



Analysis of Ganzhou Folk Songs A case study of Zhang Xiaoqin

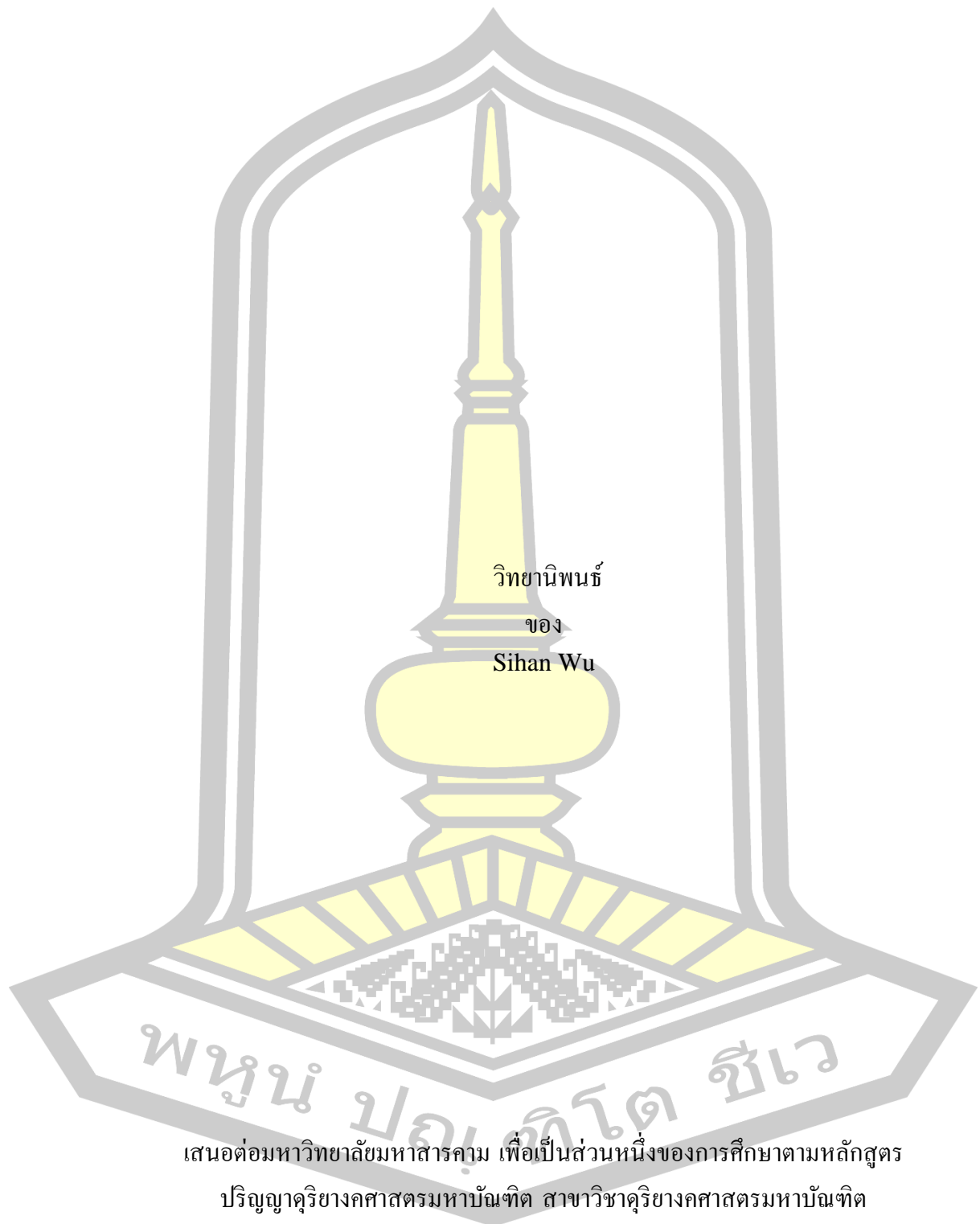
Sihan Wu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music

April 2024

Copyright of Mahasarakham University

การวิเคราะห์เพลงพื้นบ้านก้านโจว กรณีศึกษาของ จาง เสี่ยวฉิน

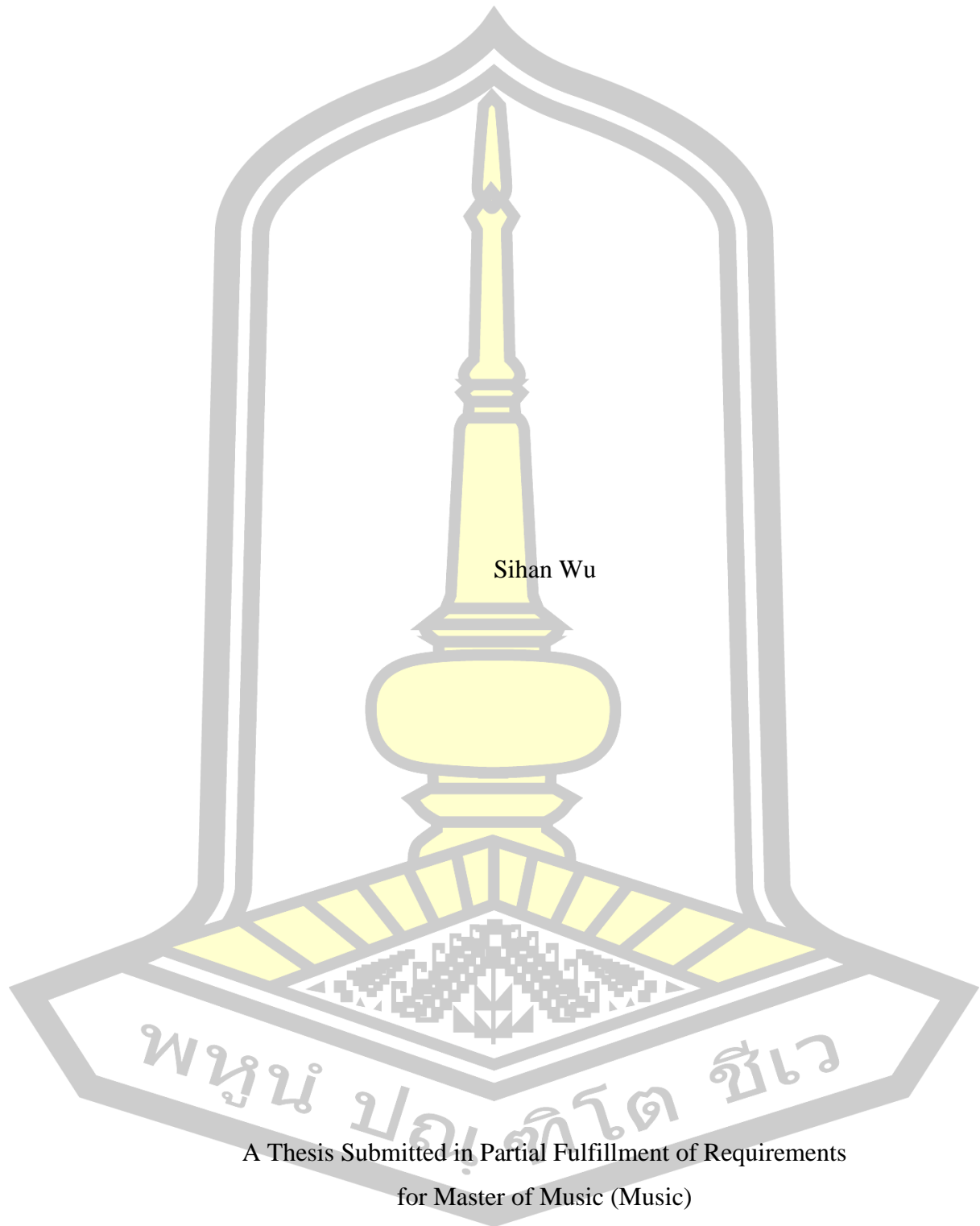


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาตรีวิทยาศาสตรมหาบัณฑิต สาขาวิชาดุริยางคศาสตรมหาบัณฑิต

เมษายน 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Analysis of Ganzhou Folk Songs A case study of Zhang Xiaoqin



Sihan Wu

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Music (Music)

April 2024

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Mr. Sihan Wu , as a partial fulfillment of the requirements for the Master of Music Music at Mahasarakham University

Examining Committee

Chairman

(Asst. Prof. Khomkrich Karin ,
Ph.D.)

Advisor

(Tawanchai Suanmonta , Ph.D.)

Committee

(Assoc. Prof. Jatuporn Seemong ,
Ph.D.)

Committee

(Noppon Chaiyason , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Music Music

(Asst. Prof. Khomkrich Karin , Ph.D.)
Dean of College of Music

(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of Graduate School

พหุ มั น ภั ต โ ต ชี เ ว

TITLE Analysis of Ganzhou Folk Songs A case study of Zhang Xiaoqin
AUTHOR Sihan Wu
ADVISORS Tawanchai Suanmonta , Ph.D.
DEGREE Master of Music **MAJOR** Music
UNIVERSITY Mahasarakham **YEAR** 2024
 University

ABSTRACT

The purpose of this study is to: 1) Introduce Ms. Zhang Xiaoqin, the transmitter of Ganzhou folk songs; 2) To analysis the music seleted of Ganzhou folk songs, in Gansu Province; 3) The data were mainly collected from field work with the key inforants and presented in the descriptive analysis format.

1. Zhang Xiaoqin, female, bom in 1983, studied under Ren Jiquan. In April 2010, she founded the Tianlai Guzheng Art Training Center. In October 2018, she established the Ganzhou Folk Song Troupe and was elected as its leader. In long- term music creation and practice, I have explored and played existing Ganzhou folk songs such as "Bapu Er", "Hu Ma Xiao Dou Zi", "Man Tian Xing", and "Sha Hat Wing"

2. The main representative works of Ganzhou folk songs include the songs "Ganzhou Song 1. "Ganzhou Song" 2. and "Makeup Platform Ganzhou Song". Instrumental works include "Ganzhou Song", "Ningruicao", "Xiaoli Chunfeng", and "Qingluan Dance", all of which have their unique regional characteristics. Through music analysis of the seven works, we deepen our understanding of Ganzhou folk songs. Ganzhou folk songs belongs to the traditional Chinese pentatonic mode (C, D, E, G, A), which has a relatively square structure and a relatively gentle and peaceful melody. The development of melody is mainly composed of C, D, E, G, A, and the pitch is relatively slow, mostly composed of quarter and eighth notes (2/4, 4/4).

Keyword : Zhang Xiaoqin, Ganzhou folk songs, Selected songs, Music analysis

พหุบัณฑิต

ACKNOWLEDGEMENTS

After completing my thesis work, during the past two years of graduate studies, I have had many emotions. The success of the research paper is possible because of the support and dedication of many people, for which I am deeply grateful.

Firstly, I would like to express my sincere gratitude to my esteemed professors for their dedication, which not only broadened my knowledge but also broadened my horizons. Among them, the one I would like to thank the most is my supervisor, Dr. Tawanchai Suanmonta. From the beginning of my research proposal to the final draft of this paper, I have been very meticulous in revising and providing valuable feedback. Their patient guidance, Valuable suggestions, and meticulous attention to details have played an indispensable role in my growth as a scholar. This paper is proof of their generous sharing of dedication and wisdom.

Secondly, I would like to thank the School of Music at Mahasarakham University for providing me with comprehensive education and training. In addition, I would like to express my gratitude to the members of the defense committee, as well as my classmates, Supportive friends, and dear family for their unwavering encouragement and assistance throughout my academic journey.

My broad scientific thinking, Profound knowledge, Unwavering professional ethics, and approachable demeanor have all had a profound impact on me, leaving an indelible imprint of knowledge in both academic and personal development. The Chinese proverb "think of the source when drinking water" perfectly expresses my deep gratitude to the teachers, and this gratitude will always stay in my heart, Guiding my future efforts.

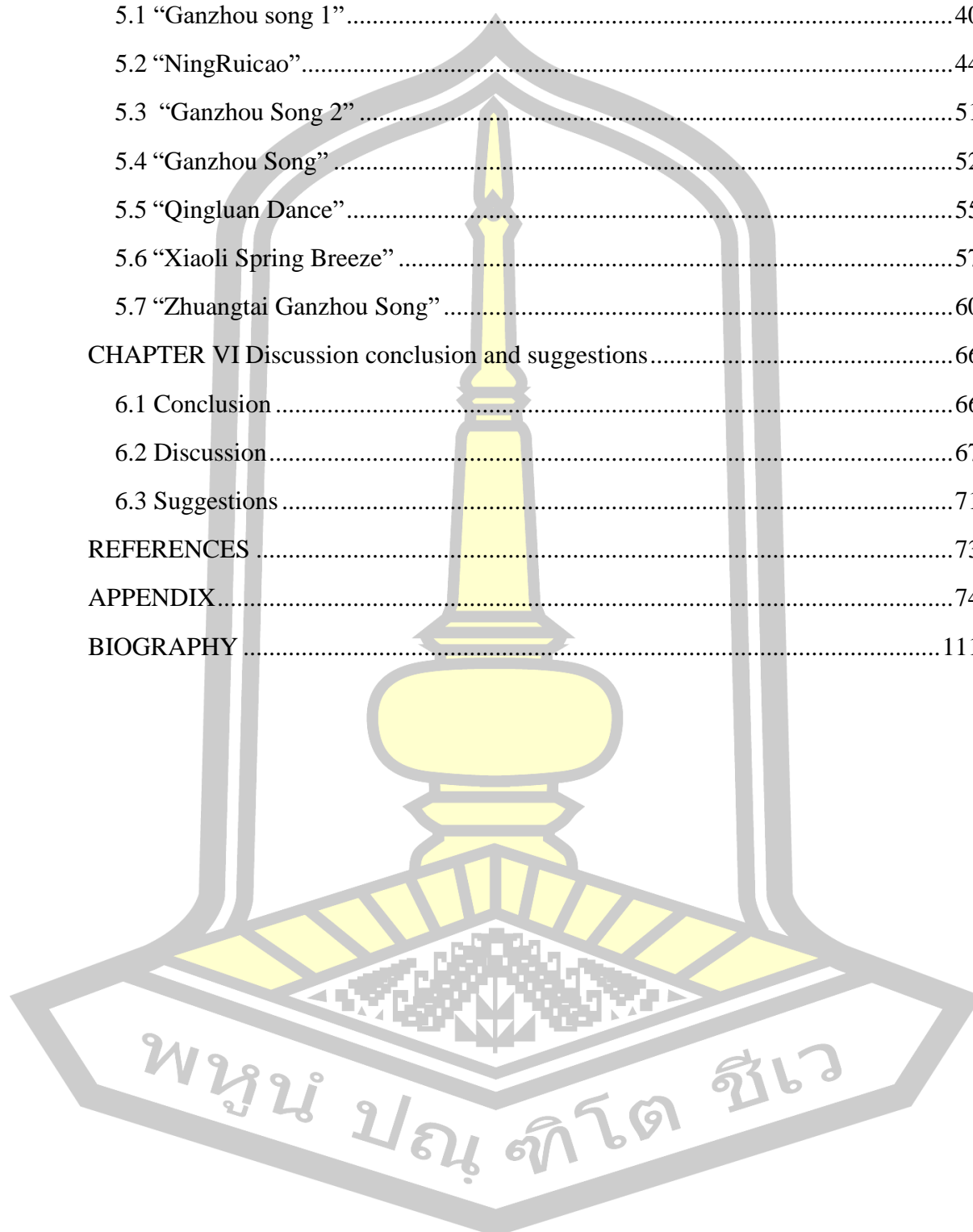
The road ahead may be challenging, but with the lessons learned and knowledge gained during this journey, I will embrace the future with unwavering determination. I promise to continue working diligently to further enhance my professional skills and music knowledge. I would like to express my heartfelt gratitude to all those who have supported me during this journey.

