

The Xizang Memories on the Strings: The Evolution, Essence, and Cultural Significance of the "Zhanian"

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ABSTRACT

Zhanian (sgra snyan) is one of the most representative instruments in Zang ethnic music, and the six stringed Zhanian is widely circulated today. Zhanian has a long history of dissemination, blending with regional styles and exhibiting micro regional characteristics. Especially with the spread and expansion of Xizang Buddhist culture, there is a phenomenon of cross-border ethnic music in the peripheral areas of Zang culture. It can be seen that this instrument not only occupies an important position in artistic performances, but also carries rich humanistic information and value. This article takes the Zang ethnic musical instrument Zhanian as the research object, and explains it through historical review and ontology construction, and explores the cultural significance behind this instrument, in order to better grasp its inheritance and humanistic value.

Keywords: Zhanian (sgra snyan), Zang ethnic traditional musical instruments, Form and structure, Cultural significance.

1. INTRODUCTION

"Zhanian" (ཇམ་སྐྱུ་, sgra snyan) is a Xizang transliteration, where "zha" is a "sound" and "nian" means pleasant or soft. "Zha Nian" is translated as a pleasant sound and is often referred to as "Zha Mu Nie", "Zha Nian", "Zha Ye", etc. As a plucking stringed instrument of the Xizang nationality, Zhanian has various shapes, including six stringed, eight stringed, sixteen stringed, etc., and is widely popular in Xizang Autonomous Region, Sichuan, Yunnan, Qinghai, Gansu and other Xizang related areas. In the early 1950s, under the influence of Mr. Cai Yuanpei, "collection of ethnic artifacts" gradually became a discipline consciousness during the early establishment of Chinese ethnology, and was also concentrated in the anthropological investigation practice of ethnic minorities in Southwest China. Musical instruments were one of the items listed in the specimens of ethnic artifacts, and also became physical evidence for delineating the human history and culture of various ethnic groups. Some scholars have also pointed out that "the multi-ethnic music in the Zang-Yi Corridor is realized and reflects cultural memory through the iconic 'medium' of ethnic culture, such as the

Zang's Zhamu Nie and the Yi Yueqin..."¹ This not only emphasizes the important role of ethnic instruments in material culture, ethnic spirit, and group memory, but also affirms the contemporary symbolism and value of ethnic instruments.

Zhanian has a long history of dissemination, and in the process of dissemination, it has integrated with regional styles, gradually evolving into different forms and characteristics. At the same time, due to factors such as geographical environment and language, it exhibits micro regional characteristics, especially with the spread and expansion of Xizang Buddhist culture, there is a phenomenon of cross-border ethnic music in the edge areas of Zang culture. This article first traces the historical memory of the "Zhanian" instrument, clarifying its distribution and transmission. From the perspective of "instrumentalism", it elaborates on the form, structure, and production process of the Zhanian instrument, and then explores its hidden humanistic value, further deepening the public's understanding of the Zhanian instrument, in

1. Wang Kunpu, Ye Zi, Cultural Sharing and Cultural Identity in the Context of Exchange and Integration of Multi-Ethnic Music in the Tibetan-Yi Corridor: Taking Zhamunie of the Zang People and Yueqin of the Yi People as a Case Study [J]. Journal of Ethnology, 2022.

order to better grasp its musical style and inheritance.

2. THE HISTORICAL MEMORY OF "ZHANIAN"

2.1 Investigation Based on the Perspective of "Literature Review"

It is believed that the spread of Zhanian originated in Xizang. It is said that Miaoyin Tiannv left Zhanian in the upper and western parts of Xizang on the way to Xizang with her, and was accidentally discovered by shepherds. The shepherd didn't know what this was and searched everywhere, so Zhanian gradually became widely known and spread among the locals. There are many theories about the origin of Zhanian qin, but according to previous research, there are three theories in the academic circle at present, including the theory of local creation, the theory of evolution, or the theory of foreign introduction.

