yang Qin performance are limited; Second, the lack of Yang Qin performance and exchange platform, compared with other instruments, Yang Qin performance and exchange opportunities are less, it is difficult for students to show their Yang Qin performance skills, and it is difficult to exchange and cooperate with other colleges and universities or orchestras; Third, lack of awareness of cultural inheritance. In some colleges and universities, the awareness of the inheritance of Chinese traditional music culture is insufficient, and the status and value of the Yang Qin, a traditional instrument, has not been paid enough attention. This challenge also found in the study in Yangqin teaching under the concept of modern education (Wang, 2021) and research on the development and teaching of Yang Qin music creation (Shen, 2015).

New Knowledge

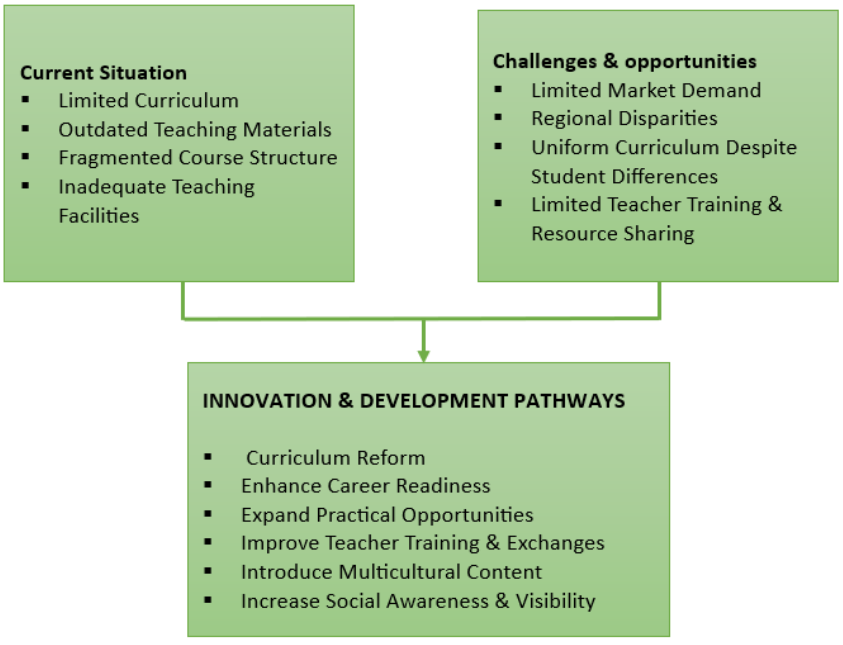


Figure 2 New knowledge of the inheritance and development of Yang Qin performance in Guangdong colleges and universities under multi-cultural background

The diagram summarizes the key findings of Yang Qin education in Guangdong colleges and universities across three main aspects: the current situation, challenges and opportunities, and future development strategies. It highlights major issues such as insufficient teaching resources, outdated curriculum, lack of practice opportunities, and limited teacher training. Market demand is identified as the most influential factor affecting the development of the Yang Qin major, creating a mismatch between graduate output and job availability. Regional disparities and curriculum limitations also contribute to these challenges. To address these, the diagram suggests solutions such as enhancing teaching quality, promoting innovation in teaching methods and materials, expanding practice and performance opportunities, and aligning education with market needs. These measures aim to foster the sustainable growth and cultural inheritance of Yang Qin art in higher education.

Conclusion

Yang Qin (dulcimer) education in Guangdong colleges combines traditional techniques with Lingnan music through structured training and interdisciplinary learning. Supported by cultural policies and technology, it faces both opportunities like digital innovation and global exchange, and challenges such as outdated methods and low audience engagement. To thrive, universities aim to modernize teaching, integrate AI and VR, and foster creative talents with cultural confidence and global vision.

Recommendation

1. General recommendation

The inheritance and development of the Yang Qin cause in colleges and universities requires the joint efforts of the government, business organizations, teachers and students of colleges and universities. The role of the government in the development of the Yang Qin cause: financial support. The government can provide financial support for the Yang Qin cause through grants, subsidies, etc., for the production of Musical Instruments, music education, performance activities, etc. Policy guidance, formulating relevant policies and regulations to provide guidance and guarantee for the development of the Yang Qin cause, such as formulating cultural and art education policies, music industry development plans, etc.; Cultural promotion: the government can organize Yang Qin concerts, competitions, exhibitions and other activities to promote the dissemination and promotion of Yang Qin culture and enhance the

social awareness and understanding of Yang Qin art; Education support, strengthen the popularization and education of Yang Qin music in school education, cultivate students' interest in and love for Yang Qin, and cultivate talents for the long-term development of the Yang Qin cause.

The role of business groups in the development of the Yang Qin cause: Organizing and promoting, business groups can organize Yang Qin musicians, educators, enthusiasts, etc. to participate in the promotion and development of the Yang Qin cause, and promote the integration and sharing of resources in the industry; Professional training, to carry out Yang Qin performance techniques, teaching methods, artistic expression and other aspects of training courses and activities, to improve the professional level and artistic accomplishment of practitioners; Artistic exchange, holding Yang Qin concerts, lectures, seminars and other activities to promote exchanges and cooperation between domestic and foreign Yang Qin artists and enthusiasts, and promote the innovation and development of Yang Qin art; Publicity and promotion, to carry out publicity and promotion of Yang Qin culture through media, Internet and other channels, to enhance the attention and awareness of the society on Yang Qin art.

2. Recommendation for future research

Future research should adopt a qualitative fieldwork approach, including ethnographic methods such as site visits, participant observation, and in-depth interviews with local Yang Qin performers, educators, and folk artists. Researchers are encouraged to conduct comparative case studies across regions—such as Guangdong, Sichuan, and Northeast China—to document regional styles, techniques, and cultural contexts. For example, Guangdong Yang Qin emphasizes bright, improvisational expression; Sichuan styles are robust and dramatic; while the Northeast school blends boldness with lyrical nuance. By systematically collecting, analyzing, and synthesizing these regional traits, researchers can uncover transferable techniques and inspire innovative performance practices that integrate diverse Yang Qin traditions into contemporary education and creation.

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