Sihan Wu

TABLE OF CONTENTS

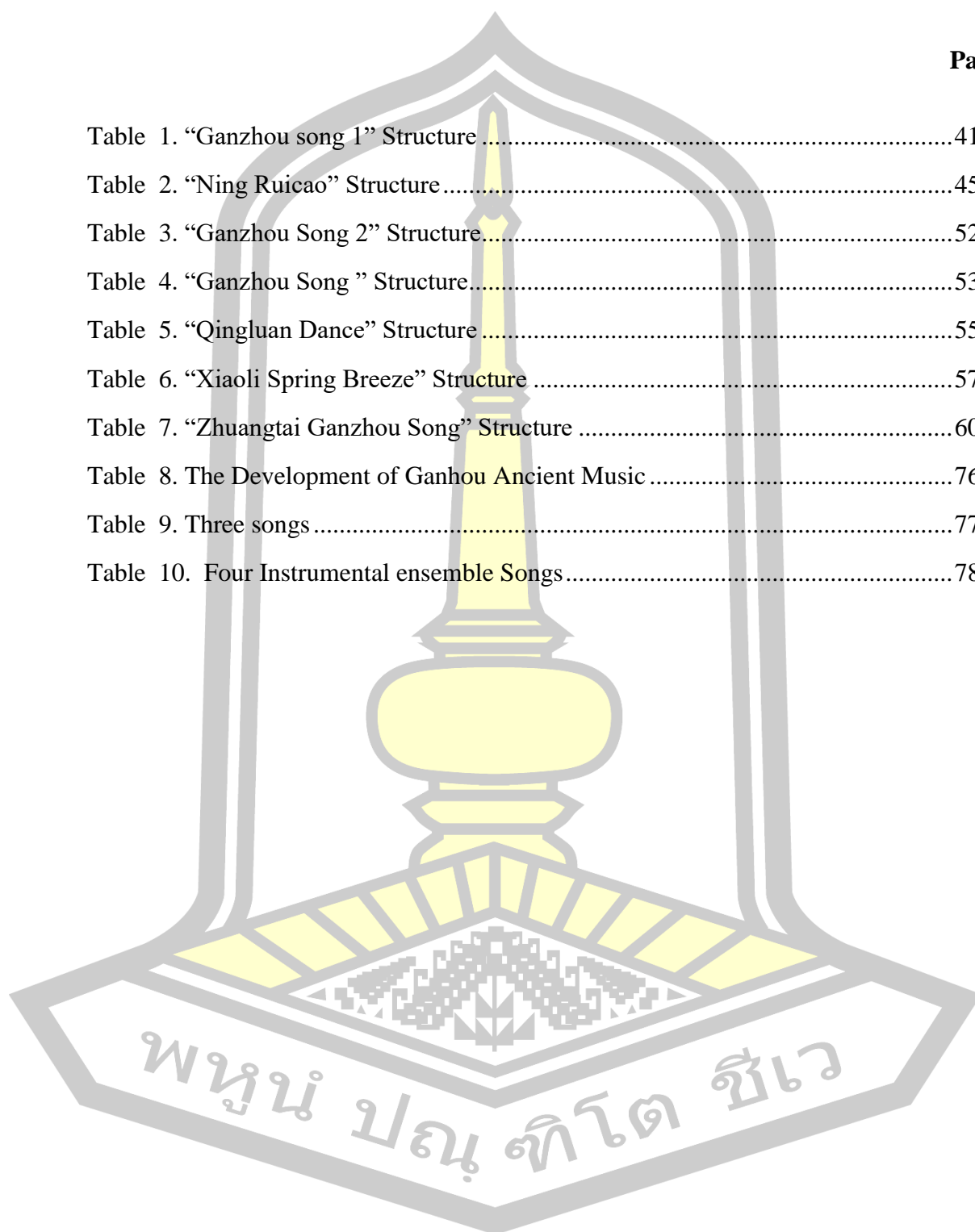
	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	H
LIST OF FIGURES.....	I
CHAPTER I Introduction	1
1.1 Background of research	1
1.2 Research objectives	2
1.3 Questions of reserach.....	2
1.4 Benefit of the research	2
1.5 Definition of terms.....	2
1.6 Conceptual Framework.....	3
CHAPTER II Literature Reviews	4
2.1 The knowledge about the development of Ganzhou folk songs, in China.	4
2.2 The History of Ganzhou folk songs.....	5
2.3 Folk songs in Zhang Ye, Gansu province.....	7
2.4 The theory used in research	9
2.5 The Related research.....	13
CHAPTER III Research Methods.....	16
3.1 Research scope.....	16
3.2 Research Process	17
CHAPTER IV Ms. Zhang Xiaoqin, inheritor of Ganzhou folk songs.....	21
4.1 Ms.Zhang Xiao	21
4.2 Ms. Zhang Xiaoqin's Practical Instrument for Playing Ganzhou Folk Songs - Guzheng.....	28
4.3 The main representative works of Ganzhou folk songs.....	31

CHAPTER V The Analysis of Ganzhou folk songs	39
5.1 “Ganzhou song 1”	40
5.2 “NingRuicao”	44
5.3 “Ganzhou Song 2”	51
5.4 “Ganzhou Song”	52
5.5 “Qingluan Dance”	55
5.6 “Xiaoli Spring Breeze”	57
5.7 “Zhuangtai Ganzhou Song”	60
CHAPTER VI Discussion conclusion and suggestions	66
6.1 Conclusion	66
6.2 Discussion	67
6.3 Suggestions	71
REFERENCES	73
APPENDIX	74
BIOGRAPHY	111



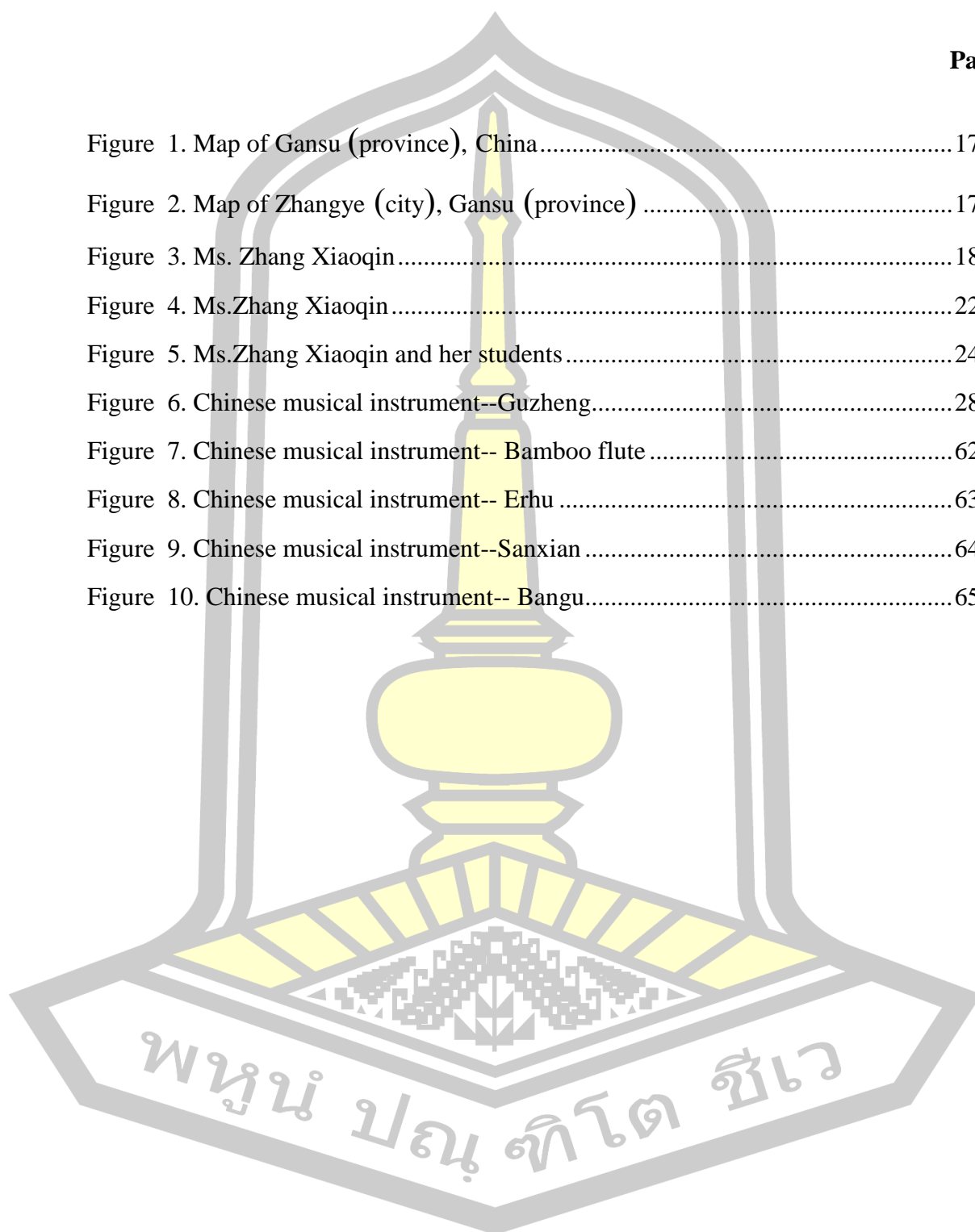
LIST OF TABLES

	Page
Table 1. “Ganzhou song 1” Structure	41
Table 2. “Ning Ruicao” Structure	45
Table 3. “Ganzhou Song 2” Structure	52
Table 4. “Ganzhou Song ” Structure	53
Table 5. “Qingluan Dance” Structure	55
Table 6. “Xiaoli Spring Breeze” Structure	57
Table 7. “Zhuangtai Ganzhou Song” Structure	60
Table 8. The Development of Ganzhou Ancient Music	76
Table 9. Three songs	77
Table 10. Four Instrumental ensemble Songs	78



LIST OF FIGURES

	Page
Figure 1. Map of Gansu (province), China.....	17
Figure 2. Map of Zhangye (city), Gansu (province)	17
Figure 3. Ms. Zhang Xiaoqin.....	18
Figure 4. Ms.Zhang Xiaoqin.....	22
Figure 5. Ms.Zhang Xiaoqin and her students	24
Figure 6. Chinese musical instrument--Guzheng.....	28
Figure 7. Chinese musical instrument-- Bamboo flute	62
Figure 8. Chinese musical instrument-- Erhu	63
Figure 9. Chinese musical instrument--Sanxian	64
Figure 10. Chinese musical instrument-- Bangu.....	65



CHAPTER I

Introduction

1.1 Background of research

Ganzhou folk songs are traditional music in the jurisdiction of Zhangye City, Gansu Province. They are one of the intangible cultural heritages at the municipal level in Gansu Province, and are protected by the Zhangye Cultural Museum (Zhangye Intangible Cultural Heritage Inheritance and Protection Center).

"Ganzhou Folk Song" is also known as "Ganzhou" Daqu. It originated in Ganzhou and entered the court during the Tang Dynasty, with "Ganzhou" as its main content.

It mainly includes several parts such as ci music, ritual music, instrumental music, opera music, religious music, folk sacrificial music, sanqu, quyi, folk songs, and baojuan music.

The great tune "Ganzhou" has been integrated into the folk culture since the An Lushan Rebellion, following the exile of court musicians, and has been preserved to this day. As of now, there are 23 songs named after "Ganzhou". There are over 100 variants of it. Excluding more than 30 titles without preserved scores or sound systems, 100 are now retained. (Gengqi, Zhong 1995) (Jiquan, Ren 2018).

In this context, Ganzhou folk songs has been developed and inherited as a unique local music form. Ganzhou folk songs is one of the important genres of ancient Chinese music, with a long history and rich cultural connotation. It combines a variety of folk music elements, including folk music, dance and folk musical instruments, forming a unique musical style and performance form. With its unique tone, melody and rhythm, Ganzhou folk songs expresses the unique emotions and lifestyle of the northwest region, with strong local colors and cultural characteristics. (Gengqi ,Zhong 1995) (Jiquan,Ren 2018).

Based on the above reasons,the author as a native of Ganzhou, I have a responsibility to promote Ganzhou folk songs and it is necessary to analyze them. Therefore, I hope to protect Ganzhou folk songs, promote and develop Ganzhou folk

song music through research on Ganzhou folk song music, and provide convenience for those interested in studying Ganzhou folk songs.

1.2 Research objectives

1.2.1 To Investigate the history and works of Ms. Zhang Xiaoqin, the transmitter of Ganzhou folk songs.

1.2.2 To analysis the music selected of Ganzhou folk songs,in Gansu province, China.

1.3 Questions of reserach

1.3.1 What is the history and works of Ms. Zhang Xiaoqin?

1.3.2 What is the music characteristic of Ganzhou folk songs,in Gansu province, China?

1.4 Benefit of the research

1.4.1 We can know the Ms. Zhang Xiaoqin is the transmitter of Ganzhou folk songs.

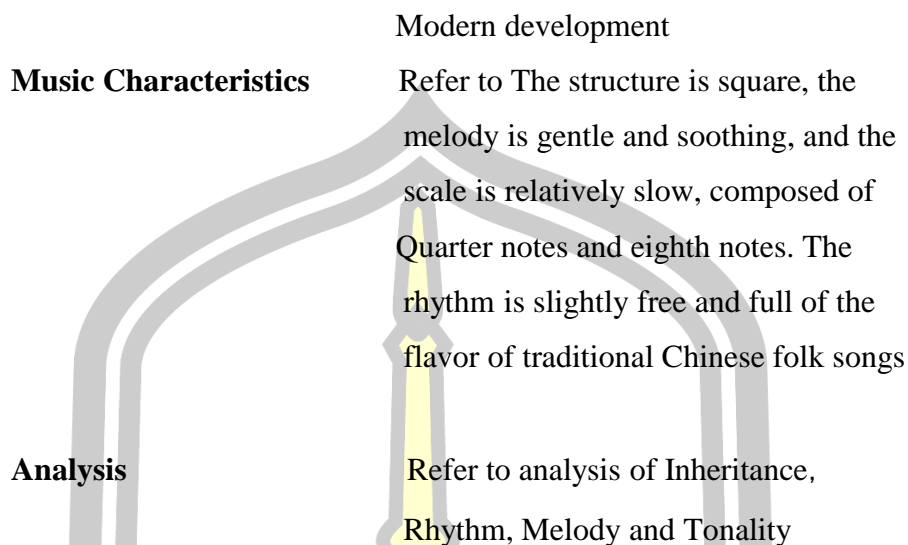
1.4.2 We can know the music characteristic of Ganzhou folk songs,in Gansu province, China.