The first is that Zhanian originated in Xizang and is a traditional musical instrument with Xizang characteristics. Mr. Tian Liantao mentioned in his article "Xizang Traditional Musical Instruments" that "instruments such as the Zanin and recorder are created by the Xizang people themselves."² And in many Buddhist temples in Xizang and other Xizang related areas, including the ancient temples built in the Tang Dynasty, there are statues of the four heavenly kings in front of the door, one of whom holds a musical instrument called Zhanian qin. On the murals of these temples, there are both hand plucked and bow drawn Zhanian qin.

The second theory is that some scholars believe that the Zhanian is an evolved multi stringed musical instrument introduced during the Tibetan Buddhist period. The formation of Zhanian may be closely related to Tibetan Buddhism. In Buddhist culture, the goddess of wisdom and virtue, Miaoyin Tiannu (also known as Ramyang Jinma in Tibetan), is highly regarded for her image of holding musical instruments. After the 8th century, especially during the period when Tibetan Buddhism began to flourish, the musical instruments held by Ramyang Jinma in Tibetan Buddhist painting gradually tended towards the shape of Zhanian.³ This not only

indicates the important position of Zhanian in Tibetan Buddhism, but also proves the localization of musical instruments. At the beginning of the 18th century, the Zhanian qin was introduced to Labrang Monastery in the Amdo Tibetan region as an accompaniment instrument for singing Buddhist music, and gradually withdrew from the religious stage.⁴

And traces of the "Zhanian" qin have also been found in Tibetan literature. According to the Tibetan literature "The Feast of Enjoying the Heart, Listening to the Sound, and Seeing the Eye", it is recorded that "another type of instrument is called Danbure in Sanskrit, which means raising the awns and has sixteen strings and twenty-eight strings. During the Tibetan period, it flourished and was specifically referred to as the Zhanian music by the general term of the instrument. The instrument called Gubu by the Ali had six strings and could produce three types of sounds, high and low..."⁵ From this, it can be seen that around the 17th century, the "Danbure" multi string plucked instrument had already been widely circulated in the region of Houzang. Meanwhile, according to records, the term "Zhanian" had already appeared during that period. It is worth noting that this six-stringed plucked instrument, known as the "ancient cloth" by the Ali people, is very similar to the current six stringed lute. Secondly, Gequ, Baizhen, Xuekang Sorangdajie, Ciren Yuzhen, Huang Xiaoyu and other scholars traced the historical development of Zhanian from its title, shape, and inheritance history, and proposed that the Persian musical instrument "Danbure" was introduced into northern India with the Islamization of Kashmir, and spread to Ali in western Xizang through Ladak and other places. In the 17th century of Zangba Khan, the ancient musical instrument "Gubu" popular in Ali Plateau of Xizang was similar to "Zhanian". Due to its high artistic expression and shaping power, the Zhanian qin gradually moved from the palace to the folk, becoming a popular national instrument that is appreciated by both the refined and the popular. There is currently no literature record on whether "Danbure" is the predecessor of Ali's "Gubu" qin, but with the emergence of the term "Zhanian", the scope of the

2. Tian Liantao, Zang's Traditional Musical Instruments (5) [J]. Musical Instrument Magazine, 1990.

3. Ci Yang, The Evolution of Lhamyangjinma and His handheld Musical Instruments in Tibetan Buddhist Painting [J]. Fa Yin, 2012.

4. Sang Dejia, Duowa Quzhi, Li Muying, The Historical Inheritance, Status and Function of Zhanian Fiddle Introduced into Labrang Monastery [J]. Journal of Lanzhou University of Arts and Science (Social Science Edition), 2021.

5. Dis•Sangje Gyatso, A Delightful and Visually Pleasing Banquet [M]. Lhasa: Xizang People's Publishing House, 1991, p4.

term "Danbure" has gradually narrowed. Since the introduction of the Zhanian qin in the Ali region in the 7th and 8th centuries AD, it has flourished through its spread in the pre- and post-Xizang areas and has gained its own unified name, "Zhanian". Nowadays, the majority of people in Xizang areas use the term "Zhanian", but in the Anduo dialect areas where Xizang people reside, such as Qinghai, Gansu, and Sichuan, the term "Ali Zhanian" still exists. It can be inferred that the introduction of musical instruments called "Danbure" and "Gubu" into Xizang, as early forms of Zhanian, can be traced back to the Tubo period from the early 8th century to the Zangba Disi period from the late 17th century; Later, it gradually spread from the former Xizang areas to the Xizang settlements in present-day Qinghai, Gansu, Sichuan and other places.⁶

