



# The Rheology and Living Inheritance of Zhuang Tianqin Art

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## ABSTRACT

Tianqin art of Guangxi Zhuang nationality was listed in the fifth batch of national intangible cultural heritage in China on May 24, 2021. The birthplace of the Zhuang Tianqin is in Jinlong Town, Longzhou County, Chongzuo City, Guangxi Province, China. It originated from the ritual or ritual instruments used by wizards in sacrificial activities. The local people call it "ding" or "ding", which is the 1 musical instrument often used by local people for witchcraft, sacrifices, weddings, festivals and other activities and daily cultural and entertainment activities. With the development of the times, the Tianqin has also undergone historical, regional and academic changes. The Tianqin has changed from a musical instrument to a musical instrument on the stage. The religious function has gradually weakened, and other functions such as entertainment, music and cultural functions have become more prominent<sup>1</sup>. This paper will elaborate the specific content of Tianqin art flow and respect the basic characteristics of living flow, pay attention to the living, dynamic and spiritual factors, analyze the dilemma and reasons of the art inheritance of the Zhuang Tianqin, and put forward the policy recommendations for the protection and sustainable development of the art of the Zhuang Tianqin.

**Keywords:** Tianqin of Zhuang nationality art rheology living inheritance

## A REVIEW OF 1. ZHUANG TIANQIN ART RESEARCH

The Zhuang nationality is one of the most populous ethnic minorities in China today, mainly living in the Guangxi Zhuang Autonomous Region. Regarding the time of Tianqin's appearance, the earliest history book in China to record Tianqin is the "Longzhou Records" written in 1803. Chongzuo City, Guangxi Zhuang Autonomous Region, is located in the southwest of Guangxi, China, bordering Vietnam. The border people of the two countries are connected by ethnic groups, with the same language, similar life and similar customs. In such a living environment and cultural ecological soil, a unique national traditional music-Tianqin art has been bred, which is often used for solo or accompaniment for songs and dances. From the Song Dynasty to the Qing Dynasty, it spread to Pingxiang, Ningming, Fangcheng and other places in Guangxi. After the Sino-French War, it spread to Vietnam<sup>2</sup>, which is similar to Guangxi. Tianqin is a 1 rare national musical instrument. Except for the Vietnamese border, there is little research on Tianqin in other European and American countries. Tianqin is a folk music art spread across the country. It has a long history and rich content. It is an important link for the Zhuang people to display national emotions and realize national identity through rituals. It is an important carrier of cultural exchanges between China and foreign countries. People here love it, fear it, believe in it, regard it as an important spiritual way of life, and continue it for generations. The Tianqin and the crisp and soft tinkling sound are especially suitable for accompanying vocal singing. In the long-term artistic practice of the Zhuang people, it has gradually developed into a Tianqin art that can play singing skills, express emotions, and dance improvisationally to express feelings and give blessings. People call this kind of song and dance music "singing days", "playing days" and "jumping days". The performance form of singing (folk songs or narrative songs) accompanied by the lyre is called "singing the sky"; the lyre solo is called "playing the sky"; the lyre player sings and dances while playing the lyre is called "jumping the sky"<sup>3</sup>. Tianqin is often set according to the four or five degrees interval, and can take two postures of "sitting" or "standing" when playing Tianqin (as shown in the

<sup>1</sup>Li Juechen. Investigation on the Inner Relationship between Longzhou Tianqin Art and Yuebei Tianqin Art [J]. Economic and Social Development, 2012,10 (02).

<sup>2</sup>Yeon Lee. The Artistic Spirituality of Secular Artifact -- One of the Studies on Tianqin Culture of Zhuang Nationality [J]. Guangxi Journal of Ethnic Studies, 2010 (04).

<sup>3</sup>Pan Mulan and Cao Jun. A Preliminary Study on the Origin of Tianqin in Longzhou, Guangxi [J]. Chinese Music, 2005 (02).

figure below). Tianqin art is performed at weddings, full moons, birthdays, festivals and other occasions. The singers call themselves lyinists. When playing and singing, they will tie a string of 1 small bronze bells on their toes (as shown in the figure below). While playing and singing, the bronze bells will shake or shake the festival dance and jump the sky.



Fig. 1 Standing posture



Fig. 2 Sitting posture

In the Nong Dong Festival 5(festival) in the happy climax of the presentation, to express people's blessings to life. The art of Tianqin has both the standard and rigorous of the ceremony and the lively participation of the masses, which is very much. According to the characteristics of Zhuang's song and dance music, the content of the song is randomly choreographed by an lyricist, the content is rich and vivid, and has the typical characteristics of Zhuang's folk oral literature. The traditional tunes of Tianqin art include "wild geese", "horse racing song" (as shown in fig. 3), "open door song" and so on. lyinists play and sing with different tunes according to different narrative contents. Zhuang Tianqin art is integrated into Zhuang beliefs and customs, which fully and vividly shows the life, cultural tradition and spirit of the times of Zhuang nationality, It has outstanding folk cultural value and contemporary social value of striving. Tianqin art has survived for a long time in the soil of the Sino-Vietnamese border, active in the folk, serving the needs of people's beliefs and customs and entertainment aesthetic needs. By protecting and inheriting, adapting traditional repertoire, innovating repertoire, expanding the expressive force of Tianqin art, increasing the dissemination and exchange of Tianqin art, and taking various protection measures, the Zhuang Tianqin art can be better protected, inherited and developed.