1.5 Definition of terms

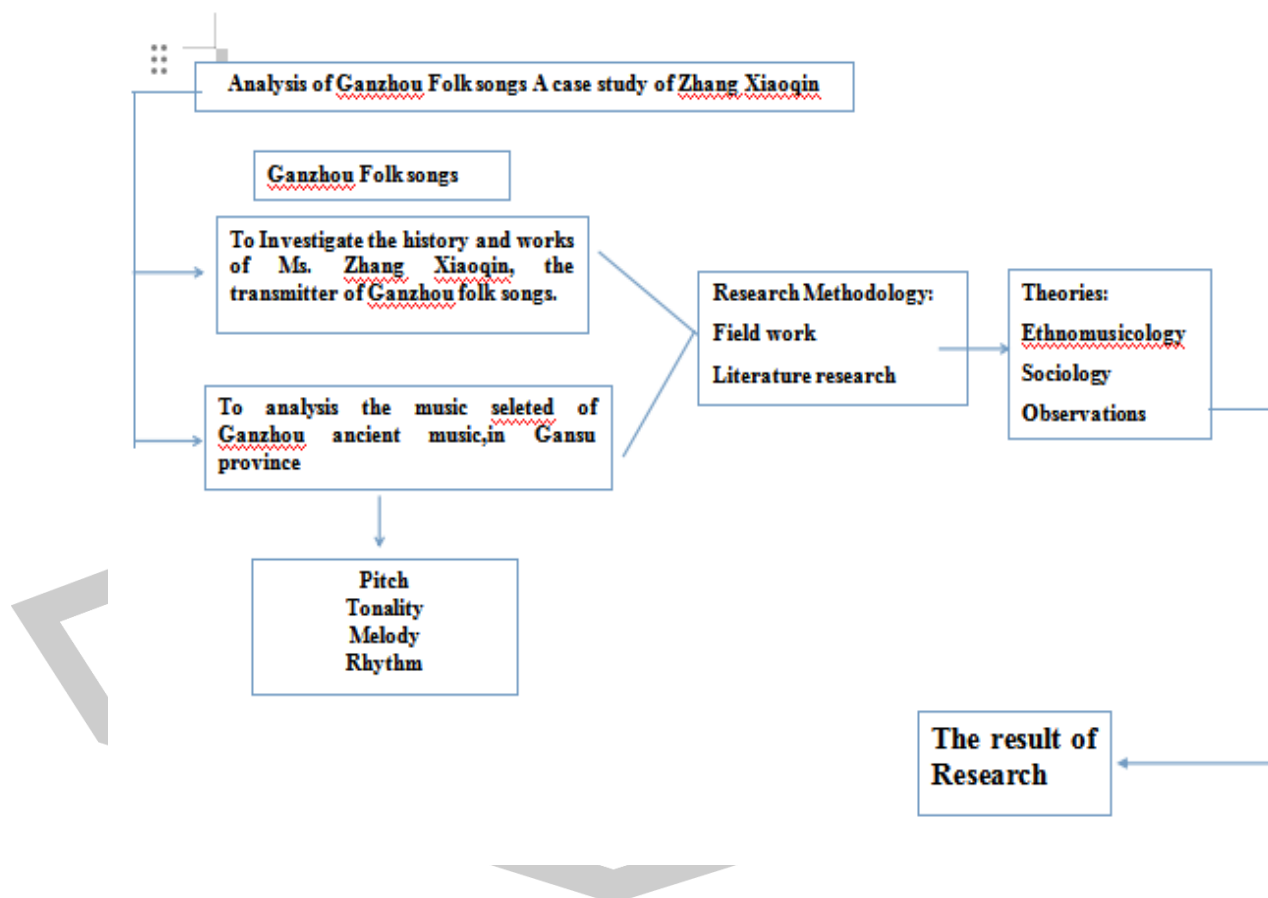
Ganzhou folk songs Refer to Ganzhou folk songs "is also known as" Ganzhou"Daqu. Including songs and instrumental works.

Investigate the informant Refer to Ms. Zhang Xiaoqin—The transmitter of Ganzhou folk songs.

The Development Refer to Han Dynasty to Tang Dynasty
Five Dynasty to Song Dynasty
Yuan Dynasty to Ming and Qing
Dynasty



1.6 Conceptual Framework



CHAPTER II

Literature Reviews

This chapter the relevant literature to Analysis Ganzhou folk songs, In order to obtain most comprehensive information that can be used in this research. The researchers reviews it according the theme and purpose.

- 2.1 The knowledge about the development of Ganzhou folk songs, in China.
- 2.2 The History of Ganzhou folk songs.
- 2.3 Folk song in Zhang Ye, Gansu province.
- 2.4 The theory used in research.
- 2.5 The Related research.

2.1 The knowledge about the development of Ganzhou folk songs, in China.

The first stage: from the Han Dynasty to the Tang Dynasty.

From the Han Dynasty to the Tang Dynasty, Ganzhou folk songs was influenced by the royal music during this period. In the Han Dynasty, Ganzhou folk songs was an indispensable form of music in royal banquets and sacrificial activities, forming a complete musical instrument system and repertoire. During the Tang Dynasty, due to the economic prosperity and cultural exchanges in Ganzhou, Ganzhou folk songs was further prosperous and developed.(Gengqi,Zhong 1995).

The second stage: the Five Dynasties to the Song Dynasty.

From the Five Dynasties to the Song Dynasty, Ganzhou folk songs was influenced by Hu and Cai. Hu Jiale and Cai Jiale were the two major music schools at that time. Their music style and melody had a positive impact on the development of Ganzhou folk songs. During this period, Ganzhou folk songs gradually formed a distinctive "Hexi music style".(Gengqi,Zhong 1995).

The third stage: from the Yuan Dynasty to the Ming and Qing Dynasties.

From the Yuan Dynasty to the Ming and Qing Dynasties, Ganzhou folk songs was influenced by the music of many nationalities such as Mongolian, Hui and Tibetans, and the music and playing styles were more diversified. Especially in the Ming and Qing Dynasties, with the development of religious music and court music,

the status of Ganzhou folk songs in religious and cultural activities was further strengthened.(Gengqi,Zhong 1995).

Modern development.

Ganzhou folk songs entered a trough after the beginning of the 20th century, and the music and playing techniques were gradually lost. However, after the 1980s, people began to pay attention to the protection and inheritance of ancient music in Ganzhou, and relevant research and education work have been paid attention to. Now, Ganzhou folk songs has some standardized performance and teaching systems, and has also achieved some achievements in protection, inheritance and promotion. At the same time, Ganzhou folk songs is also listed as a national intangible cultural heritage. (Gengqi,Zhong 1995).

2.2 The History of Ganzhou folk songs

Ganzhou folk songs is also known as Ganzhou. It originated in Ganzhou. In the Tang Dynasty, it entered the court and named Ganzhou as the main content of music. After the Anshi Rebellion, the big track of Ganzhou was integrated into the folk with the exile of court musicians and has been preserved to this day. It mainly includes lyric music, ceremonial music, instrumental music, opera music, religious music, folk sacrificial music, etc., which are displayed in the form of loose music, folk art, folk songs, treasure roll music, etc. It is an important relic of ancient Chinese traditional music. Ganzhou folk songs has had a wide and far-reaching impact on the development of Chinese music culture. It is the cultural form with the richest connotation and highest taste in Zhangye and even the Hexi Corridor.(Gengqi,Zhong 1995)(Jiquan ,Ren 2018).

The place name "Ganzhou" began in the third year of the Abandoned Emperor of the Western Wei Dynasty (554 AD) and was renamed from Zhangye County in the Han Dynasty and Xiliang Prefecture in the Western Wei Dynasty. In the Tang Dynasty, Ganzhou and Zhangye County were used interchanged successively and were one of the governors in Hexi. According to historical records, "Ni Chang", "Zhe Zhi", "Ganzhou", "Liangzhou" and other big songs entered the court and were named during the Kaiyuan and Tianbao periods. Brahmin Song is a popular music in Buddhist temples in the Hexi Corridor. After Yang Jingshu, the envoy of Hexi, was

dedicated to the court by the Tang Ming Dynasty, and was adapted into a Taoist music song "Nishang" by the Tang Ming Emperor. Zhezhi is a music song created by the Sogdians who lived in Zhao Dance, later entered the Tang court through the area of West Asia and was named the big song "Zhezhi"; "Ganzhou" is a big song dedicated to the court by Gai Jiayun, then Longyou jiedushi of Hexi, and named after the popular "Ganzhou" during the Tianbao period. Among these three major songs, especially the most abundant content of the big song Ganzhou (with more than 600 songs), it involves several parts such as lyric music, ceremonial music, instrumental music, opera music, religious music, folk sacrificial music, loose music, folk art, folk songs, treasure scroll music, etc., which has produced a wide and far-reaching Influence has become an important relic of ancient Chinese traditional music. It is also on this basis that we call the music named "Ganzhou" the main content "Ganzhou folk songs".(Jiquan ,Ren 2018).

Regarding the characteristics of ancient music in Ganzhou, the Records of Ganzhou Prefecture states: "Archaeological music house, the small order has Ganzhou son, and the long order has eight tones of Ganzhou. In the tone of the flag pavilion, Yu Xianlu passed the song and sang the Ganzhou song. Talented people Gao Dongjia and Wang Shifu are not comparable to Xiliang prostitutes and Dunhuang Le. They are probably the changes of Yu Jingqing and strive to break the array of the king of Qin. Jin Fang is cool and not popular, which leads to the new sound. It's so natural." It can be said that Ganzhou folk songs is an important cultural achievement condensed by the ancestors here on the basis of absorbing the music and dance art created by the people of all ethnic groups in the surrounding areas. It is an indispensable part of the spiritual culture of the masses living here. It is the people's national feelings, customs, culture, thoughts, The artistic expression of language characteristics is a kind of time art that reflects real life and has great artistic appeal; it is one of the best forms of identity expression or "homesickness" memory for people in Ganzhou and even Hexi. Therefore, only by understanding Ganzhou music can we truly understand Zhangye's traditional culture.(Jiquan ,Ren 2018).

However, with the rapid development of the economy, great changes have taken place in society, which have greatly affected people's values. As a spiritual and cultural phenomenon, music has also been severely impacted. At the same time, with

the deepening of globalization, a large number of foreign cultures have poured in, and a large number of pop music, film and television music, online music, etc. have become the dominant of social culture. Electroacoustic instruments, karaoke and other trendy music have impact on traditional music culture, which has a great impact on young people, while traditional music is not. In this realistic context, how to excavate and protect and inherit Ganzhou folk songs, an outstanding representative of ancient Chinese music, has become the responsibility and obligation of contemporary people. (Jiquan, Ren 2018).

Historical development shows that any country or nation will reintegrate its national culture at a major turning point and build a development model in line with its own humanistic spirit. Music culture is the soul of a nation and a region, which plays an important role in the survival and development of this nation and region. The harmonious development of music culture requires the inheritance of tradition. Traditional music contains rich and harmonious cultural concepts, such as "harmony is the most precious" and "the unity of heaven and man", etc. It also contains ethical ethics, aesthetic concepts, etc., which plays an important leading role in the development of modern music culture, and will subtly affect people's thoughts and codes of conduct. Protecting traditional music can strengthen people's understanding of the diversity of music culture, trigger people's thinking about music cultural heritage, and enhance their confidence in traditional music. Therefore, in order to protect Ganzhou folk songs, popularize the knowledge of traditional music, and promote traditional music culture, we must truly care about traditional music. Protecting traditional music is to protect our maternal music culture to a certain. (Jiquan, Ren 2018).

2.3 Folk songs in Zhang Ye, Gansu province

Gansu Province, located in the northwest of China, is the eighth largest province in China. The capital of Gansu Province is Lanzhou City. Gansu Province is bordered by Shaanxi Province in the east, Sichuan Province in the south, Xinjiang Uygur Autonomous Region and Qinghai Province in the west, and Inner Mongolia Autonomous Region in the north. The terrain of Gansu Province is high in the west and low in the east, with mountains and basins such as Qilian Mountain, Tianshan

Mountain and Hexi Corridor. Gansu Province is an inland province with a dry climate and a perennial shortage of water. Gansu Province is an important ecological barrier and water resource accumulation area in western China, and also an important node of the Silk Road Economic Belt. Gansu Province is rich in natural resources and cultural heritage, such as Dunhuang Mogao Grottoes, Jiuquan Yumen Pass, etc. (Chuan Yuan, Liu 1975).

Zhangye Ganzhou is located in the western part of Gansu Province, China, with an area of 4,976 square kilometers and a population of about 610,000. Ganzhou is the political, economic and cultural center of Zhangye City, and also one of the important cities for the development of the western region. Ganzhou is located at the intersection of the Silk Road Economic Belt and China's inland open economic pilot zone. Its geographical location is important and it has a good location advantage. Ganzhou is also an important agricultural and animal husbandry production base and commercial logistics center in northwest China, with rich output of agricultural products and livestock products. At the same time, Ganzhou is also famous for its Danxia landform with strong cultural heritage and the World Heritage Kangdang Mountain. Ganzhou has a long history and rich cultural heritage. The area was once an important node of the ancient Silk Road, with many historical and cultural sites and ancient buildings. For example, Kundong Mountain is one of the birthplaces of Taoism in China. It has profound religious and cultural connotations and attracts many tourists and believers. In addition, there are many folk customs and traditional handicrafts in Ganzhou, such as Zhangye shadow play, sheepskin drum, folk art, etc., all of which have unique charm. In addition to rich cultural resources, Ganzhou also has magnificent natural scenery. There are various natural landscapes such as Danxia landforms, deserts, lakes and mountains in Ganzhou. The famous Danxia landform scenic spots include Danxia, Zhangye Colorful Danxia Landform Park, etc.; Yukou, Sun Mountain, Hengshan and other mountain scenic spots on the Loess Plateau also attract many tourists. (Chuan Yuan, Liu 1975).

Generally speaking, Ganzhou, Zhangye, Gansu Province, is a city with a long history and unique cultural heritage, as well as magnificent natural scenery. It attracts many tourists for sightseeing and vacation with its rich and diverse tourism resources. At the same time, agriculture, animal husbandry and commercial logistics in the

region have also developed relatively actively, providing favorable conditions for local economic development and laying the foundation for the development of Gule in Ganzhou.(Chuanyuan,Liu 1975).

2.4 The theory used in research

1. Ethnomusicology

Ethnomusicology is a science that investigates and studies the ethnic music of different countries and regions with different social systems and development levels, in order to identify various laws related to music. Also translated as "Ethnomusicology". Belonging to a category of musicology, it is closely related to ethnology and folklore. Originally known as comparative musicology, also known as music anthropology, its connotation and emphasis are slightly different. Including investigating and studying the music characteristics of different ethnic groups, countries, and regions; Explore the connection between these music and geography, history, and other cultures; Write a national or regional music chronicle and draw conclusions related to music from it. In addition, research topics such as comparative instrumentalism and comparative music history belong to this discipline.(Meilin, lu 1997).

2. Sociology

Sociology is a social science that systematically studies social behavior and human groups. It originated in the 1830s and 1940s and has evolved from social philosophy as a modern discipline. Sociology is a discipline with multiple research methods, mainly involving the quantitative methods of scientific positivism and the understanding methods of humanism. They are mutually opposed and interconnected, jointly developing and improving a knowledge system related to human social structure and activities, with the main goal of applying this knowledge to seek or improve social welfare.(Meilin, lu 1997).

The research scope of sociology is broad, including social actions or interpersonal interactions at the micro level, to social systems or structures at the macro level. Therefore, sociology is usually ranked alongside disciplines such as economics, political science, anthropology, psychology, and history in the field of social sciences.(Meilin, lu 1997).

Sociology has a wide range of research topics or principles. Its traditional research objects include social stratification, social class, social mobility, social religion, social law, and deviant behavior, while its adopted models include qualitative and quantitative research methods.(Meilin, lu 1997).