Third, according to the ancient Tibetan document "Xizang King Records", there was a record of artists playing musical instruments when Songtsen Gampo gave a banquet. It is judged that Zhanian qin was introduced into Xizang from the mainland in the Tang Dynasty, more than 1,000 years ago. In Luosang Kaizhu's "General Theory of Zang culture", it is mentioned that in the 17th century, during the reigns of Zangba Dixi Pingcuolangjie and Zangba Dixidan Qiongwangbu for more than 20 years, a large number of musicians and dancers were summoned to the palace. As a result, the first Karba song and dance band was formed in the Shigatse court, and the Zhanian qin was an indispensable accompaniment instrument in the band. During this time, Doren Danzengbanjue also formed an ensemble orchestra in the palace consisting of instruments such as the Zhanian Qin, Yangqin, Xizang Huqin, horizontal flute, special qin, and string bells. The art form of instrumental ensemble gradually developed in Zang ethnic music.⁷ In the "Biography of Duoren Banzhida", it is stated that he was summoned by Emperor Qianlong and learned about the performance of various mainland musical instruments during his stay in Beijing. As a result, he brought back some of the instruments on his way back to Tibet. In his autobiography, he claimed that

this ensemble form of combining yangqin and flute was originally planned by him.⁸

2.2 Investigation Based on the Perspective of "Watershed Distribution"

Today, there is a saying in Xizang communities: "How can you dance without music? How can you eat tsamba without butter?" The Zhanian qin is an important accompaniment instrument in song and dance music such as Lhasa Duixie, Ali Guoxie, Anduo play-sing Art, and Nang Ma. And these song and dance music often appear in daily life, festivals, or ceremonial activities. Zhanian is not only a form of leisure entertainment, but also an indispensable part of folk activities. From the 7th to the 9th century AD, the rise and fall of the Tubo Dynasty led to the fragmentation and separatism of Xizang society. Around the 7th century AD, Songtsen Gampo achieved the unification of the Qinghai Tibet Plateau. On the one hand, foreign trade gradually became more frequent, trading with Tang Dynasty in the east, Nepal and India in the south, and various Persian and Turkic tribes in the west. On the other hand, when the Tubo Dynasty was in its heyday, its territory expanded from Guanzhong in the east, to the Pamirs in the west, to the Tianshan Mountains in the north, to the Ganges River basin in India in the south, including most areas in Xinjiang, Xizang, Qinghai, Gansu, western Sichuan, Inner Mongolia and northwest Yunnan, and parts of Nepal, India, Bhutan and Myanmar abroad.⁹ Subsequently, the distribution of Xizang political power regions continued to change, resulting in countries living in the southern foot of the Himalayas and west of Xizang in the "Xizang border" region. Due to the legacy and continuity of culture, Zang ethnic music elements still exist in Bhutan, Nepal, India, and other regions. Among them, the production techniques of Wunuojin in Bhutan and Nepal have elements of Zang culture. To sum up, from the current distribution of the river basin,¹⁰ "Zhanian" is mainly spread in the area of

6. Jue Ga, On the Inheritance of Tibetan Traditional Musical Instrument Zhanian [J]. Journal of The Central Conservatory of Music, 2007.

7. Luosang Kaizhu, General Introduction to Zang Culture [M]. China Tibetology Publishing House, 2015, p434.

8. Duoren · Danzengbanjue, Biography of Duoren Banzhida [M]. Chengdu: Sichuan Nationalities Publishing House, 1986, p181-182.