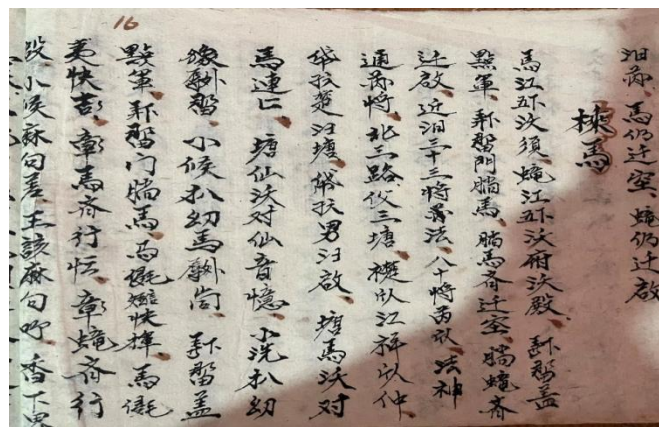


Fig. 3 "horse racing song" Tianqin sings the lyrics of the ancient Zhuang character

## RHEOLOGY OF 2. ZHUANG TIANQIN ART

4"Intangible Cultural Heritage" customs, Guangxi Chongzuo Municipal People's Government Portal,

[http://www.chongzuo.gov.cn/zjcz/ftq/ftq\\_fwzwhyc/](http://www.chongzuo.gov.cn/zjcz/ftq/ftq_fwzwhyc/)

5Qin Hongzeng, Mao Shuzhang, Song Xiubo. Faith and Life of Dai Zhuang Group in "Nongdong" Tianqin and Jinlongbu [M]. Beijing: Intellectual Property Publishing House, 2015.

6Lai Jue-chen. Ancient Luo Tianyin-A Comparative Study of Tianqin Culture in Longzhou, Guangxi and Gaoping, Vietnam [M]. Yunnan: Yunnan University Press, 2019.

### (I) Tianqin form: ancient and modern

Tianqin consists of several parts: head, rod, string and barrel. The rod is made of hardwood in the area, about 1-1.2 meters. The head and rod are riveted with three pieces of wood. The barrel is made of natural gourd shell and coconut shell. The materials for making strings are rattan, fish silk and silk. The barrel of Tianqin is gourd shell, and the board is made of sea wood with diamond-shaped tone holes, in the process of playing can match the football<sup>7</sup>.

1. The 1 generation of Tianqin: On the morning of November 4, 2022, the author visited Mr. Li Shaowei, the non-genetic inheritor of China's national Tianqin. He introduced the following picture for the 1 generation of Tianqin (Figure 3). The body is the whole gourd, which is very inconvenient to play and is easy to against the player's abdomen.



Figure 3: 1 Generation Tianqin

2. The second generation tianqin: Because the gourd of the 1 generation tianqin easily resists the player's abdomen, the second generation is obtained through later improvement, and the top of the gourd is dug off, leaving a large sound hole. However, in rainy days, the gourd body becomes moldy, and the large sound hole causes the gourd body to crack easily.



Figure 4: Second-generation Lyon

3. Third-generation Tianqin: After communicating with Master, Mr. Li Shaowei improved the third-generation Tianqin together. Mend the hole behind the gourd and dig a few small holes on the upper side. The sound is crisp and the gourd is not easy to crack. The third generation of Tianqin is currently commonly used.

<sup>7</sup>Nong Rui Qun. The Zhuang Tianqin form and its cultural beliefs [J]. Zhuang Tianqin Culture Test, 2014(06).





Figure 5: Third-generation Lyon

## (II) playing way: single and rich

The original tianqin was played in a relatively simple way, with the index finger pulling the strings, and the tone was slightly dim. The current tianqin is played with guitar picks, and the right thumb and index finger are gently pinched to play, with a crisp sound. In terms of playing skills, we draw lessons from pipa playing techniques, "adding skills such as double tone, beating tone, pause tone, slide tone, sweeping string, etc., so that the musical expression of Tianqin has been greatly improved, the volume has increased and the timbre has become more mellow"<sup>8</sup>. In the teaching of Tianqin, folk artist Zhu Zhongheng added semi-chord playing to make the music played richer and fuller. The original Tianqin was only used as an accompanying musical instrument, but now it has evolved into an instrument that can play the main music and is widely used in the performance of traditional national festivals.