Since all fields of human activities are shaped by the influence of social structure and individual institutions, sociology has further expanded its research focus to other related subjects with social development, such as medical treatment, military or criminal system, the Internet, and even topics such as the role of scientific knowledge development in social activities. On the other hand, the scope of social science methods is becoming increasingly broad. Since the mid-20th century, diverse language and cultural transformations have also produced more interpretive and philosophical social research models.(Meilin, lu 1997).

3. Sociology of Music

Sociology of music is a science that focuses on the various musical phenomena and forms that are constrained by society, and focuses on the interrelationships between society and music. It is collectively known as music sociology.

It was formed in the process of sociology developing towards a specialized direction, and is both a sociological and musicological category. This science is still constantly evolving and evolving, with different understandings of its research direction and focus.(Meilin, lu 1997).

Pitch

Pitch is the lowness or highness of a tone, for example the difference between middle C and a higher C. The frequency of the sound waves producing a pitch can be measured precisely, but the perception of pitch is more complex because single notes from natural sources are usually a complex mix of many frequencies. Accordingly, theorists often describe pitch as a subjective sensation. Specific frequencies are often assigned letter names. Today most orchestras assign Concert A (the A above middle C on the piano) to the frequency of 440 Hz. This assignment is somewhat arbitrary; for example, in 1859 France the same A was tuned to 435 Hz. Such differences can have a noticeable effect on the timbre of instruments and other phenomena. Thus, in historically informed performance of older music, tuning is often set to match the tuning

used in the period when it was written. Additionally, many cultures do not attempt to standardize pitch, often considering that it should be allowed to vary depending on genre, style, mood, etc; (Guoxiang, Zhang 2014).

The difference in pitch between two notes is called an interval. The most basic interval is the unison, which is simply two notes of the same pitch. The octave interval is two pitches that are either double or half the frequency of one another. The unique characteristics of octaves gave rise to the concept of pitch class: pitches of the same letter name that occur in different octaves may be grouped into a single "class" by ignoring the difference in octave. For example, a high C and a low C are members of the same pitch class—the class that contains all C's. (Guoxiang, Zhang 2014).

Musical tuning systems, or temperaments, determine the precise size of intervals. Tuning systems vary widely within and between world cultures. In **Western culture**, there have long been several competing tuning systems, all with different qualities. Internationally, the system known as equal temperament is most commonly used today because it is considered the most satisfactory compromise that allows instruments of fixed tuning (e.g. the piano) to sound acceptably in tune in all keys. (Guoxiang, Zhang 2014).

Tonality

Notes can be arranged in a variety of scales and modes. Western music theory generally divides the octave into a series of twelve tones, called a chromatic scale, within which the interval between adjacent tones is called a half step or semitone. Selecting tones from this set of 12 and arranging them in patterns of semitones and whole tones creates other scales. The most commonly encountered scales are the seven-toned major, the harmonic minor, the melodic minor, and the natural minor. Other examples of scales are the octatonic scale and the pentatonic or five-tone scale, which is common in folk music and blues. Non-Western cultures often use scales that do not correspond with an equally divided twelve-tone division of the octave. For example, Classical Ottoman, Persian, Indian and Arabic musical systems often make use of multiples of quarter tones (half the size of a semitone, as the name indicates), for instance in neutral seconds (three quarter tones) or neutral thirds (seven quarter tones)—they do not normally use the quarter tone itself as a direct interval. (Guoxiang, Zhang 2014).

In traditional Western notation, the scale used for a composition is usually indicated by a key signature at the beginning to designate the pitches that make up that scale. As the music progresses, the pitches used may change and introduce a different scale. Music can be transposed from one scale to another for various purposes, often to accommodate the range of a vocalist. Such transposition raises or lowers the overall pitch range, but preserves the intervallic relationships of the original scale. For example, transposition from the key of C major to D major raises all pitches of the scale of C major equally by a whole tone. Since the interval relationships remain unchanged, transposition may be unnoticed by a listener, however other qualities may change noticeably because transposition changes the relationship of the overall pitch range compared to the range of the instruments or voices that perform the music. This often affects the music's overall sound, as well as having technical implications for the performers. (Guoxiang, Zhang 2014).

The interrelationship of the keys most commonly used in Western tonal music is conveniently shown by the circle of fifths. Unique key signatures are also sometimes devised for a particular composition. During the Baroque period, emotional associations with specific keys, known as the doctrine of the affections, were an important topic in music theory, but the unique tonal colorings of keys that gave rise to that doctrine were largely erased with the adoption of equal temperament. However, many musicians continue to feel that certain keys are more appropriate to certain emotions than others. Indian classical music theory continues to strongly associate keys with emotional states, times of day, and other extra-musical concepts and notably, does not employ equal temperament. (Guoxiang, Zhang 2014).

Rhythm

Rhythm is produced by the sequential arrangement of sounds and silences in time. Meter measures music in regular pulse groupings, called measures or bars. The time signature or meter signature specifies how many beats are in a measure, and which value of written note is counted or felt as a single beat. (Guoxiang, Zhang 2014).

Through increased stress, or variations in duration or articulation, particular tones may be accented. There are conventions in most musical traditions for regular and hierarchical accentuation of beats to reinforce a given meter. Syncopated rhythms contradict these conventions by accenting unexpected parts of the beat. Playing

simultaneous rhythms in more than one time signature is called polyrhythm. (Guoxiang, Zhang 2014).

In recent years, rhythm and meter have become an important area of research among music scholars.

Melody

A melody is a series of tones standing in succession that typically move toward a climactic tension then resolve to a state of rest. Because melody is such a prominent aspect in so much music, its construction and other qualities are a primary interest of music theory. (Guoxiang, Zhang 2014).

The basic elements of melody are pitch, duration, rhythm, and tempo. The ones of a melody are usually drawn from pitch systems such as scales or modes. Melody may consist, to increasing degree, of the figure, motive, semi-phrase, antecedent and consequent phrase, and period or sentence. The period may be considered the complete melody, however some examples combine two periods, or use other combinations of constituents to create larger form melodies. (Guoxiang, Zhang 2014).

2.5 The Related research

The book *Ganzhou Fuzhi*, compiled by Zhong Gengqi (1995), mentions the origin and development of Ganzhou folk songs. Ganzhou folk songs originated from ancient Chinese music and is known as the "Pearl of Western Music". It has a history of more than 1700 years. Ganzhou folk songs originated from ancient Chinese music. According to historical records, the ancient music of Ganzhou can be traced back to the Han Dynasty. (Cheng Huihui, 2021) During the Western Han Dynasty, Ganzhou (now Lin Tao County, Gansu Province) was an important transportation route on the Silk Road. Various cultural exchanges led to the integration and exchange of ancient Chinese music and music from other regions, forming a unique Ganzhou folk songs.

Wei Wei (2008) expounded that Ganzhou folk songs art is a unique form of traditional Chinese music, which originated from the ancient music tradition in Ganzhou District, Wuwei City, Gansu Province. Liu Chuanyan (1975) analyzed that Ganzhou folk songs is a kind of folk religious music, which is often used in temple fairs, sacrifices and religious ceremonies, as well as farmers' gatherings such as

harvest prayers. However, due to the impact of modernization, Ganzhou folk songs art is facing the dilemma of protection and development. In order to inherit and promote this unique cultural and artistic form, relevant departments and organizations have taken a series of measures.

Cui Jinyin (2012) analysis can strengthen the protection of Ganzhou folk songs art. Government departments and cultural institutions have invested funds and human resources to investigate, study, collect and sort out Ganzhou folk songs art to ensure the authenticity of its history and tradition. At the same time, strengthen the legal protection of Ganzhou folk songs art. Stop illegal collection and commercial use..

Liu Yun (1975) pointed out that the inheritance and education of Ganzhou folk songs art should be promoted, and relevant courses and training courses should be set up in schools and communities to cultivate young people's interest and love for Ganzhou folk songs art. At the same time, concerts, competitions and exhibitions should be held to improve the popularity and influence of Ganzhou folk songs art .

Ren Zhongmin (2013) proposed that we can actively carry out exchanges and cooperation at home and abroad, establish contacts with ancient music art teams in other regions, exchange performances and cooperative creation, and enrich the connotation and form of Ganzhou folk songs art. At the same time, Ganzhou folk songs art should also actively participate in international art festivals and cultural exchange activities. To enhance its international image and popularity .

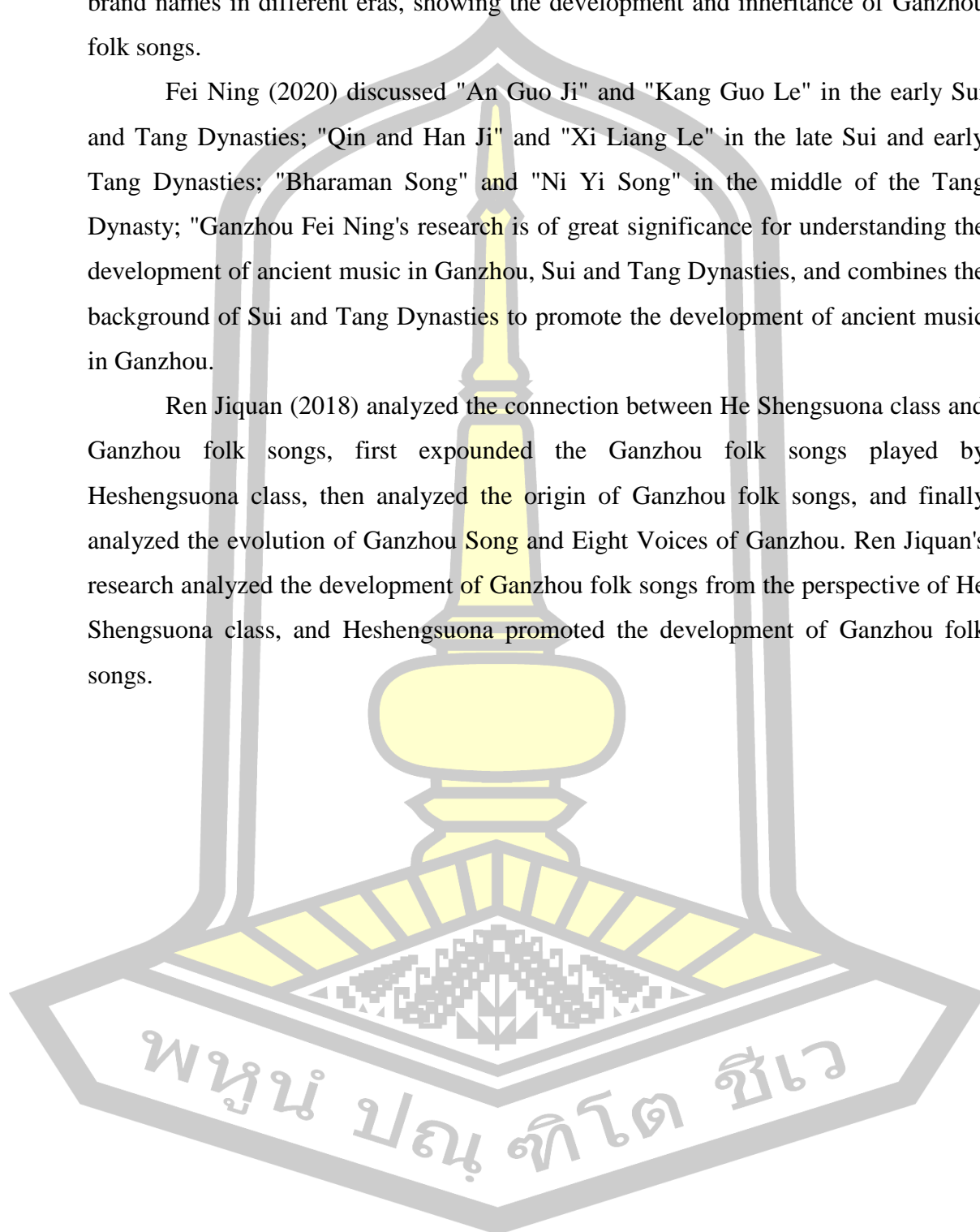
Li Jianzheng (2010) suggested promoting Ganzhou folk songs art through cultural tourism, setting up ancient music art performances and experience activities, attracting tourists to visit and experience, increasing the cognition and understanding of Ganzhou folk songs art, and promoting its inheritance and development.

Zhang Xiaonan (2021) discussed the change of the brand name of Ganzhou songs, and analyzed the evolution of the brand name of Ganzhou songs from the perspective of text lyrics and music form. It analyzes the evolution of Yuan Nanqu, Ming Sanqu, vulgar music, Ming and Qing Dynasties legends, Southern Opera and the Republic of China period, Nanqu Complete Score, New Southern Music Law, Xinding Jiugong Dacheng North-South Palace Score, Na Shuying Music Score, Xinding Twelve Laws Beijing Opera, Contain Yun Pavilion Score, and Integrated

Score The form of music. Zhang Xiaonan presented the evolution of Ganzhou song brand names in different eras, showing the development and inheritance of Ganzhou folk songs.

Fei Ning (2020) discussed "An Guo Ji" and "Kang Guo Le" in the early Sui and Tang Dynasties; "Qin and Han Ji" and "Xi Liang Le" in the late Sui and early Tang Dynasties; "Bharaman Song" and "Ni Yi Song" in the middle of the Tang Dynasty; "Ganzhou Fei Ning's research is of great significance for understanding the development of ancient music in Ganzhou, Sui and Tang Dynasties, and combines the background of Sui and Tang Dynasties to promote the development of ancient music in Ganzhou.

Ren Jiquan (2018) analyzed the connection between He Shengsuona class and Ganzhou folk songs, first expounded the Ganzhou folk songs played by Heshengsuona class, then analyzed the origin of Ganzhou folk songs, and finally analyzed the evolution of Ganzhou Song and Eight Voices of Ganzhou. Ren Jiquan's research analyzed the development of Ganzhou folk songs from the perspective of He Shengsuona class, and Heshengsuona promoted the development of Ganzhou folk songs.



CHAPTER III

Research Methods

My Methodologyf have plan will go to Zhang Ye,Gansu province to collect data for field work.And find the key informant. So,I have the following method.

3.1 Research Scope

3.1.1 Scope of content

3.1.2 Scope of research site

3.1.3 Scope of time

3.2 Research Process

3.2.1 Select Research site informant

3.2.2 Make tools

3.2.3 Collect data

3.2.4 Management data

3.2.5 Analyze data

3.2.6 Presentation

3.1 Research scope

3.1.1 Scope of content

The content will include the

First: Investigate the currert status of Ganzhou folk songs in Gansu province.

Second: analysis the music seleted of Ganzhou folk songs,in Gansu province.

3.1.2 Scope of research site

In this topic , I chose Ganzhou District, Zhang Ye city, Gansu Province. Because through the interview with Ms. Zhang Xiaoqin, I can have a deeper understanding of the knowledge of Ganzhou folk songs, which is very helpful to my research.



Figure 1. Map of Gansu (province), China

Source:www.BaiDu.com(2023)



Figure 2. Map of Zhangye (city), Gansu (province)

Source:www.BaiDu.com(2023)

3.1.3 Scope of time

I have already conducted a field survey in Zhang Ye, Gansu province from July 2022 to June 2023 to collect data on how Zhang Xiaoqin disseminates Ganzhou folk songs.