9. Refer to Chapter 2 of Part 2 of Danzhu Angben's "History of Tibetan Cultural Development (Volumes 1 and 2)".

10. Lhasa, Shannan and Shigatse in Xizang are called "Wei Zang"; The vast pastoral areas located in the northeast of the Qinghai Tibet Plateau, including Gansu, Qinghai, and northwest Sichuan, are called "Anduo"; Most of the western Sichuan Plateau, northwest Yunnan, and eastern Tibet are known as the "Kang region". The three are not only the three major dialect regions of Tibetan, but also three different cultural and geographical areas.

Weizang dialect, with Lhasa, Shigatse, Ali and other regions in Xizang being the most widespread. In early Xizang, the head of the Zhanian Qin was mostly in the shape of a dragon head. Most Xizang people in Anduo called it "Dragon Head Qin". The Zhanian Qin still retains its form in Anduo's art of playing and singing. It is less popular in the Kangba dialect area. In the past, there were a few Zhamu Nians in Xizang in Ganzi, Batang and other places in Sichuan, but they are now lost.¹¹ A four-string zither "Zhanie"¹² in Derong County is similar to the traditional Zhanian in name and appearance. In Bhutan, Nepal, India and other countries on the edge of Zang culture, it is also found that the seven stringed zither is still in existence, but its shape is slightly different, and its overall shape is closer to the "Danbure" in Xizang museums.

3. "ZHANIAN" FROM THE PERSPECTIVE OF INSTRUMENTAL STUDIES: MATERIAL SELECTION, CRAFTSMANSHIP, AND PERFORMANCE TECHNIQUES

Zhanian has gone through a long period of evolution and dissemination in the history. As the birthplace of Zhanian, Xizang has a typical shape. Today, the six string Zhanian qin is widely spread and is common to the public. From the perspective of the production process, there are five key steps involved in making a Zhanian qin: 1) creation of a resonator. Selecting whole pieces of wood and making resonance boxes by hollowing out the entire wood is the most important production process as it plays a decisive role in the sound quality of the Zhanian qin. 2) Neck assembly: this step is to create a hollow neck connected to the resonance box, install the panel "clamp" to form a complete resonance body; 3) Qin head carving: this step is to create a Zhanian qin head in the shape of a "horse head" or "dragon head" and graft it onto the top of the qin neck, but now it is mostly in the form of a flat head; 4) Chord axis production: It is semi-circular, bent backwards, with a chord groove in the middle, and attached to both sides of the

piano head; 5) String selection: This step is to choose strings made of various materials including sheep intestine, silk thread, nylon, etc. After completing the production of the main body of the Zhanian, craftsmen usually carve ethnic patterns on the body of the qin to enhance its visual beauty and elegance. (See "Table 1")

As an important part of Xizang related music, Zhanian's transmission process from Ali region in Xizang to Anduo dialect regions in Gansu, Qinghai, Sichuan, etc. marks its transmission and evolution from single to multiple, from regional to global. Zhanian music exhibits micro regional characteristics in various regions, forming a distinct style in the Weizang and Anduo areas. According to geographical regions and different styles of song and dance music, Zhanian singing can be mainly divided into six styles: Ali style, Dingri style, Lazi style, Lhasa style, Gongbu style, and Anduo style.¹³ The regional characteristics of Zang ethnic music and its association with Xizang dialect areas. As a unique plucked instrument in the Weizang color area, Zhanian's music style and performance techniques play an important role in Xizang folk music.¹⁴ Nowadays, Zhanian often appears in music genres such as Nangma, Lhasa, Anduo, as well as folk music and dance genres such as Duixie, Zhanian Bodong, Xiabuzhuolu, and Qiangmuya. The appearance of the Zhanian qin in different regions is similar, but there are differences in shape, tuning, playing methods, timbre, and the structure of the music being played.

11. Tian Liantao, Tibetan Traditional Musical Instruments (5) [J]. Musical Instrument Magazine, 1990.

12. Mr. Tian Liantao mentioned a type of Tibetan stringed instrument and named it "Tibetan Pipa", but in Tibetan, the instrument is pronounced as "Zhaye", which is the same as the Zhanian. Its shape, plectrum, and playing techniques are similar to those of "Zhamu Nie", presenting an unparalleled quality. The resonance box is made of deer skin and other features.