## (III) Artistic Temperament: Tradition and Delicacy

The special feature of the Tianqin shape is that the whole body is not nailed with 1, does not need glue adhesion, and is only fixed by its own structure, which is very rare in musical instruments.

The changes of Tianqin in appearance are mainly divided into the following 3 aspects.

1. Fixed and disassembled type: Most lyrinists recalled that it was probably during the "Cultural Revolution" that the lyre was disassembled. Under the social background at that time, they did not dare to "blatantly", so they divided the lyre into three sections. Because of this, the detachable piano barrel, that is, the gourd, is smaller than the fixed Tianqin piano barrel, which is convenient to carry and not easy to be found.

At present, most of the tianqin used on the stage are fixed, which is also based on the needs of the performance. When playing and dancing on the stage, the fixed tianqin is obviously more stable and the pitch is more accurate. It can be seen that the Tianqin has gone through the 3 stages of fixed-disassembled-fixed, and now the folk, whether fixed or disassembled, are widely used.



Figure 6: Disassembled Tianqin Figure 7: Fixed Tianqin

<sup>8</sup>Wu Jinlin. Thoughts on the Improvement of Tianqin and the Development of Tianqin Music [J]. Folk Art, 2008(02).

2. Two-string change to three-string: two-string Tianqin, narrow range, after improvement, two-string change to three-string, range extended to four octaves, can be arbitrarily transferred. The music played becomes richer, the fingers move faster on the strings, the range is wider, and the tone is more beautiful.



Figure 8: Two-stringed Tianqin Figure 9: Three-stringed Tianqin

3. Electric Tianqin: Tianqin has a small cavity and low volume. Usually, a loudspeaker needs to be added to perform on the stage for volume effect, but it is very inconvenient to perform on the stage. folk artist Zhu Zhongheng, a teacher, made an electric piano to solve the problem of low volume on the stage. The technology of the 2017 improved two-string wooden string shaft electric tone tianqin, the 2019 improved two-string mechanical string button tail rod adjustable electric tone tianqin, and the 2021 two-string mechanical xylophone shaft tail rod adjustable electric tone tianqin are constantly improving.



Figure 10:2017 Figure 11:2019 Figure 12:2021 Figure

#### (IV) nature: instruments and musical instruments, ritual

At the beginning of the Nongdong Festival ceremony in Jinlong Town, Longzhou County, the main function of the

Tianqin is to be used as an object to pass the gods or as a sacrificial object, not as a plucked musical instrument. People choose the lyre as a musical instrument when offering sacrifices, believing that the lyre is an item that can communicate with the gods, so the lyre is endowed with the sanctity of representing the "gods. This is also the original ecological function of the lyre as a musical instrument. In the initial stage, the main function of the celestial harp was to be used as a musical instrument for Tianpo. It was used in some activities such as offering sacrifices to gods and ghosts, weddings and funerals, singing and dancing feasts, thus forming the celestial culture. According to relevant records, in the process of cultural development, people regard the lyre as a plucked musical instrument, and the lyre has become the 1 musical instrument.



Figure 13 Figure 14 Figure 15

After a long stage of development, Tianqin has formed three types of instruments, musical instruments and ritual. The picture on the left shows the musical instrument Tianqin used by the people in Jinlong Town. The middle picture shows the musical instrument Tianqin used by Longzhou County Tianqin Heritage Center. With the China-ASEAN Expo held every year in Nanning, Guangxi, a platform for exchanges and cooperation between China and ASEAN has been built. Tianqin was designated as a national gift by the China-ASEAN Expo (pictured on the right) and presented to ASEAN heads of state.

### RESEARCH ON THE LIVING INHERITANCE OF 3. IN COLLEGES AND UNIVERSITIES IN GUANGXI

In many cities in Guangxi, 12 undergraduate universities offer musicology majors, but only 3 universities (College A, College B, College C) offer practical courses related to Zhuang music (Tianqin playing and singing). In order to understand the inheritance status of Zhuang Tianqin art in Guangxi universities, the author issued 210 electronic questionnaires on June 21, 2022 and recovered 210 questionnaires on June 23. The author took 210 musicology students and non musicology students from 3 universities as quantitative research objects to conduct a questionnaire survey. This paper obtains the research data through quantitative research questionnaire survey, analyzes, discusses and summarizes the data, and finally puts forward the solution. The author is the frontier ethnic areas colleges and universities teachers, have the obligation and responsibility to undertake minority music and cultural heritage.