3.2 Research Process

3.2.1 Select Research site informant

Research site : Zhangye City, Gansu Province, China

The criteria for selecting key informant is : Ms. Zhang Xiaoqin

Zhang Xiaoqin, female, inheritor of Ganzhou folk songs of Gansu Intangible Cultural Heritage Project, was born in 1983 and was taught by Jiquan. In April 2010, she founded the Tianyi Guzheng Art Training Center. In October 2018, she established the Ganzhou Ancient Orchestra and was elected as the head of the Ganzhou Ancient Orchestra. In the long-term music creation and practice, he explored and played the existing Ganzhou folk songs, participated in many municipal and district intangible cultural heritage exhibitions, and included some of the repertoire in the school teaching content to cultivate children's love and pride in their hometown culture. Choreographed the special repertoire of "The Echoes of a Thousand Years - Ganzhou folk songs".

Ms. Zhang Xiaoqin



Figure 3. Ms. Zhang Xiaoqin

Source:Wu Sihan

3.2.2 Make tools

Firstly, I will conduct an interview with Ms. Zhang Xiaoqin and make a record of the interview. Through the interview, I will understand the historical development of Ganzhou folk songs and the most representative Ganzhou folk songs currently available, in order to facilitate my future music analysis. Secondly, I will carefully

observe Ms. Zhang Xiaoqin's performance, feel Ganzhou folk songs in the melody of the music, and record a video,

3.2.3 Collect data

Data collection in documents and related studies according to the following types. The search and interview of the historical library, Ms. Zhang Xiaoqin, disseminates information about Ganzhou folk songs, or confirms the changes of the songs according to their context, as information and methods for analyzing the relationship between song changes and rhythm.

-Background Analyze data on how Ms. Zhang Xiaoqin disseminates the relationship between Ganzhou folk songs and the surrounding environment, including musical analysis to achieve the goal.

Knowledge about Ganzhou folk songs, as well as sub-theories related to melody, rhythm, movement, etc.

Collecting data on Ganzhou folk songs in Zhang Ye city, Gansu province, in order to understand the number of songs and directly select songs. This is done to use the information as a sample for research and analysis. The research methods used in the study are as follows:

- Used to study the basic structure of "Ganzhou folk songs".
- Researchers will conduct fieldwork from Ganzhou folk songs.
- Carefully observe the Ganzhou folk songs of the participants, and then learn and practice with accurate memory. Practice under the assistant singing of the teacher.
- Structured interviews and unstructured interviews with related persons from scholars, students, musicians, villagers, etc.
- Pictures and voice recordings, as physical evidence and proven evidence.

3.2.4 How to Management data

Data management is the process of effective collection, storage, processing and application data. Its purpose is to fully and effectively play the role of data. This is the central issue of data Processing. The basic purpose of data management is to extract and export valuable data. Meaningful to some people from a large amount of potentially confusing and difficult to understand.

From the information about the history of traditional Ganzhou folk songs, I will classify this information according to time, music content and different tones

Information and help follow up data analysis. I classified the data I collected. It mainly contains the following parts(1) We have collected 3 ancient music songs and 4 instrumental works from Ganzhou, totaling 7 songs (2) 5 live performance videos (3) 5 survey questionnaires and 1 interview content.

3.2.5 Analyze

I will start with two research purposes and organize the collected data.

In the first research objective, first of all, I will use the method of literature research to Investigate literature and obtain information based on historical research purposes Ganzhou folk songs, aimed at understanding and mastering comprehensively and correctly research problem.

In the second research objective, I will conduct music analysis from the collected 7 Ganzhou folk songs pieces, including Pitch, Rhythm, Melody, Scale and Tonality.

3.2.6 Data Presentation

This research introduces the study in six Chapters:

Chapter I Introduction

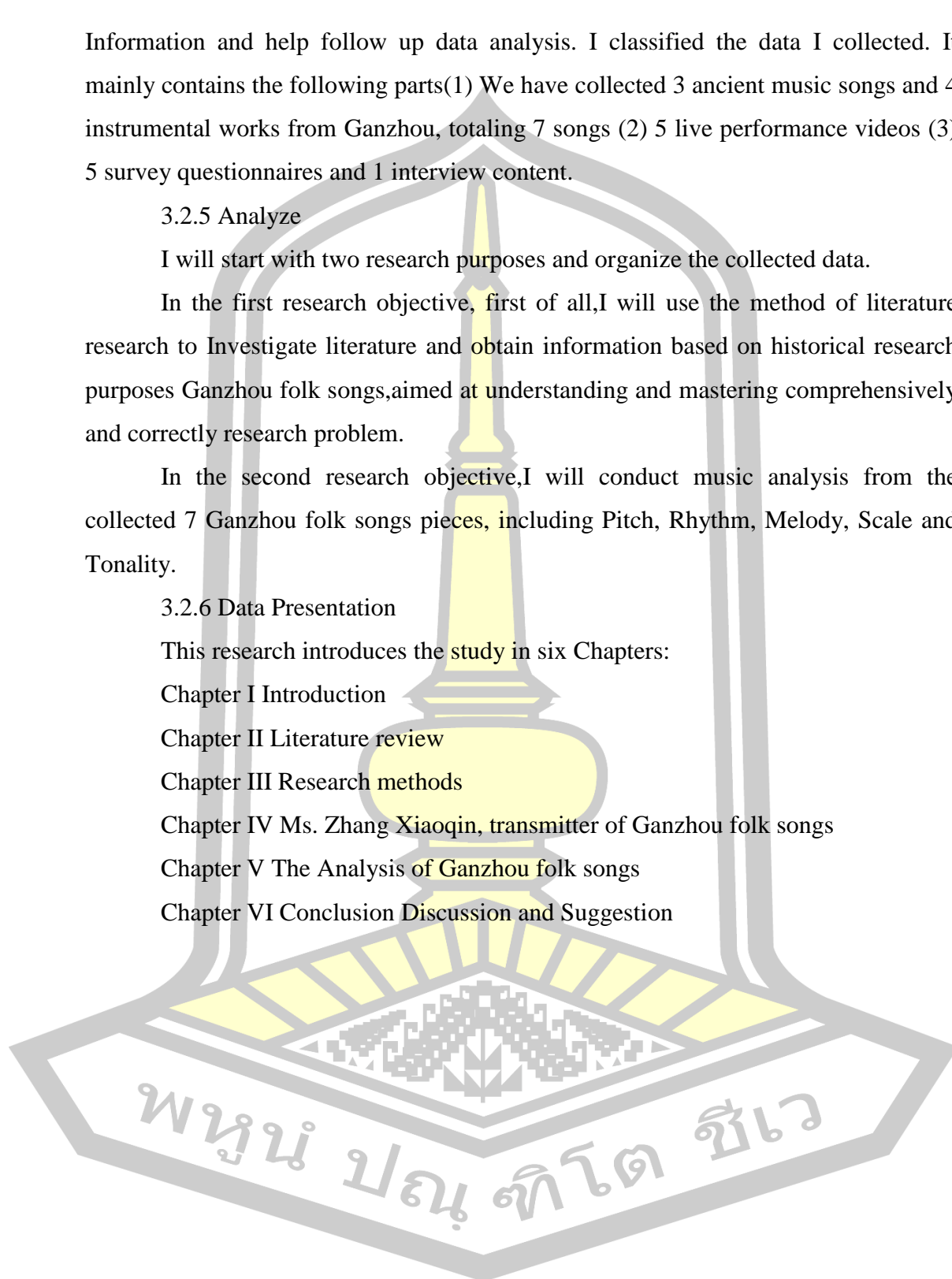
Chapter II Literature review

Chapter III Research methods

Chapter IV Ms. Zhang Xiaoqin, transmitter of Ganzhou folk songs

Chapter V The Analysis of Ganzhou folk songs

Chapter VI Conclusion Discussion and Suggestion



CHAPTER IV

Ms. Zhang Xiaoqin, inheritor of Ganzhou folk songs

4.1 Ms. Zhang Xiaoqin

4.1.1 Character Experience

4.1.2 Performance Experience

4.2 Ms. Zhang Xiaoqin's Practical Instrument for Playing Ganzhou Folk Songs

- Guzheng

4.2.1 Introduction to Guzheng

4.2.2 Development of Guzheng

4.2.3 Classification of Guzheng

4.3 Main Representative Works of Ganzhou Folk Songs

4.1 Ms. Zhang Xiao

Zhang Xiaoqin, female, Han ethnicity, inheritor of Ganzhou folk songs in Gansu intangible cultural heritage project.

Chinese name	Zhang Xiaoqin
Ethnic	Han ethnicity
Gender	Female
Project Name	Ganzhou Folk Songs

4.1.1 Character Experience

Zhang Xiaoqin, female, born in 1983, studied under Ren Jiquan. In April 2010, she founded the Tianlai Guzheng Art Training Center. In October 2018, she established the Ganzhou Folk Song Orchestra and was elected as its leader. In long-term music creation and practice, I have explored and played existing Ganzhou folk songs such as "Bapu Er", "Hu Ma Xiao Dou Zi", "Man Tian Xing", and "Sha Hat Wing". I have participated in various intangible cultural heritage exhibitions and performances at the city and district levels, and have included some songs in school teaching content to cultivate children's love and pride in their hometown culture. We have arranged a special play titled "Echoes Across a Thousand Years - Ganzhou Folk

Songs" and actively organized over 100 Ganzhou folk songs. The arrangement can perform more than 20 songs.

Zhang Xiaoqin, female, member of the 11th session of the District Political Consultative Conference, principal of Tianlai Guzheng Art School, and vice chairman of the District Music Association.



Figure 4. Ms.Zhang Xiaoqin

Source:Wu Sihan

She fulfills her responsibilities as a member of the Chinese People's Political Consultative Conference and strives to contribute her small strength through practical actions; She is devoted to the performance of Guzheng art and has built a magnificent stage for herself with her sweat; She is obsessed with guzheng art education and guides children into the palace of art with genuine emotions; She is passionate about the development of Guzheng art and relies on her responsibility to fully promote the inheritance and protection of Ganzhou folk songs. She is Zhang Xiaoqin, a member of the 11th session of the Ganzhou District Political Consultative Conference and the dream chaser on the zither string.

She fulfills her responsibilities as a member of the Chinese People's Political Consultative Conference (CPPCC) with dedication. Since being elected as a CPPCC member in 2016, Zhang Xiaoqin believes that it is not only an honor, but also a responsibility. In order to fulfill this responsibility, she conscientiously fulfills her duties with actions, actively participates in various learning and inspection activities, and continuously improves her ability and level of providing advice and suggestions. In daily life, we should closely connect with the general public, pay attention to

capturing the social and public opinion that is closest to people's lives, and strive to improve the effectiveness of fulfilling our duties. She fully showcased her strengths in the cultural and artistic field, actively participated in politics, offered suggestions, and collected 12 pieces of social sentiment, opinions, and suggestions. She participated in more than 20 committee forums, research and inspection, learning and training, and proposal supervision. She also participated in 12 public welfare education programs, providing 8 impoverished students with the opportunity to learn the Guzheng for free. Actively fulfilling the supervisory function of the committee members, proposals such as "Building Characteristic Cultural Blocks and Vigorously Developing Cultural Industries" and "Exploring and Promoting the Reduction and Exemption of Preferential Treatment for Local Residents in Tourist Attractions" have been proposed and highly valued by relevant departments. Especially in response to the rapid development of private education institutions in the entire district, significant differences in teaching quality, and mixed advertising, which seriously affects the healthy development of private education institutions and the quality of children's extracurricular training. Based on in-depth research and first-hand information, she analyzed and wrote the "Proposal on Further Regulating Private Education Institutions in the Whole District", which received high attention from the district education bureau. She increased the rectification and governance of illegal private education institutions outside the school, standardized the teaching staff and other conditions of educational venues, and established a black-and-white list system for private education institutions, creating a good environment for the healthy development of private education institutions in the whole district.

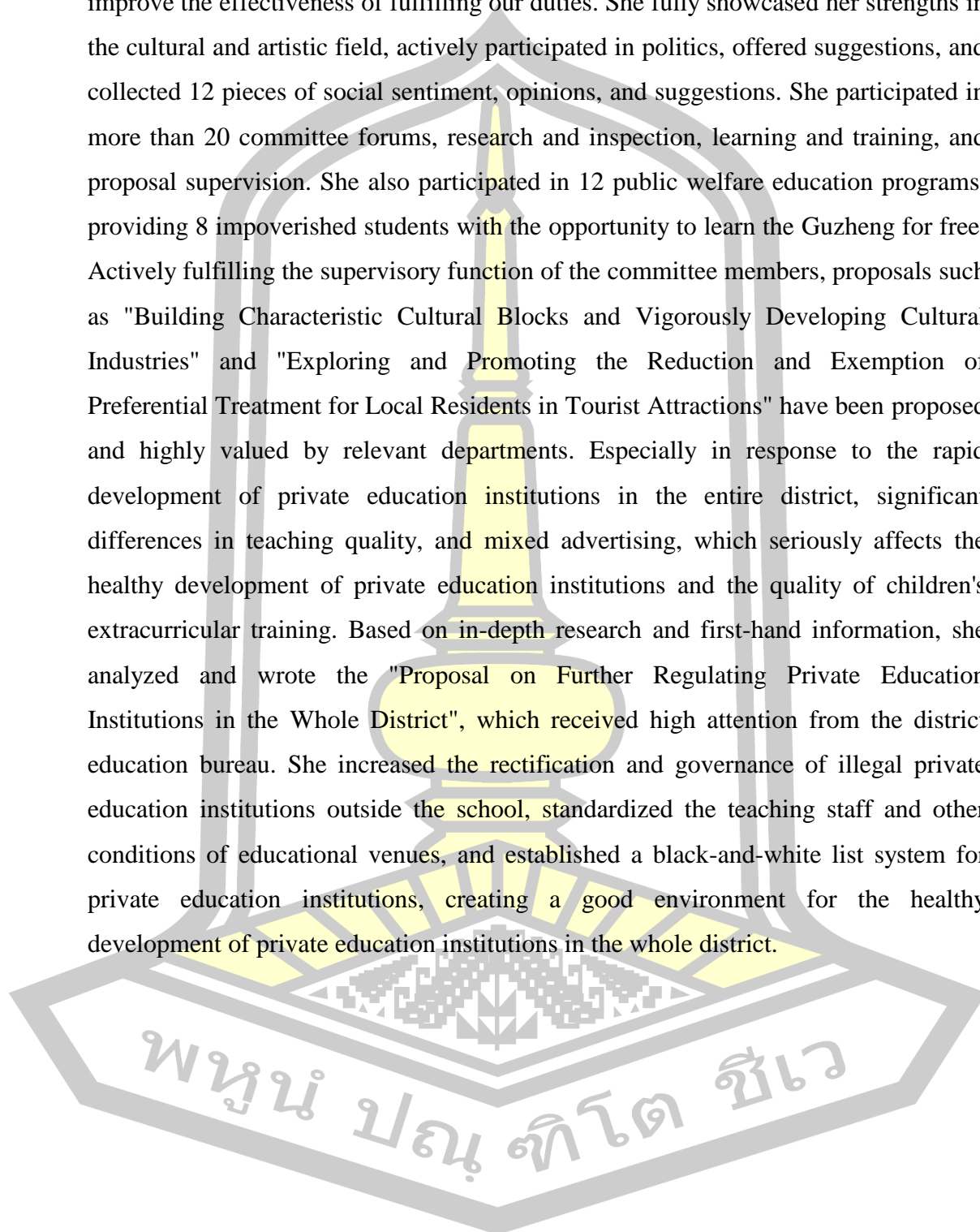




Figure 5. Ms.Zhang Xiaoqin and her students

Source:Wu Sihan

She watered the guzheng education with love.Entering the Tianlai Guzheng Art School, you will marvel at the warm and strong atmosphere of Guzheng art here. Over a decade of professional guzheng education philosophy and various successful performances and competitions have left a good reputation among many parents and colleagues. Zhang Xiaoqin, who is diligent and dedicated to Guzheng art education, is the principal of this art school. "The zither is a tool of benevolence and wisdom." In Zhang Xiaoqin's view, learning the ancient zither is actually learning to be a good person. This is a precious tradition that has been passed down by the Chinese people for thousands of years and needs to be well inherited. Therefore, she tries her best to imbue the study of Guzheng with more humanistic atmosphere and more traditional Chinese cultural temperament. There are strict requirements for the content of the song, emotional expression, sitting posture, performance posture, and scientific finger movements and force methods. In order to continuously enhance the personal qualities of teachers, I have repeatedly selected school teachers to participate in

various guzheng teacher training courses across the country, and I have been constantly improving myself. In order to help children achieve success and avoid detours, she often goes out to visit famous teachers, bringing the latest educational concepts and professional knowledge back to her hometown, ensuring that children learn the correct performance methods and the latest compositions. With the continuous heating up of traditional Chinese culture, more and more people are beginning to love and try to learn Chinese musical instruments and experience the culture of the guzheng. She has also established guzheng clubs in Qingxi Primary School and Ethnic Kindergarten, allowing the beauty of traditional Chinese music to take root and sprout in children.