13. Li Xiaoling, Overview of Tibetan Opera and Singing Music [J]. National Music, 2015.

14. Tian Liantao, Research on the Regional Characteristics and Music Color Regions of Zang's Ethnic Music [J]. Journal of The Central Conservatory of Music, 2014.

Table 1. The production process and material selection of the Zhanian qin

	Zhanian Qin
Material selection	Most of the instruments are made of poplar wood, while high-quality instruments are made of walnut wood, rosewood, or sandalwood;
Head	Nowadays, most of them are 'flat headed' with no patterned designs;
Body	No fixed standard, approximately 100-120 centimeters;
Neck	No product; Directly connected to the resonance box to form a whole;
Shaft	There are a total of six, evenly distributed, with three on each side;
Strings	Sheep intestine, silk thread, nylon; Two are grouped together, with the same pronunciation for the same group, making a total of three groups;
Covered skin	Mongolian goat skin, deer skin, fish skin or snake skin;
Resonator	About 20-30 centimeters; It is shaped like an irregular gourd and consists of two sound grooves (or chambers), one large and one small, with a crescent shaped gap on the front. The interior is hollow, and there are usually two sound holes left on the front of the panel.
Tune	Fourth degree relationship, with the string set to "La-Re-Sol"
Sound range	Nearly an octave
Performance style	Bullhorn or sheep horn paddles Right hand: three types: bounce, pick, and wheel; Left hand: Press the strings on the fingerboard with your fingers; Qin rope (shoulder strap): can be hung diagonally on the left shoulder or around the neck, etc.

4. THE CULTURAL SIGNIFICANCE OF "ZHANIAN"

4.1 *The Material Links of Social Networks in Tibet Related Areas*

Cultural soil is the foundation for the generation and development of cultural phenomena. As a "tool" and "object", the "Zhanian" qin is not only a tangible and sensory instrument, but also a reflection of Zang culture, aesthetics, and national spirit. Behind it lies an inseparable deep social and cultural significance. The selection of wood, leather, and strings in the production of musical instruments have woven humans and nature into the same ecological web of livelihood. The selection of materials for musical instrument production is closely related to the natural environment of the region. The topography of the Qinghai-Xizang Plateau is intertwined with mountains and valleys, creating a relatively closed geographical space due to transportation barriers. The core principle of Zanian production is to use local materials. The Xizang community is mainly engaged in animal husbandry, grazing, forestry, and some agricultural economic development. The forest is dense and covered with animals such as yaks, goats, and deer.

The body of the Zhanian instrument is often made of woods such as mulberry wood, rosewood, walnut wood, and sandalwood. The masking material of the resonance box is mainly animal leather such as sheepskin and cowhide. In the early days, the Zhanian strings and plectrum were respectively processed from sheep intestines and cow horns, making it easy to replace the instrument in a timely manner after it was worn out. The Xizang region has a large geographical span, including different terrains such as the northern plateau, southern valleys, and eastern valleys, and there are differences in the natural environment, so the selection of materials also varies.

Secondly, Tibetan totemic beliefs are an important aspect of reflecting Zang culture, and these totemic images exist in the form design of Zhanian. The dragon pattern on the qin head and the eight treasures and sun and moon patterns on the resonance box engrave the mythological memories and belief patterns of the ethnic group in every inch. The worship of the "dragon" image by the Xizang people began in the prehistoric cultural period. Despite undergoing multiple identity changes, it also confirms that the dragon totem has long been rooted in Zang culture. Early Zhanian qin heads were mostly decorated with dragon head

carvings, especially in the areas of Gannan Prefecture and Huangnan Prefecture in Qinghai Province, where they were still referred to as "dragon head qin". However, due to the complicated production process and the heavy shape of the dragon head, which affects the performance, many factors have led to the current Zhanian mostly being in a flat head shape, with a few decorated with carvings or lettering. In addition, influenced by Buddhism, Xizang people believe that sheep are auspicious objects for celebrating and praying for a bountiful harvest. During the Xizang calendar, people often use sheep heads as decorations or draw auspicious patterns such as sheep eyes, sun, and moon. For example, the front panel of Zhanian often has crescent shaped hollow patterns, on the one hand for better transmission of sound, and on the other hand, these patterns have auspicious meanings in Zang culture. The gifts, transactions, and mentorship after becoming a qin have made Zhanian flow along the veins of kinship, geography, and education, becoming a social and cultural coordinate of "who I am, who we are". It is also an important component of Xizang identity, connecting people with nature, people with society, people with people, and people with music as cultural carriers.