#### Development of the Course of "Playing and Singing the Tianqin" in 3 Universities in (I)

College A opened an elective course "Music and Dance Team Training II (Tianqin Playing and Singing)" in 2009. There are 3 minority teachers in the Art College of A College, including 2 Zhuang and 1 Dong. There are more than 160-200 musicology students enrolled in each session, of which about 51-64 are minority students, accounting for about 32% of all students. The course is only taught to students majoring in musicology. The members of the Tianqin training team only include girls from freshmen 2. juniors. No boys are recruited. There are about 75 people. There are 2 classes per week and each class is 50 minutes.

B college, in 2009 set up a national art department, minority vocal music teachers 11 people, college opened the "Tianqin singing" and "local art performance" and other major courses. The college enrolls 45-60 minority students each year. Students in the Department of Ethnic Art only have Tianqin elective courses in college 2. There are boys and girls, but there are fewer boys. There are 2 classes per week and each class is 45 minutes; the native folk song course is taught in class in the freshman year, and the sophomore and junior classes are divided into groups. The native folk song has 3 classes per week and each class is 45 minutes.

College C will offer a compulsory course on Zhuang Tianqin in 2021, "Art and Practice of Ensemble and Ensemble", with one ethnic minority teacher. The college enrolls about 90 musicology students every year, including about 50 ethnic minority students. The number of students taking this course is 30, with 2 classes per week and 45 minutes per class.



## Research and Analysis of Demographic Information of (II) Students

### 1. Demographic profile of participants

	Female				Male					
Gender	128	61%			82	39%				
	Han	%	Zhuang	%	Yao	%	Miao	%	Other nationalities	%
Ethnic	105	50%	66	31%	12	5%	7	3%	20	10%
	freshman year	%	Big 2	%	Big three	%	Big Four	%	Big Four	%
Grade	85	40%	14	7%	108	51%	2	1%	1	0.5 percent
	A College	%	B College	%	C College	%				
Musicology	35	17%	35	17%	35	17%				
	A College	%	B College	%	C College	%				
non-musicology	35	17%	35	17%	35	17%				

From Table 1, we can see 210 questionnaires randomly selected, of which 128 are girls and 82 are boys. The Han is the most, reaching 50%, followed by the Zhuang nationality. Because the location of these questionnaires is within the territory of Guangxi Zhuang Autonomous Region, there are more Zhuang nationality. Most of the students come from freshmen, 2. junior, and fewer senior students, because senior students have arranged off-campus internships. The students in the questionnaire came from three schools: College A, College B and College C, with 70 students in each school, 35 students in musicology and 35 students in non-musicology.

### 2. Weighted average distribution of respondents' liking for Zhuang Tianqin

Reference to the problem	Weighted average	standard deviation	Oral description
When I play the lyre, I like it because...			
Sing in the Zhuang language.	2.04	0.835	Slightly
The lyrics are full of life.	1.67	0.765	Very
I appreciate the performances of folk artists very much.	1.68	0.756	Very
The rhythm of the song is quite free.	1.72	0.738	Very
I like the folk melody.	1.53	0.686	Very
Each song has its story in the context of creating intangible cultural heritage.	1.54	0.692	Very
The high part is beautiful.	1.64	0.753	Very
Enhance the artistic practice ability of college students.	1.64	0.746	Very
Promote the growth of scientific research achievements of university teachers.	1.60	0.733	Very
Promote teaching reform in colleges and universities.	1.62	0.769	Very
average weighted mean	1.67	0.747	Very

The weighted average distribution of respondents' preferences for Zhuang Tianqin is shown in Table 2. This suggests that respondent preferences are interpreted as "very", reflected in an average weighted average of 1.67 with a standard deviation of 0.747. This means that students like music with some characteristics of Zhuang music.

The table shows that the highest weighted average is 1.53(SD = 0.686) and is interpreted as "very". The expression is: In Zhuang music, I like it because I like the melody similar to folk music. This may be because for them, the melody gives them a unique tune. Meanwhile, the lowest weighted average is "in Zhuang music, I like it because they sing in Zhuang language", which has a value of 2.04(SD = 0.835) and is described as "slightly". This may be because the students do not fully understand the Zhuang language and have difficulty in understanding the lyrics of the song.

### 3. Weighted average distribution of students' knowledge, skills and values of Zhuang Tianqin music

Reference to the problem	Weighted average	standard deviation	Oral description
As a 1 student, I do the following...			
Listen.	1.45	0.595	Very
playing the lyre	2.42	1.12	Slightly
Tianqin playing and singing (for example, singing Tianyao)	2.48	1.07	Slightly
Participate in rehearsals	2.07	1.06	Slightly
Participation in activities	2.08	1.02	Slightly
Performance	2.15	1.08	Slightly
Participation in off-campus practice	2.23	1.05	Slightly
average weighted mean	2.12	0.99	Slightly

Table 3 lists the weighted average distribution of the respondents' degree of knowledge, skills and value of Zhuang music, and shows "slightly", with an average weighted average of 2.12 and a standard deviation of 0.99. This means that the current students do not know much about the characteristics of Zhuang Tianqin art.