She is using emotions to promote the development of guzheng art. In order to better promote the prosperity and development of guzheng art, the Zhangye Music Association established the Zhangye Musicians Association Guzheng Society in July 2018, and Zhang Xiaoqin was elected as the first president. Since serving as the president, she has organized a collection and exchange activity for members of the Guzheng Society throughout the city, promoting mutual understanding and learning exchange among colleagues. And invited the nationally renowned guzheng performer Liu Le to hold a guzheng teacher training class in Zhangye. More than 60 students from all over the province came to participate in the training, further improving the skill level of guzheng teachers and enthusiasts in Zhangye City, and expanding the leading level of Zhangye guzheng industry in the Hexi region. In June 2019, Zhang Xiaoqin invited Bai Yang, a young guzheng performer from the Central Conservatory of Music and winner of the highest government stage award, the "Wenhua Award", as the lead performer. More than 100 teachers and students from the guzheng society participated in the performance, and nine filming locations including Ganzhou Prefecture, Zhangye National Wetland Park, and Danxiakou Small Town were selected to shoot the music video of the hundred zheng ensemble for "Fishing Boat Singing Evening", further promoting the traditional culture of the guzheng, Promoted the beautiful scenery of Zhangye and presented it as a tribute to the 70th anniversary of the founding of the motherland.

Zhang Xiaoqin implemented the spirit of the Two Sessions through practical actions. Since coming into contact with the local intangible cultural heritage of

Ganzhou folk songs, she has put a lot of effort into the excavation, protection, and inheritance of Ganzhou folk songs. She has led the establishment of the Ganzhou Folk Song Troupe and served as its leader, with more than 50 members. She regularly rehearses and organizes ancient music repertoire every week, and has created a special musical called "Echoes Across the Millennium - Ganzhou Folk Songs", which has been performed 6 times. She has performed more than 40 Ganzhou folk song repertoire in places such as Nanhua Academy. This has revitalized the intangible cultural heritage of Ganzhou folk songs and received unanimous praise from all sectors of society.

Zhang Xiaoqin's initial dream of entrepreneurship originated from a love for the guzheng, hoping to let more people understand the art of guzheng and promote traditional culture. Now, her dream has borne fruit and is still blooming and bearing fruit. She will continue to grow in the big family of the Chinese People's Political Consultative Conference, work hard in promoting Guzheng culture, be active in the inheritance of Ganzhou folk songs, and be an eternal dream chaser on the strings of the zheng.

4.1.2 Performance experience

In 2014, Zhang Xiaoqin organized a folk band led by Mr. Wei Wende in Liangjiadun Town, Ganzhou District, to perform six popular songs in Zhangye, including "Xiaoli Chunfeng", "Qingluan Dance", "Ganzhou Song", "Makeup Platform Ganzhou Song", and "Cowherd Dui Ge", which are widely popular among the masses. The band performed a concentrated performance at the Gao Zongbing Mansion in Ganzhou District.

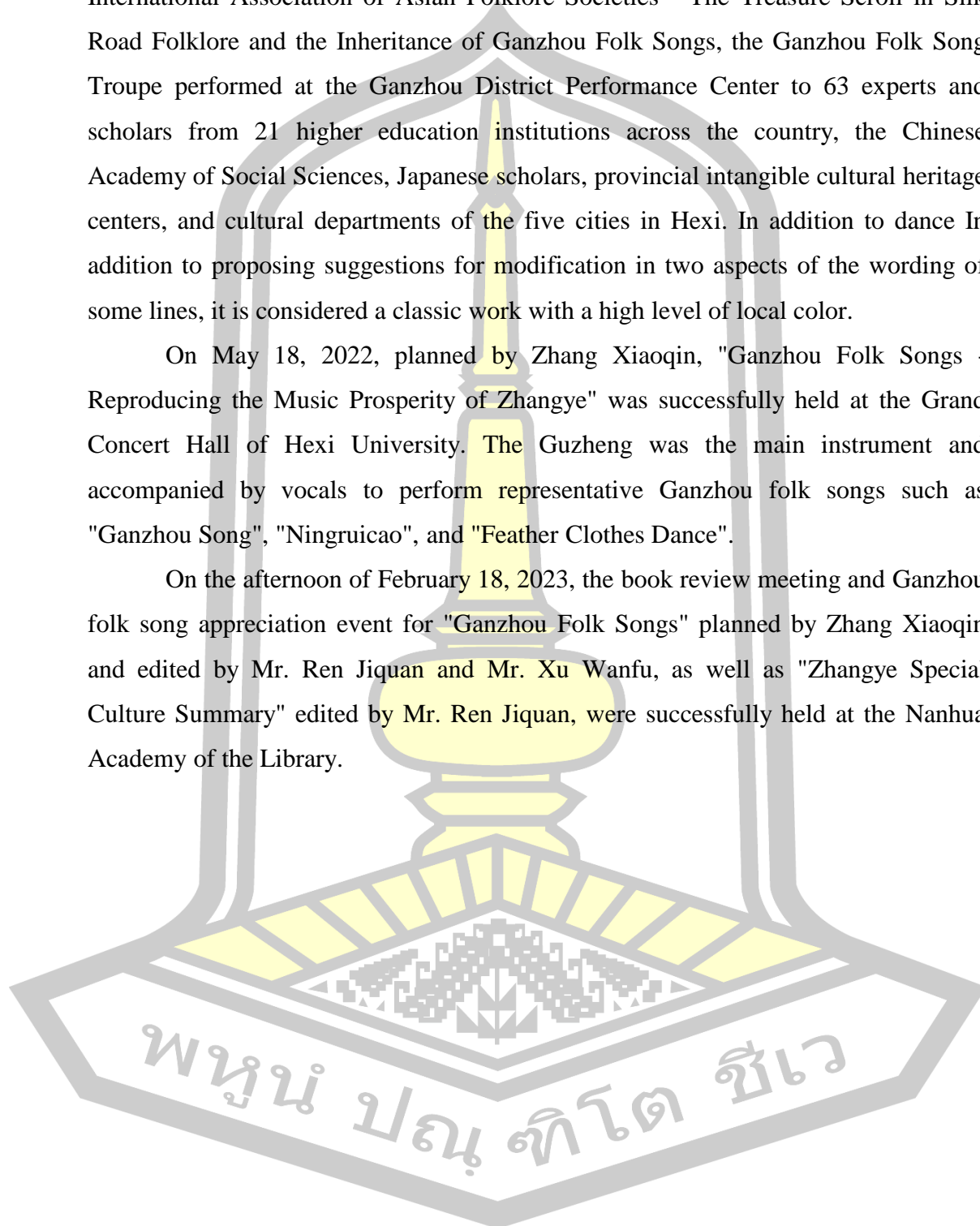
On January 16, 2017, the Ganzhou Folk Song Guzheng Elegant Collection, "Building the Rhyme of the Sether," planned by Zhang Xiaoqin, was successfully held at the "Sandaoguan" of the Taizhen Cultural Communication Center.

On August 8, 2017, Zhang Xiaoqin organized and planned the premiere of "Echoes Over a Thousand Years - Ganzhou Folk Songs" at the Sanguan Performance Center in Ganzhou District. The performance uses instruments such as guzheng and bianzhong to interpret existing Ganzhou folk songs such as "Ganzhou Song", "Eight Tone Ganzhou", and "Brahmin Song".

On August 15, 2017, during the 19th Academic Conference of the International Association of Asian Folklore Societies - The Treasure Scroll in Silk Road Folklore and the Inheritance of Ganzhou Folk Songs, the Ganzhou Folk Song Troupe performed at the Ganzhou District Performance Center to 63 experts and scholars from 21 higher education institutions across the country, the Chinese Academy of Social Sciences, Japanese scholars, provincial intangible cultural heritage centers, and cultural departments of the five cities in Hexi. In addition to dance In addition to proposing suggestions for modification in two aspects of the wording of some lines, it is considered a classic work with a high level of local color.

On May 18, 2022, planned by Zhang Xiaoqin, "Ganzhou Folk Songs - Reproducing the Music Prosperity of Zhangye" was successfully held at the Grand Concert Hall of Hexi University. The Guzheng was the main instrument and accompanied by vocals to perform representative Ganzhou folk songs such as "Ganzhou Song", "Ningruicao", and "Feather Clothes Dance".

On the afternoon of February 18, 2023, the book review meeting and Ganzhou folk song appreciation event for "Ganzhou Folk Songs" planned by Zhang Xiaoqin and edited by Mr. Ren Jiquan and Mr. Xu Wanfu, as well as "Zhangye Special Culture Summary" edited by Mr. Ren Jiquan, were successfully held at the Nanhua Academy of the Library.



4.2 Ms. Zhang Xiaoqin's Practical Instrument for Playing Ganzhou Folk Songs - Guzheng



Figure 6. Chinese musical instrument--Guzheng

Source:www.BaiDu.com(2023)

4.2.1 Introduction to Guzheng

Guzheng, also known as Han Zheng or Qin Zheng, is an ancient ethnic instrument of the Han ethnic group and is popular throughout China. After thousands of years of development, four major schools have emerged: Hakka Zheng, Chaozhou Zheng, Shandong Zheng, and Henan Zheng. Commonly used for solo, ensemble, instrumental ensemble, and accompaniment in song and dance, traditional Chinese opera, and folk art. Due to its wide range, beautiful and melodious tone, rich performance skills, and strong expressive power, it is known as the "King of Music" or "Eastern Piano", and is one of China's unique and important ethnic instruments.

The structure of the Guzheng consists of a panel, goose pillars, strings, front Yue Mountain, string nails, tuning box, qin feet, back Yue Mountain, side panels,

sound outlets, bottom plates, and string holes. The shape of the speaker is rectangular wooden, and the string frame "zheng pillar" (also known as goose pillar) can move freely, with one string and one tone arranged according to the pentatonic scale.

4.2.2 Development of Guzheng

As far back as the Warring States period in the territory of Qin (Shaanxi Province), the zither had already become popular and was called the "Qin zither" at that time. Afterwards, it spread to Henan, Shandong, Guangdong, Zhejiang, Inner Mongolia and other places. Due to historical changes and regional influences, there have been differences in local styles and performance techniques, resulting in the formation of various genres of guzheng today, making the development of guzheng increasingly prosperous.

Before the Han and Jin dynasties, the zheng had twelve strings (as stated in the "Ode to the Zheng" by Ruan Li of Wei).

During the Sui and Tang dynasties, the zither increased from twelve strings to thirteen strings (as seen in Cen Can's "Song of the Qin zither, Farewell to My Nephew Xiao Zheng's Return to Beijing" by Tang Dynasty writer, "If you don't hear the sound of the Qin zither, it's the hardest, with thirteen strings wrapped in five colors").

After the Ming and Qing dynasties, the number gradually increased to fifteen strings. The "Great Qing Encyclopedia" published during the Guangxu period of the Qing dynasty recorded: "The fifteen strings of the Qin zither resemble a zither..."

From the end of the Qing Dynasty to the beginning of the Republic of China, a newly made sixteen stringed zither emerged, which is the traditional zither popular in China for nearly a hundred years.

After 1949, this ancient folk instrument, the zheng, was successfully developed through the careful study of performers and relevant experts, and based on the reform of its shape and string quality, the S-shaped 21 string nylon steel wire wrapped string zheng was developed. This type of zither, due to its enlarged resonant body and increased number of strings, significantly enriches the sound effect of performance and the thickness of pronunciation. The zither, which has been passed down for thousands of years, appears more gentle and charming, full of charm. The S-shaped 21 string nylon steel wire wrapped string zither is a commonly used zither in China and around the world.

In 1965, Wang Changyuan successfully created the Guzheng song "Battle of Typhoon". The emergence of "Battle of Typhoon" brought the playing technique and techniques of Guzheng to a new level, thus ending the era of Guzheng being only able to play lightly and slowly. The techniques used in this song, such as sweeping and shaking four points, dense shaking, buckle shaking, and scraping, to create typhoon effects, are all innovative techniques that enhance and enrich the performance ability of the zheng.

In the 1970s, Zhao Manqin created new techniques such as double string transition glide, chord length, fast dial, and 1/5 overtone in her performance practice. And breaking through the traditional octave symmetry mode, a "fast finger sequence technique system" consisting of dozens of new finger sequences such as wheel finger, play wheel, and play shake has been established, which allows the zheng to play fast melodies of five tones, seven tones, and variable scales with one hand without changing the tuning. This has laid a solid foundation for the zheng to enter the ranks of commonly played instruments from a color instrument. Representative works include "Fighting the Tiger Up the Mountain" and "The Sun is Red on Jinggangshan".

Since the 1990s, the creation of guzheng has ushered in a spring of blooming flowers. The performance of "Qianzhong Fu" became a highlight for the first time due to the use of fast left-handed techniques; During this period, composers participated in the creation of zheng music, enhancing their innovation. They broke through the limitations of traditional pentatonic modes, absorbed the colors of Japanese Ryukyu and Dujie modes, drew on the experience of Meixian's manual mode, and designed many new modes themselves. They even created a brand new mode color of "lower minor third and upper minor second". Each octave is divided into three stages, each stage is a major third interval, and at each stage, the same major and minor keys can be played. The new mode colors and multi tone cascading tuning methods have promoted the transformation of performance techniques. Such as "Shan Mei" (Xu Xiaolin), "Fantasy Song" (Wang Jianmin's Song), "Konghou Yin" (Zhuang Yao's Song), "Ming Shan" (Wang Zhongshan's Song), etc. In the tuning of these zheng pieces, conditions are prepared for modulation. Different sound regions also use different sound sequences, making it possible for different sound regions to play different tonal colors. This not only deviates from traditional tonal colors, but also

brings a return to traditional tonal colors. The changes in intervals have created conditions for the birth of new musical languages.