4.2 The Change of Field in the Performance of "Zhanian"

Around the 17th century, Zhanian was active in both the court and folk music, becoming an important accompaniment instrument for song and dance music. There is a Xizang proverb: "How can you dance without music? How can you eat tsamba without butter?" It can be seen that Zhanian occupies an important position in song and dance music. Zhanian is often used as an accompaniment instrument in singing and dancing, with group performance characteristics. Folk artists often improvise and change according to dance movements. After combining with Xizang folk songs and dances from various regions, Zhanian formed its own local characteristics in tuning, technique performance, and melody style. For example, the instrumental accompaniment of Lhasa Duixie is based on the original Zhanian Qin accompaniment of Duidi Duixie, with the addition of horizontal flute, yangqin, special qin, Jinghu, string bells and other instruments. The accompaniment band consists of 6-7 instruments, forming a multi part woven music with a

polyphonic structure;¹⁵ Guozhuo, also known as Guozhuang, presents a circular form of singing and dancing during festivals or agricultural breaks. In the popular "Guozhuo Qiang" dance in Xuedui Township, Derong County, folk artists often insert dance performances while playing the "Zha Nie" (Xizang six stringed qin, homemade instrument) while speaking, but it is unrelated to the content of the speech. The dancers are all male, and four or more people can perform. The first person from the left is the lead dancer, accompanied by the plucking of "Zha Nie", and squatting dance is its main feature¹⁶; The combination of Zhanian Qin and the song and dance "Bo" in the Linzhi area forms the "Zhanian Botong"; The combination of the Zhanian qin and the song and dance of Mangkang County in Changdu has formed the unique song and dance "Zhanian Xiazhuo" in Kang District, confirming the important position of Zhanian in the hearts of the Xizang people. And these song and dance music often appear in leisure time after labor, festivals, weddings, and other occasions for self-entertainment, liveliness, and celebration. Zhanian is inseparable from song and dance music.

In recent years, Zhanian's performance has gradually shifted from daily life settings to exhibition stages. Zhanian's singing and playing are no longer just accompaniment instruments for song and dance activities, limited to group performances, but integrated into instrumental competitions, concerts, and cultural tourism activities. For example, the 7th "National Unity Cup" Zhamu Nian Singing and Playing Competition ended in Xining City in 2020, with nearly 600 contestants praising the prosperity and beautiful life of the motherland through Zhamu Nian singing and playing; The College of Arts of Xizang University set up a Zhamu Nian teaching class to form a systematic teaching and show its teaching practice achievements in the form of concerts; In 2008, "Xizang Zhamu Nie Playing and Singing" was included in the second batch of national intangible cultural heritage list. In order to further enhance the people's awareness of the protection and inheritance of intangible cultural heritage, it is necessary to promote the sharing of intangible cultural heritage resources and protection achievements, Yushu, Lhasa and other areas strongly support the

15. Gesang Qujie, A Summary of Xizang Traditional National Instrumental Music [J]. Tibetan Art Studies, 2002.

16. National Editorial Committee of Chinese Folk Literature Integration, Sichuan Volume of Chinese Ethnic and Folk Dance Integration [M]. Beijing: China ISBN Center Press, 2007.

dissemination of intangible cultural heritage. Zhanian playing and singing is often exhibited as an intangible cultural heritage program, and on-site tourists and the general public can experience the charm of ethnic music up close, achieving cultural empowerment. The entertainment and performance functions of Zhanian have been enhanced, while the limitations of Zhanian's performance field have been reduced. Meanwhile, during the investigation, it was found that some performers have started to establish independent Zhanian studios, forming a systematic teaching approach. Alternatively, by combining guitar playing techniques and characteristics, people can enrich the playing style of Zhanian, explore breakthroughs and improvements in Zhanian techniques, and move towards professional development. Despite the continuous deconstruction and reinterpretation of the artistic function of Zhanian, it has gradually become independent as an accompaniment instrument in the diverse art forms of song, dance, and music, amidst the conflict between tradition and modernity. But these phenomena also indirectly demonstrate that Zhanian continuously injects and absorbs modern genes into the traditional cultural bone marrow, and adapts to the development of society by adjusting its own functions.