Of all the respondents, the 1 statement "As a student, I enjoy listening" had the highest weighted average of 1.45, (SD = 0.595), and was interpreted as "very". This means that students like listening to music, because whenever they listen to music, they become very relaxed. On the other hand, the lowest weighted average obtained is "as a student, I can play and sing the lyre (e. g., sing a lyre)" because its value is 2.48 (SD = 1.07) and is described as "slightly". This shows that students do not like to play instrumental music (lyre) because they do not have the skills to play lyre.

### 4. Weighted average distribution of respondents' cognition and understanding of Zhuang Tianqin course

Items considered	Weighted average	standard deviation	Oral description
In college, the lyre is...			
Speech	2.32	0.875	Slightly
Concert	2.05	0.884	Slightly
Rehearsal	1.95	0.903	Slightly
Performance	1.92	0.879	Slightly
Final Exam	2.18	0.963	Slightly
traditional festival	1.92	0.866	Slightly
Zhuang Artists Workshop	2.42	0.946	Slightly
public class	2.26	0.913	Slightly
Competition	2.09	0.916	Slightly
Interacting with local residents	2.14	0.925	Slightly
average weighted mean	2.12	0.907	Slightly

The weighted average distribution of the respondents' knowledge and understanding of the Zhuang Tianqin course is shown in Table 5, where the weighted average is 2.12 and the standard deviation is 0.907, which is interpreted as "slightly". This shows that school teachers have a certain role in promoting the knowledge and understanding of the Zhuang Tianqin curriculum.

In universities, where lyre playing is a performance and a traditional festival, these statements have the highest weighted average of 1.92 (standard deviations of 0.879 and 0.866, respectively), and are all interpreted as "slightly". Because the Zhuang Tianqin is a part of Chinese folk culture music, it is one of the traditional festivals, and it is also a part of the teacher's performance to the students, and it is a part of the understanding of the above folk music. In addition, the average value of the 1 statements of "In the university, Zhuang Tianqin is held together with Zhuang artists" is the lowest, which is 2.42 (SD = 0.946), and is described as "slightly". One of the challenges in promoting the Zhuang Tianqin is to invite Zhuang artists to discuss the characteristics of Zhuang music and to hold seminars on Zhuang music performances.



## THE DILEMMA AND THE REASON ANALYSIS OF 4. ZHUANG TIANQIN ART INHERITANCE

### (I) Zhuang Tianqin Art Inheritance Dilemma

#### 1. The lack of inheritance subject and the shrinking of intergenerational inheritance

The cultural ecological environment of the Zhuang Tianqin is a collective of elements surrounding and influencing the local political culture, religion, and folklore. In the traditional society, the living area of the Dai people is relatively closed. With the change of living environment, the original life style and cultural concept and value orientation of the Dai people have inevitably affected and changed. Even in places where the Budai people live, Tianqin is quietly changing. In the past, Tianqin played and sang at special times or fixed occasions, such as festivals and weddings. Now the scale is getting smaller and smaller, and there are fewer and fewer people asking lyiners to pray for happiness.

#### 2. Content inheritance mode and transmission path are limited

With the development of social economy, in the process of economic production mode transformation, it is bound to bring the popularization of modern media such as television and information network, and the spread of market culture, that is, popular culture, will have a strong impact on the continuation and development of Tianqin art policy. In the past, the Tianqin playing and singing of the Budai people was the carrier of their feelings. However, with the entry of Western culture, young people now like pop music, and few young people like Tianqin<sup>9</sup>.

#### 3. Imbalance of external cultural ecology and insufficient protection of original ecology

The authenticity of cultural heritage is very important in intangible cultural heritage, which is to consider the expression of cultural heritage and the degree of internal unity of cultural significance. In the process of protection, to retain its original essence, can not arbitrarily change its authenticity. In order to meet the needs of some stage and performance, Zhuang Tianqin art is faced with "distortion" and "variation". On November 4, 2022, the author visited Mr. Li Shaowei. He introduced that some researchers adapted "Happy Horse" and "Singing Tianyao". Only the first two or 3 sentences were similar, and all other contents were modified. The original melodious tune became a song with a strong sense of modern rhythm, which showed no original ecological flavor and lost the "distortion" of Zhuang Tianqin art, which was not desirable.

### (II) reason analysis

#### 1. The changes of Zhuang Tianqin in cultural ecology

With the development of the world economy, all aspects of the world are more closely linked, and the development of industrial civilization and modern information will directly affect the outside world. Even the most primitive and remote tribes will have changes in the cultural ecology, and Tianqin is no exception. The basic characteristics of the market economy, such as openness, equality and competitiveness, are adapted. With the profound transformation of the external environment, China's socialist cultural ecology is also undergoing a profound transformation. In order to welcome the arrival of modernization, people are always used to denying the value of tradition, even the Zhuang Tianqin, which is located on the Sino-Vietnamese side, is also true<sup>12</sup>.