In the 21st century, a group of young guzheng performers emerged, represented by teachers such as Wang Zhongshan, Zhai Zhirong, Qiu Ji, Yuan Sha, Jiang Zhoujian, Liu Le, Bao Dong, and Song Xinxin. Over the years, these performers have visited Germany, Austria, the United Kingdom, France, Italy, the Netherlands, Russia, Belgium, Switzerland, Sweden, Hungary, Poland, Japan, Singapore, Taiwan, China, China, Hong Kong and other regions and countries for many times, making the zither a musical instrument to the world.

4.2.3 Classification of Guzheng

In the early days, traditional zheng music was divided into two schools: the north and the south, with the five major schools represented by "Zhejiang, Shandong, Henan, Hakka, and Chaozhou". In modern times, the differences between schools have become very small, and almost every school has its own strengths.

Since the Qin and Han dynasties, the Guzheng has gradually spread from the northwest region of China to various parts of the country, blending with local opera, rap, and folk music, forming various schools with strong local styles. The traditional Chinese zither music is divided into two schools, the north and the south. Nowadays, it is generally divided into nine schools, as the Qin zither theorist and educator Cao Zheng said, "The vast nine schools flow into China." Each school's zither music and performance methods have their own characteristics.

4.3 The main representative works of Ganzhou folk songs

4.3.1 Songs

"Ganzhou Song 1", "Ganzhou Song 2", "Makeup Platform Ganzhou Song"

4.3.2 Instrumental Ensemble Works

"Ganzhou Song", "Ningruicao", "Xiaoli Spring Breeze", "Qingluan Dance"

4.3.3 Function and current situation

Ganzhou folk songs are mainly used in religious music activities, lyrical poetry, opera music, folk sacrificial music, and folk songs.

So far, the development of Ganzhou folk songs has not been better. Instrumental ensemble is more commonly used in ancient sacrificial and religious

activities in Zhangye area. Ms. Zhang Xiaoqin and her team continuously collected and organized them, and later gradually appeared in folk songs. In order to better develop Ganzhou folk songs, Ms. Zhang Xiaoqin also made significant breakthroughs in performance forms, combining traditional Ganzhou folk songs with musicals, More conducive to the development of Ganzhou folk songs.

Inheritance analysis

Spread through poetry

The charm of the Tang Dynasty created the Ganzhou Song, which provided a carrier for the inheritance of Ganzhou folk songs. In the Tang Dynasty, Ganzhou folk songs was passed on through five-character poems and seven-character poems; after the Song Dynasty, Ganzhou folk songs was mainly inherited through words, such as Liu Yong's "Eight Voices of Ganzhou to Xiaoxiao's Evening Rain" in the Northern Song Dynasty; "Eight Voices of Ganzhou" in the Southern Song Dynasty Half-fairy pavilion basket in the snow; in the Ming Dynasty, Lu Shilin's "Eight Voices of Ganzhou"; in the Qing Dynasty, "Eight Voices of Ganzhou, guests have a feeling of the Xijiang River" and so on. (Guoxiang ,Zhang 2014).

《甘州歌》

[唐] 符载

月里嫦娥不画眉，只将云雾作罗衣。不知梦逐青鸾去，犹把花枝盖面归。

《八声甘州·对潇潇暮雨洒江天》

[北宋] 柳永

对潇潇暮雨洒江天，一番洗清秋。渐霜风凄紧，关河冷落，残照当楼。是处红衰翠减，苒苒物华休。唯有长江水，无语东流。不忍登高临远，望故乡渺邈，归思难收。叹年来踪迹，何事苦淹留。想佳人、妆楼颙望，误几回、天际识归舟。争知我，倚栏杆处，正恁凝愁！

พหุณ ปณ ทิโต ชเว

《八声甘州·故将军饮罢夜归来》

[南宋] 辛弃疾

夜读《李广传》，不能寐。因念晁楚老、杨民瞻约同居山间，戏用李广事，赋以寄之。

故将军饮罢夜归来，长亭解雕鞍。恨灞陵醉尉，匆匆未识，桃李无言。射虎山横一骑，裂石响惊弦。落魄封侯事，岁晚田间。谁向桑麻杜曲，要短衣匹马，移住南山？看风流慷慨，谈笑过残年。汉开边、功名万里，甚当时、健者也曾闲。纱窗外、斜风细雨，一阵轻寒。

《八声甘州·半仙亭篮舆雪中回》

[元] 元问好

半仙亭篮舆雪中回，黄綯日高眠。儿婚女嫁，奴耕婢织，共有住山缘。梦里松腴酿熟，竹港咽冰泉。万古霜空月，此夜清妍。不爱朝台暮省，爱溪陂鱼艇，杜曲山田。更昭阳遣稿，有意续伶玄。定谁共、旧家研削，要徘徊、观顾影烛花前。西归好、春风未老，留待明年。

《八声甘州》

[明] 陆绎麟

晓发晓风清，滟滟待潮生，潮落始行舟。正鸡声茅店，孤城断角，软枕悠悠。偶尔掀篷一笑，起舞也风流。问谁人领取，此景清幽。极目长空杳霭，但寒烟衰草，江练明楼。羡双双白羽，天水共沉浮。待乘桴、渐穷湖海，莫思量、锦缆与鸣骝。菰蒲里、烟波钓叟，与子为俦。

《八声甘州·客有言西江近事者感而赋此》

[清] 陈维崧

说西江近事最销魂，啼断竹林猿。叹灌婴城下，章江门外，玉碎珠残。争拥红妆北去，何日遂生还。寂寞词人句，南浦西山。谁向长生宫殿，对君王试鼓，别鹤离鸾。恐未歌此曲，先已惨天颜。只小姑端然未去，伴彭郎烟水月明间。终古是，银涛雪浪，雾鬓风鬟。

Inheritance through opera

In the Yuan Dynasty, opera continued to develop and mature, providing a carrier for the inheritance of ancient music in Ganzhou. Wang Shifu's "Record of the Western Chamber" of the Yuan Dynasty was the representative work of this period. The Ming Dynasty is more mature, and Tang Xianzu's "Peony Pavilion" is a typical representative. Kong Shangren's "Peach Blossom Fan" and Ma Xirui's "The Legend of Tianshan Snow" in the Qing Dynasty are the representative works of the Qing Dynasty.

《西厢记》(元 王实甫)

第二本, 第一折 崔莺莺夜听琴杂剧

[仙吕·八声甘州] 恹恹瘦损, 早是伤神, 那值残春。罗衣宽褪, 能消几度黄昏? 风袅篆烟不卷帘, 雨打梨花深闭门; 无语凭阑干, 目断行云。

《牡丹亭》(明 汤显祖)

第08出 劝农

(外)父老, 知我春游之意乎?

[八声甘州] 平原麦丽, 翠波摇翦翦, 绿畴如画。如栈嫩雨, 绕胜春色磊苴。趁江南土疏田胜佳。怕人户们抛荒力不加。还怕, 有那无头官事, 误了你好生涯。

《桃花扇》(清 孔尚任)

加二十一齣 孤吟 (行唱介)

[甘州歌] 流光箭紧, 正柳林蝉噪, 荷沼香喷。轻衫凉笠, 行到水边人困; 西窗乍惊连夜雨, 北里重消一枕魂。梧桐院, 砧杵村, 青苔虫语不堪闻。闲携杖, 漫出门, 宫槐满路叶纷纷。

《天山雪传奇》(清 马曦瑞)

第三十出 抗颜不屈

[八声甘州] (外)休言有幸, 见伊行教人发指心忤。(末)持方守正求速死, 尽忠朝廷。(净)何必孤高搏虚名, 时事经权还要精。试听, 天王明圣怎忘情。(净)你二人, 城已失陷, 职守无功, 还说什么情呢?

Inheritance through Taoist music

Taoist music refers to the form of music involved in Taoist belief and practice. Taoist music is usually famous for its unique style and characteristics, with profound religious significance and cultural connotation. Taoist music is mainly divided into two categories: one is to worship court music related to religious rituals, also known as "palace and temple music" or "religious music"; the other is folk music related to secular activities and folk traditions. Temple music is an indispensable part of Taoist temple ceremonies. It expresses the worship and faith of believers in the gods through specific musical tunes and playing methods. The melody of palace music is usually solemn and solemn, mainly slow and ancient tones, giving people a mysterious and solemn feeling. It often plays instruments such as drums, drums, sylliums, copper bells, etc., and will also be accompanied by recitation and chanting of Taoist classics.

In some large religious ceremonies, temple music is often combined with dance and ritual movements to pay tribute to the gods. Folk Taoist music is more diversified, which usually includes carnival music, temple fair music and cooking music of Taoist temples. These music forms are diverse, the melody is cheerful and

lively, the rhythm is bright, and sometimes it also integrates folk music elements, such as gongs and drums, flutes, reed winds, etc. These music are often accompanied by folk celebrations, weddings, funerals and other occasions, which are used to pray, exorcise evil spirits and sacrifice. Taoist music is an important part of Taoist belief and practice. It not only reflects the religious significance of Taoism, but also reflects the rich diversity of Chinese traditional culture. In modern society, Taoist music is still retained and inherited in some Taoist temples, and some music groups are committed to studying and disseminating the cultural value of Taoist music. In the process of the continuous secularization of Taoist music, it promotes the inheritance of ancient music in Ganzhou.

Take Fujian Nan'an Daoist music as an example. Fujian Nan'an Taoist music is a traditional Taoist music in Nan'an, Fujian. This kind of music inherits the characteristics of ancient Chinese court music and combines elements of folk music and religious music. Fujian Nan'an Taoist music mainly includes different types of repertoire such as Taoist ceremonial music, gods, sacrifice music, etc.

Taoist ceremonial music is the music played when various ceremonies are held in Taoist temples, which is solemn and solemn. God is a kind of music used in sacrificial activities, usually played by a band. Sacrificial music is the music played in the sacrificial ceremony, with the theme of blessing, attracting gods, etc. The musical instruments of Fujian Nan'an Taoist music are mainly percussion instruments, such as gongs, drums, cymbals, etc., as well as some stringed instruments and wind instruments. The music usually uses monotonous melodies, with simple rhythms but rich rhythms. Fujian Nan'an Taoist music is not only used for religious ceremonies, but also often played in traditional festivals such as folk weddings and temple fairs, which has become a part of people's lives. This kind of music has a long history and unique style, and is an important part of the cultural heritage of Nan'an, Fujian. There are nearly 20 existing music cards such as Ganzhou Song. The style is simple and elegant, and the melody is solemn. Through Taoist music, it promotes the inheritance of Ganzhou folk songs.(Tianrui Miao 2013).

Inheritance through Jiangsu Sunan's ten times

Chinese Music Dictionary: "Ganzhou Song, Ten Drum Songs." Southern Jiangsu is called "Shiban", which refers to the perfect Suhe, Yixing, Peixian, Jiziling,

Changle, Zhangwan, Yancheng, Jingjiang, Jiangbang and Dalizhuang. These places have unique expressions and styles in the art of blowing. In terms of structure, Ganzhou Song belongs to the loose set of three drum segments. The whole song has an introduction and an ending, which is divided into three drum segments: slow, medium and fast. Introduction: "Flower in the Rain" and "Ning Ruicao"; the first paragraph: "Ganzhou Song", slow drum paragraph; the second paragraph: "A Book", Xiaoli Spring Breeze; the middle drum section and fast drum section are introduced through joints; the third paragraph: "Receiving Jiangnan" and "Xiaozhang". Musical instruments used include flute, flute, pipa, etc.(Huihui,Cheng 2013).

Inherited through the court

Since the Tang Dynasty, the emperor and concubines have liked opera very much. Emperor Qianlong Hongli is a representative who loves opera. There are many "festival dramas" and "festival dramas" in the Qing Dynasty. Among them, Ganzhou Song (Ninety-nine Daqing) is an adaptation of Ganzhou folk songs.

The court played an important role in the inheritance of ancient music in Ganzhou.

First of all, the court was the center of the ancient regime and was favored and appreciated by emperors and nobles. Therefore, the court played a decisive role in the protection and promotion of Ganzhou folk songs. Secondly, the court provides a broad stage and opportunities for Ganzhou folk songs. In the court, musicians can communicate and learn from other musicians and compete with each other for progress. At the same time, emperors and nobles often hold various grand banquets and celebrations, which need music to add atmosphere. Ganzhou folk songs, as one of the excellent music in ancient China, has naturally become an important performance content of the court. In addition, the court also provided sponsorship and financial support for Ganzhou folk songs. Musicians need musical instruments, music scores and other equipment and resources, which need a lot of money to support. As a government agency, the court has rich financial resources and can provide everything musicians need to ensure that they can concentrate on inheriting and developing Ganzhou folk songs. Finally, the influence and reputation of the court have also played a positive role in promoting the inheritance of Ganzhou folk songs. The emperors and nobles in the court are often the sponsors and lovers of culture and art.

Their support and praise can enhance the status and reputation of Ganzhou folk songs and attract more attention and learning. At the same time, court officials and nobles also serve as protectors and patrons of musicians, helping musicians develop to a higher level by providing resources and opportunities.

Historical analysis

Ganzhou folk songs is one of the traditional ancient music forms in China, with a long history and unique artistic charm. As a form of ancient Chinese music, Ganzhou folk songs carries rich historical and cultural connotations. By studying Ganzhou folk songs, we can understand the development process, playing methods, repertoire content, etc. of ancient music, and promote the inheritance and development of ancient music culture. The lyrics and tunes of Ganzhou folk songs are often closely related to the history and culture of Gansu. These lyrics and tunes reflect the local historical events, customs, religious beliefs, etc. Through in-depth study of Ganzhou folk songs, we can have an in-depth understanding of the historical and cultural characteristics of Gansu.

As a form of ancient music, Ganzhou folk songs records the music culture and historical information of the ancient society. The study of Ganzhou folk songs can help us understand the content of music aesthetics, music expression and music activities in ancient society, so as to have an in-depth understanding of the culture, art and thought of ancient society. Through the research and inheritance of Ganzhou folk songs, more precious information about ancient social history can be excavated, and more research materials and reference materials can be provided for historians and researchers.

From the 3rd century BC to the 1st century BC, during the Western Han Dynasty, Ganzhou was an important node of the Silk Road, and had in-depth exchanges with the culture of the Central Plains and the culture of the Western Regions. This period witnessed the early formation and development of Ganzhou folk songs; from the 3rd century to the 5th century AD, during the Wei, Jin and Northern and Southern Dynasties, Ganzhou, as a political, economic and cultural center, attracted a large number of talents and the integration of culture and art. Ganzhou folk songs began to gradually form its unique style and repertoire during this period. From

the 7th century to the 9th century, during the Sui and Tang Dynasties, Ganzhou became an important gateway for Sino-foreign exchanges, and cultural exchanges became more frequent. Ganzhou folk songs reached its heyday in the Tang Dynasty and became one of the important representatives of the music world at that time. From the 10th century to the 11th century, in the Song Dynasty, Ganzhou folk songs was influenced by court music and began to merge with the northern court music style, forming a new artistic style. After the 14th century AD, the Ming and Qing Due to social, political and economic changes, Ganzhou folk songs has gradually declined.

However, its influence can still be seen in local folk music and cultural activities. In recent years, in order to protect and inherit Ganzhou folk songs, relevant departments and scholars have carried out a series of research and efforts.

They are committed to collecting, sorting and protecting relevant music scores and music heritage, and actively organize performances and training activities to promote the restoration and inheritance of the traditional artistic ecology of Ganzhou folk songs.