4.3 Modern Adaptation of Ancient Musical Instruments

As an important cultural symbol in the Xizang region, facing the impact of globalization and modernization, the traditional ethnic musical instrument of Zhanian must constantly change in the changing times. This is also a manifestation of the cultural response and self-adjustment ability in the face of environmental changes. Faced with the continuous confrontation, integration, and derivation of diverse cultures, ethnic musical instruments not only need to keep up with the times, but also adhere to their cultural roots and innovate their development positioning. This is also the goal and path for the sustainable development of ethnic instrumental arts such as the Zhanian Qin. On the one hand, starting from the essence, the production and design improvement of musical instruments is not only a technical practice of instrument performance reform, but also a symbol of social and cultural modernization. With the continuous progress of social productivity, the theoretical systems of various disciplines are becoming increasingly mature, and technological processes are advancing rapidly. However, with the improvement of modern living standards, people's

aesthetic needs have also increased proportionally, and the public's requirements for the quality of music, instrumental music, and art have also risen. The improvement of Zhanian is not only an improvement in its own performance, but also one of the reasons that affect the inheritance and creative development, which is urgent. In fact, since the 1980s, some composers have attempted to incorporate Zhanian into their compositions. For example, the Xizang instrumental suite "Prayer in the Snow", which uses a large number of flute, Zhanian and other characteristic instruments, the use of Zhanian qin in the band's works, the Tianchu band which combines national characteristics and modernity, and some scholars explore the integration of Xizang's traditional musical instruments, such as Zhanian, Pipa and piano. But it is necessary to preserve the "original flavor" of Zhanian and its music, without deviating from the recognition of the original musical subject, while continuously "pushing new and innovating". This is inevitably the basic principle of adjusting ancient instruments.

On the other hand, "revitalization" is the basic path for the protection of ethnic cultural heritage, and it is necessary to promote the continuous infiltration of the cultural significance and practical functional value of Zhanian into the Xizang people. Society and schools are the two major bases for the inheritance of music culture education. How to strengthen support for the inheritor group, especially in the youth group, has become a crucial issue. Youth music education in Tibet related areas should integrate the cultivation of "Zhanian" performance talents, be included in the systematic teaching system, and cultivate a professional teaching staff. In addition, social music education should be valued and standardized, the system construction of social music education should be strengthened, the specialized development of folk instrument inheritance and production should be promoted, and an art education model with Xizang cultural characteristics should be constructed. For example, in 2013, Zaxi Duojie and Losang Nima's "Zhamu Nian Tutorial" and Zaxi Dawa's "Introduction to Zhamu Nian's Playing" published in 2019 not only collected a large number of Zhamu Nian scores and basic theoretical knowledge, but also included the different characteristics of Zhamu Nian's size and style in various Xizang residential areas and cities, summarizing the similarities and differences in Zhamu Nian playing techniques and styles. These textbooks provide a solid material foundation for the social inheritance of Zhanian.

5. CONCLUSION

Musical instruments are tangible objects of musical sound and important visual symbols of the development of human music culture. As a symbolic "medium" of national culture, Zhanian is not only a link between cultures, but also a manifestation of cultural diversity. The diverse forms of Zhanian reflect the infiltration and influence of regional culture. The close integration of this instrument with Xizang folk songs and dances showcases the diversity and artistic value of Zang ethnic music, reflecting the lifestyle and spiritual pursuits of the Xizang people. The historical inheritance and cultural value of Zhanian have been reinterpreted and recognized through continuous changes and development. As an important component of Zang culture, its inheritance and evolution should be given long-term attention.

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