## THE IMPACT OF MODERN CULTURE

Guangxi is an ethnic minority autonomous region known for its multiculturalism and rich and colorful original ethnic culture, inhabited by 11 ethnic minorities. Under the impact of economic and social development, while modern lifestyles have brought prosperity and civilization to the people in ethnic minority areas, they have gradually made their production methods and lifestyles converge Han. Analysis of the reasons for the impact of modern civilization on the art of Tianqin

#### (1) The convenient impact of modern civilization.

The development of global economy has brought about a modern way of life. The convenience and safety of this way of life make it replace the national and rural way of life. For example, in the past, there have been a large number of brick-concrete residential buildings in many villages due to the influence of cost performance, fire safety, and use experience. For example, the slate road in the traditional village has become a cement road in order to facilitate the passage of vehicles.

#### (2) The game between the concept of protection and economic development

Many places with rapid economic and social development of ethnic minorities have been eroded by urbanization, while areas with relatively complete cultural preservation of ethnic minorities have less developed economy and society, fewer industrial enterprises and fewer jobs. Most of the people in ethnic minority areas rely on agriculture and rely on heaven for food. In order to improve their lives, some young people go out to work all the year round and lose interest in the

<sup>9</sup>Chen Liqin. On the Cultural Ecological of Black Clothes and Zhuang's Costume Inheritance [J]. Journal of Liuzhou Teachers College, 2009(04).  
Huang Bingxiang, <sup>10</sup>. Inheritance and Protection of Tianqin Culture of Zhuang Nationality in Dongzhong Town, Fangchenggang City [J]. Tianqin Culture Test, 2020(12).

<sup>11</sup>The principle of authenticity in the protection of cultural heritage <https://www.1xuezhexuezhexue.com/Qk/art?id=227081&dbcode=1&flag=2>

<sup>12</sup>Huang Shangmao. Research on the Inheritance and Change of Tianqin Art in Longzhou Budai [J]. Guangxi University for Nationalities, 2012(07).

inheritance of traditional culture. Tianqin playing and singing, native folk songs, etc., many ethnic customs have gradually disappeared.

### **(3) the influence of the development of modern science and technology**

In the process of traditional festivals, festivals, sacrifices and marriages, ethnic minority residents will celebrate through specific ceremonies. However, with the development of traditional media such as radio and television and self-media such as mobile phones, people's enthusiasm for traditional activities has been reduced, the ceremony of activities has been reduced, the time of activity process has become shorter, and the cultural significance of activities has been weakened.

### **3. Impact of inadequate implementation of protection**

(1) The protection of minority talents is not in place. Most of the ways to inherit culture are scattered and preserved by oral transmission, which makes it difficult to collect and inherit culture. Most of the existing folk artists are on the high side. The state subsidizes the provincial inheritors by 5000 yuan every year, with less subsidy funds. The inheritors usually earn living expenses by farming at home. Young people go out to work, and the cultural gap is relatively serious. Many resources are in the dilemma of "someone teaching but no one to learn."

(2) Insufficient funding. County-level mass art museums and cultural relics houses have few funds, cultural collections are difficult to collect, and expenditures for business activities are insufficient. The team lacks powerful instructors and composers to create works, and cannot recruit urgently needed talents. Tianqin playing and singing remain at the original ecological performance level, without exploring the deeper cultural connotation. The nature of singing and dancing performances is similar, and the follow-up force is insufficient.

## **POLICY SUGGESTIONS ON THE PROTECTION AND SUSTAINABLE DEVELOPMENT OF 5. ZHUANG TIANQIN ART**

The protection and inheritance of national culture requires the joint participation of the government, society and citizens, and the three are indispensable 1. harmonious progress. It includes static excavation and arrangement, static protection in museums and exhibition halls, and living inheritance in the form of non-genetic inheritors and educational inheritance. The inheritance process requires a lot of protection and inheritance system construction and financing. The government administrative departments have the responsibility and obligation to carry out comprehensive and systematic planning for the excavation and protection of national historical and cultural resources.

### **(I) Strengthen Research Work and Build Tianqin Database**

Research work is the foundation of protection and inheritance, protecting and recording the most native ecological environment of Tianqin, so that research and census work can be combined. Therefore, it is necessary to do a good job in the investigation of Tianqin, organize the local cultural department, through comprehensive and in-depth investigation, to comprehensively understand the singing method, type, distribution, living environment, protection and development status and existing problems of Tianqin, and set up files and cards for registration, filing and naming. On this basis, the electronic archives and digital database of Tianqin art are established to realize the dynamic data management and resource sharing of characteristic culture. Scientifically protect the local music and cultural resources, make corresponding development plans, and determine the medium and long-term development goals 13of the excavation, protection, development and utilization of Tianqin art.

### **2 to add Zhuang language courses**

Combined with the results of the questionnaire, the biggest challenge in learning to play the piano comes from language. The school generally only offers 1-2 semesters of Zhuang language teaching courses. The teaching time is relatively short. Students do not fully understand Zhuang language and have difficulties in understanding the lyrics of songs. The school should carry out four semesters of continuous Zhuang teaching, learning the grammar, vocabulary and spoken language of Zhuang language, so that students can master Zhuang language proficiently. Schools should also strengthen students' emotional identity with Zhuang language, stimulate their willingness to learn and protect their mother tongue by means of school education, and internalize Zhuang language learning into positive language use behavior.

### **(III) to promote the promotion of propaganda, improve the awareness of Tianqin art.**

It is necessary to organize literary and art workers to use historical and human resources as materials to create high-standard, high-level, and wide-field literary and artistic works, plan and organize Tianqin International Art Festival, organize the compilation of popular and story-based local teaching materials, and introduce Guangxi's historical and human resources. With the help of modern electronic science and technology, we should give full play to the role of newspapers, magazines, radio, television, publishing, network and other media organizations, innovate thinking, be good at planning, and lead the propaganda work of historical and cultural resources to deep people in various forms and channels. For example, the traditional culture of the Budai people can be promoted in the form of TV films, and promoted in the form of TV films and art festivals. Tianqin is widely carried out in primary and secondary schools in Longzhou County to cultivate young people to love, inherit, and study the music culture of their own nation, and treat intangible cultural heritage scientifically, so as to remove the dross, select the essence, remove the false and preserve the true, and remove the rough.

Essence to enrich spiritual and cultural life and condense national feelings.

#### **(IV) Establishing Inheritor Protection Mechanism, Preserving the "Vitality" of Inheritance**

Establish a protection mechanism for inheritors, the government organizes relevant evaluation experts, sets up a review committee to conduct scientific and reasonable evaluation of non-genetic inheritors, and select cultural inheritors of different levels. Different names can be distinguished, and there is a certain recognition. Such as "national inheritor", "autonomous region inheritor" and so on. For excellent inheritors, regular assessment and appraisal are carried out, and certain rewards or subsidies are given. In order to improve the living conditions of the inheritors, encourage the inheritors to teach Tianqin in the form of master and apprentice, cultivate the backbone of the new generation, and make it continue from generation to generation. Give material rewards to those who have contributed to the inheritance of national culture, improve the enthusiasm of non-genetic inheritors, and form a good atmosphere for the inheritance of traditional culture. At the same time, build a platform to display skills. Through activities such as Tianqin seminars and Tianqin competitions, it not only expands the social influence of the Zhuang nationality, but also forms a strong traditional cultural atmosphere, which subtly infects the people; the trainers are composed of local primary and secondary school music teachers and singing and dancing groups. Artistic talents, or enthusiasts who love and are willing to inherit Tianqin art and culture, return to work after learning, like seeds, inherit Tianqin art and culture. At the same time, it is necessary to absorb and train management talents related to the protection of ethnic culture, and carry out a system of holding certificates for the protection and management of ethnic culture.

#### **(V) integration of tourism and cultural resources.**

Vigorously promote the protection, inheritance and development of Zhuang Tianqin art. In-depth excavation of the Zhuang Tianqin art and cultural resources, the Tianqin culture into the tourism industry, to create a fusion of Zhuang folk customs and Tianqin culture scenic spots "Tianqin Zhuang Village". In addition, Tianqin Art will be stationed in the historical and cultural district of Longzhou South Street to create a characteristic cultural and tourism project integrating Tianqin cultural display, Tianqin production, Tianqin cultural creation, etc., and promote the integrated development of cultural and tourism through "intangible cultural heritage tourism", so that the national culture will radiate new vigor and vitality.

#### **(VI) the use of modern media means to promote the diversification of artistic expression of Zhuang Tianqin**

1. Build various digital service platforms to expand the scope of Tianqin art dissemination. Establish a digital resource database to facilitate information retrieval and utilization; Implement digital Tianqin document storage, establish digital resource database and audio database, video database, action database, cultural space database, performance custom database and other sub-databases to facilitate the preservation, research and education of Tianqin repertoire; Using big data and "cloud" computing technology to explore Tianqin's accurate push service; Build a team of digital Tianqin talents. Build a professional Tianqin art network communication platform, such as website, WeChat, microblog, mobile phone APP, etc., and establish a collection library of famous Tianqin classic traditional aria, etc.

2. Strengthen media integration and enhance the communication power of Tianqin art. New media technology subverts the traditional way of media communication, media communication means from a single media to multi-platform, multi-terminal interconnection, media convergence has increasingly penetrated into our daily life. The diversification and mutual integration of communication means provide a broad prospect for the inheritance and development of traditional Tianqin art.

#### **(VII) Multicultural Education: the Educational Idea of Zhuang Culture and Inheritance**

The protection and inheritance of Tianqin culture needs to rely on the education of schools, families and society. The three cooperate with each other and are indispensable for 1. Scientific and reasonable cultural education system is an important condition to guarantee the inheritance of the 3 education field.

Whether it is school education, family education, and social education, we should adhere to a diversified and open attitude and philosophy, learn from each other, integrate with each other, and develop together. This requires our government to integrate teaching resources, and the education and cultural management departments to support multicultural education from the system design, and promote the common development of diverse and excellent cultures. Such as pre-school education, primary school, secondary school to guide the awareness of mother tongue learning. Increase the development of local cultural teaching materials, local and school-based curriculum resources, and extracurricular reading materials, increase efforts in basic education and teaching reform, and government departments provide support in terms of funds and policies, and encourage schools to actively carry out various Tianqin characteristic culture Inheritance activities, increase second classrooms such as folk customs and customs, so as to promote the coordinated development of Tianqin culture and other local ethnic cultures.

### **CONCLUSION**

Tianqin has a history of more than 1200 years. The art of Tianqin playing and singing has laid the tone of embracing new things since its birth. An art form that can continuously integrate with new things in its development must be

long-lasting and vital. Today, when culture has become the value dimension of economic and social development in the world and has intensified integration, Chinese traditional culture should be valued and supported by all sectors of Chinese society. At the same time, it should draw the essence from Eastern and Western cultures, and be able to innovate in the field of art. And explore. The purpose of this study is to comprehensively explain the rheology of the Zhuang Tianqin, analyze the current situation of the inheritance of the Zhuang Tianqin and the root causes and causes of the survival crisis, and put forward the overall ideas and countermeasures to protect the Zhuang Tianqin and sustainable development, which is intended to protect and inherit the art of the Zhuang Tianqin. Only by understanding its creative methods and communication paths as thoroughly as possible, can there be traces to follow in the new direction of this kind of artistic presentation form, and continue and improve it.

Finally, music composition and creation also need to reflect and respond to the social and environmental issues of the day. Through their works, Chinese vocal artists can convey their concerns and reflections on environmental protection, social justice and cultural diversity, and stimulate the resonance and action of the audience. This deep interaction between music and society can not only enhance the artistic value of music, but also make positive contributions to the harmony and progress of society.

In general, the sustainable development and the social responsibility of music are important challenges and opportunities for Chinese vocal music art. Only on the basis of fully understanding and assuming this responsibility, Chinese vocal music art can realize the harmonious coexistence with society, environment and culture, and make greater contributions to the prosperity and progress of human civilization.

## V. CONCLUSIONS

Chinese vocal music art, as a treasure of Chinese culture, after thousands of years of precipitation and grinding, from the ancient court elegant music to the modern popular stage, each evolution has witnessed the wisdom and emotion of the people on this land. It is not only a combination of melody, rhythm and sound, but also a symphony of history, culture and soul.

First of all, reviewing the historical background, we can see the love and pursuit of the Chinese nation for vocal music. Whether in good times or in troubled times, music accompanies people and provides them with comfort and strength. The blending of tradition and modernity reflects the vitality and innovation of Chinese vocal music art. The collision of ancient tradition and modern elements has produced countless new art forms and works, which meet the aesthetic needs of different times and different people.

The current situation, not only the opportunities brought by technology and globalization, but also the challenges of protecting tradition and copyright. However, both opportunities and challenges encourage artists to constantly explore and innovate, and find new ways of expression and creative ideas. Looking forward to the future, we can foresee that Chinese vocal music art will move towards a broader and diversified field. The trend of technology, globalization and sustainable development will open up new horizons for vocal music art, and also put forward new requirements and standards.

Based on the above analysis, we can draw the following conclusions:

Chinese vocal music art is an important part of Chinese culture. It carries the history and emotion of the Chinese nation, and is the mirror and language of the people's soul.

The integration of tradition and modernity is the inevitable trend of the development of vocal music art. Only by continuous innovation and reform can the art be young and full of vitality forever.

The current opportunities and challenges require us to keep an open and inclusive mind and stick to our original intentions and principles. Only in this way can we not lose our own characteristics and charm, but also communicate and cooperate with music cultures all over the world in the tide of globalization.

Facing the future, Chinese vocal music art should actively embrace technology and innovation, but also adhere to sustainable development and social responsibility. Music is not only art, but also the common language and bridge of mankind. It has the responsibility and ability to bring beauty and harmony to people.

Finally, the future of Chinese vocal music art depends not only on artists, educators and researchers, but also on the majority of music lovers and audiences. Only with the joint efforts of all, can this ancient and vibrant art continue to shine and illuminate people's hearts and future in the new historical period.



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