Functional analysis

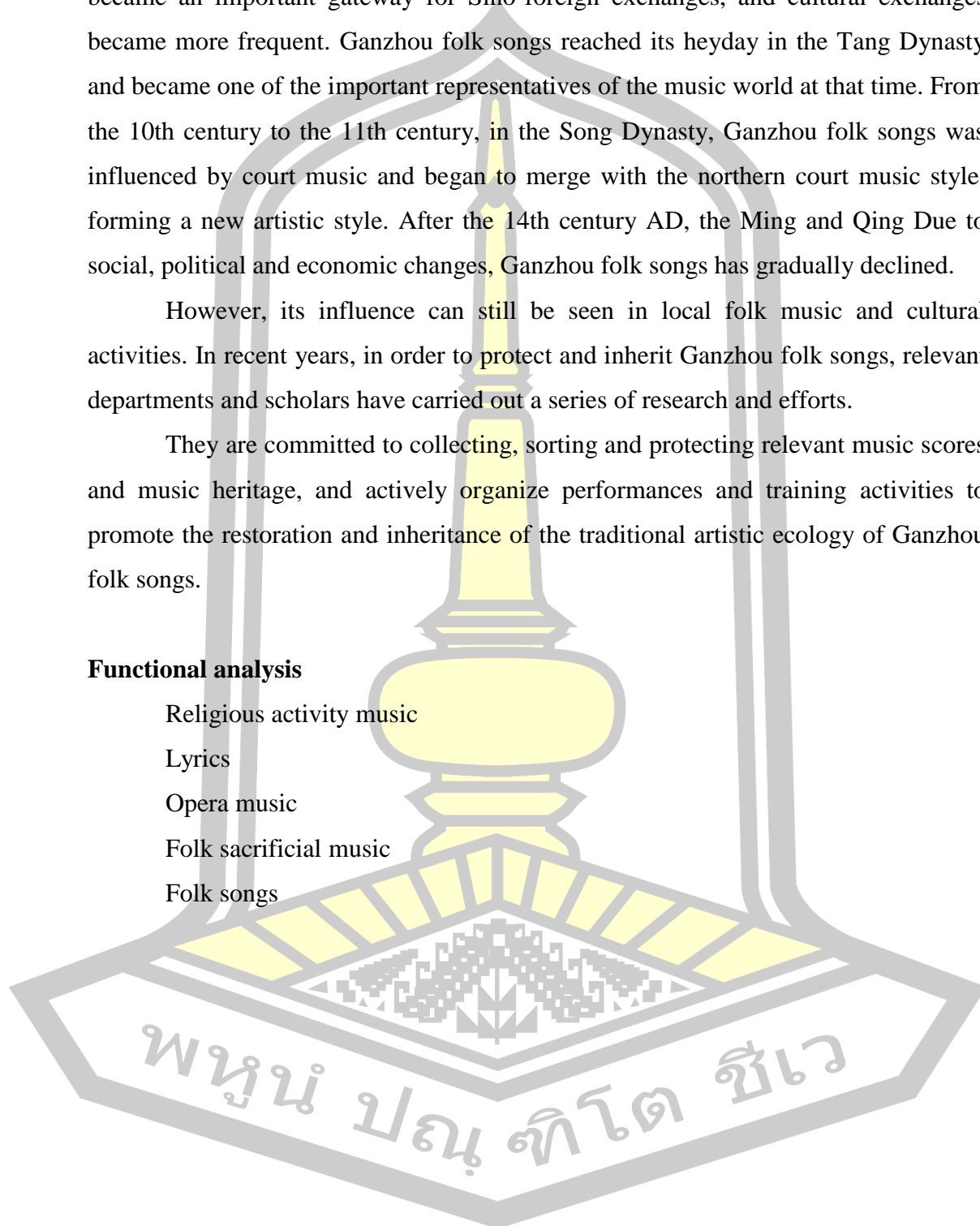
Religious activity music

Lyrics

Opera music

Folk sacrificial music

Folk songs



CHAPTER V

The Analysis of Ganzhou folk songs

Ganzhou folk songs is a representative of folk art in Zhangye City, Gansu Province, with a long history. This chapter mainly analyzes the music of Ganzhou folk songs from four aspects:

5.1 “Ganzhou Song 1”

5.2 “Ning Ruicao”

5.3 “Ganzhou Song 2”

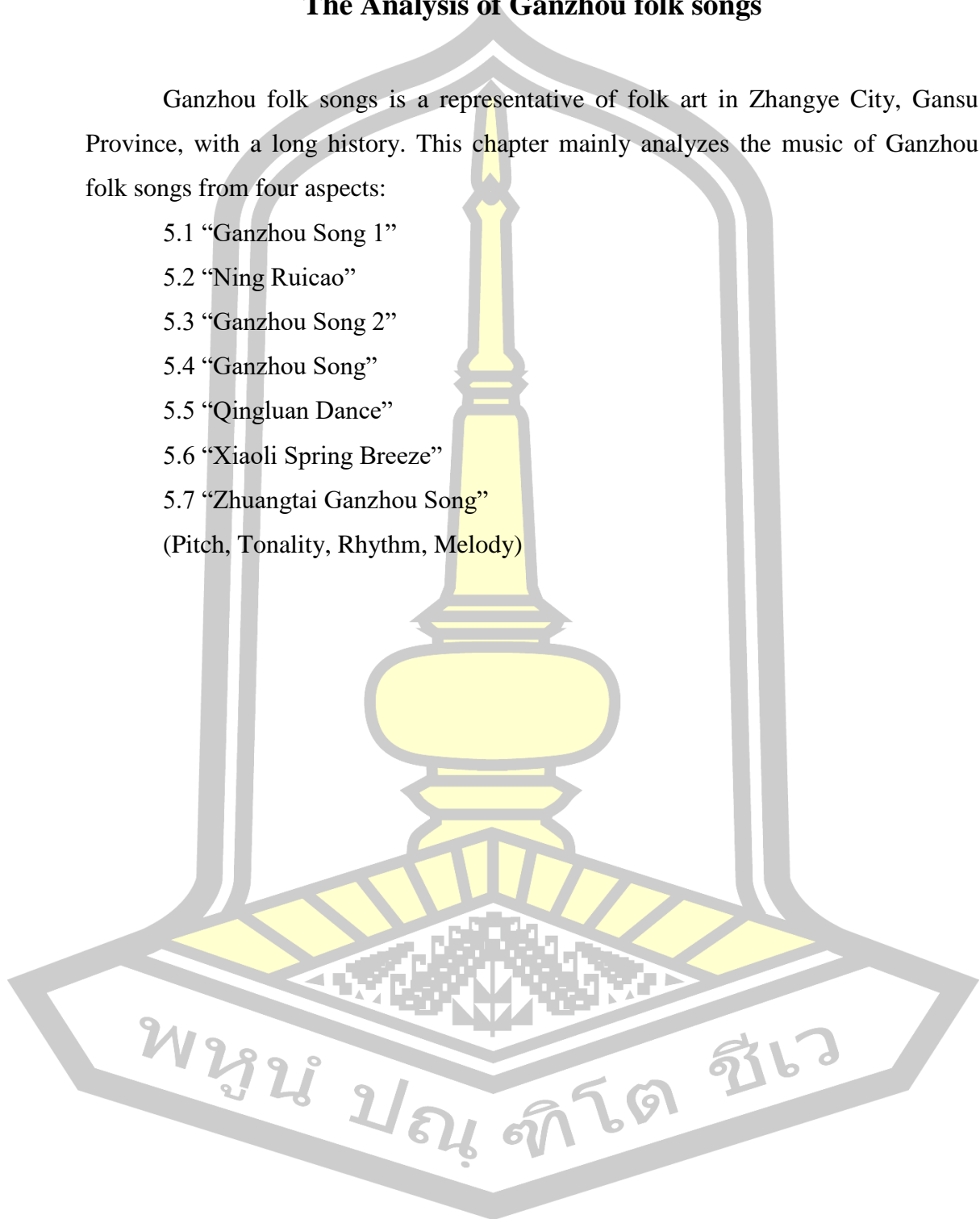
5.4 “Ganzhou Song”

5.5 “Qingluan Dance”

5.6 “Xiaoli Spring Breeze”

5.7 “Zhuangtai Ganzhou Song”

(Pitch, Tonality, Rhythm, Melody)



5.1 "Ganzhou song 1"

(八声甘州首至六句)

熙熙皞皞听含哺鼓腹，
xi xi ao ao ting han fu gu fu

匝地讴谣。如
za di ou yao ru

天浩荡，自
tian hao dang zi

合同天不老。
he tong tian bu lao

虹光满空占爻笑，
hong guang man kong zhan fo xiao ying

(排歌合至末句)

望日瞻云仰帝
wang ri zhan yun yang di

尧，山远，航海
yao shan yuan hang hai

遥，普天率
yao pu tian shuai

土尽来朝。麟为脯，
yao jin lai chao lin wei pu

玉做桃，寿筵
yu zuo tao shao dan

开处进仙醪。
kai chu jin xian lao

Music analysis of "Ganzhou Song One"

The music is a piece of four-sentence structure, which can be divided into four sentences on the lyrics, which can be divided into four sentences. In terms of tomonic tonality, the D palace is mainly used, and the same palace system is used in the musical sentence. For example, the first sentence is E quotient five tones, the second sentence is also E quotient five tones, and the last two sentences are back to the D palace five tones. The loose beat is used to give the music more freedom in singing and expressing emotions. In the lyrics, a word-to-word polyphonic style is adopted. The curve structure diagram is as follows.

Tonality

Table 1. "Ganzhou song 1" Structure

First-class curved structure	A curved structure			
Division of musical phrases	a (qi)	b (cheng)	c (zhuan)	d (he)
Number of bars	1-10	11-24	25-52	53-65
Scale	E(shang) Five-toned style		D(gong) Five-toned style	

A sentence (1-10), as the initial statement of the song. The first half of the sentence is mainly based on the rhythm of the quarter note and the eighth note, and the second half of the sentence is mainly the quarter note and the dotted second note. The relaxed method is used to expand the time value (as shown in Example 1). In the melodic form, it presents wavy melodic lines.

Pitch

Genealogy one :

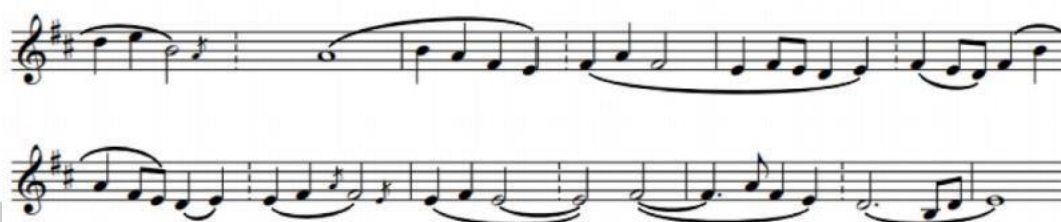


Ganzhou Song 1(1-10)

The b musical sentence (11-24) is an extended development of the "begating" sentence, and consolidates the content of the "begating" sentence statement. The sentence is mainly based on the rhythm of the quarter note and the half note, and adds the decorative rhythm of the lean tone (as shown in Example 2). And the cadence of the quarter note is added at the end of the sentence, which increases the sense of rhythm of the sentence. This sentence has the same thing as the "begling" sentence at the end. The middle beat ends with the D tone, and then ends the sentence on the quotient sound.

Rhythm

Genealogy two :



Ganzhou Song 1(11-24)

C music sentence (25-52), which is longer than the "beg" sentence and the "beg" sentence. And expand the content stated in the "qi" and "cheng" sentences. In the division of the festival, it is more trivial and irregular (as shown in Example 3). In terms of rhythm, similar to the first two sentences, the first half is also dominated by the rhythm of the quarter note and the second half, and the second half is dominated

by the rhythm of the quarter note and the eighth note, using the method of reduction to shorten the time value and make the loop more compact.

Melody

Genealogy three :



Ganzhou Song 1(25-52)

D-sence (53-65), return to the content of the "beginning" sentence and the "beg" sentence. It has the function of summarizing in rhythm, including all the rhythms of the first three sentences, and is more flexible in the combination of rhythm. It is mainly based on the rhythm of the eighth note and the second quarter note, highlighting the combination (As shown in Genealogy 4). At the end of the end, it is the same as the "turn" sentence, and finally ends the song on the D tone.

Genealogy four :



Ganzhou Song 1(53-65)

พหุณ ปณ ทิโต ชีเว

5.2 “NingRuicao”

凝瑞草（中折）
Ning Ruicao

$\text{♩} = 22$

笛子
Flute

二胡
Erhu

三弦
Sanxian

板鼓
Drum

3

5

This piece is a single trilogy structure that reproduces changes, and is played in the form of a quartet of flute, erhu, sanxian, and banhu folk music. Among them, the flute, erhu, and sanxian are mainly composed of polyphonic textures, while the banhu serves as the accompaniment voice or transitional function of connecting musical phrases. The slower speed is that a half note equals 22, and the structure of the music is shown below:

Tonality

Table 2. “Ning Ruicao” Structure

First level musical structure	Variation and reproduction of single three part musical form		
Second level musical structure	A	B	A'
Phrase division	a+b++b'	c+c'+d+e	a'
Number of starting and ending bars	1-22	23-45	46-57
Mode and tonality	A feather pentatonic to G symbol pentatonic mode	D quotient pentatonic to A feather pentatonic mode	A feather pentatonic to C palace mode

A section (bars 1-22), consisting of three phrases, is a non square structure of 7+7+6. The first two sentences of the tone are in the A-feather pentatonic mode, and the third sentence shifts to the G-sign pentatonic mode. In terms of melody, the main focus is on the five tone surround texture, with the main melody alternating between the flute and erhu. Among them, in terms of rhythm, the first two parts of the flute voice are mainly based on the rhythm of quarter notes and sixteenth notes, and the third section begins with the rhythm of quarter notes and sixteenth notes. The rhythm of the erhu and sanxian parts has been added with a 32 minute rhythm and a 16 minute note rhythm, adding subtle contrast to the rhythm. And in the second section

of the three stringed voice, the rhythm of the entire section is divided, changing the original rigid pattern of strength (as shown in score example 1).

Pitch

Example 1 :

笛子

二胡

三弦

板鼓

Ning Ruicao(1-22)

The B phrase undergoes changes in melody form, with the flute part adopting the descending melody direction of the pentatonic scale (as shown in score example 2), and the erhu and sanxian parts presenting a wavy melody line as a whole, mainly surrounded by sound patterns. And added a banhu in the fourth section of the phrase. In terms of rhythm, the flute voice is mainly composed of quarter note rhythm and dotted eighth notes. The erhu and sanxian are mainly based on the rhythm of sixteenth and quarter notes, while the banhu voice is mainly based on the rhythm of thirty-second and eighth notes. The phrase 'b' adopts the technique of changing the beginning to the end. The overall melody form and rhythm are similar.

พหุ ประทีป ชีวะ

Rhythm

Example 2:

The image displays two systems of musical notation, each consisting of four staves. The first system begins at bar 7, marked with a '7' above the first staff. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system begins at bar 9, marked with a '9' above the first staff. This system continues the rhythmic development with similar note values and rests. The notation is presented in a standard musical format with a treble clef and a key signature of one flat.

Ning Ruicao(23-45)

The B section (bars 23-45) is composed of four phrases with a non square structure of 5+6+6+6. The C section is the opening declarative sentence, while the flute and erhu adopt a repetitive rhythm of homophones, which then undergoes changes. In terms of melody, the melody part fluctuates greatly, presenting a "cliff like" melody form, with the flute and erhu parts alternating as the main melody. The first two bars of the rhythm are mainly based on the rhythm of the 32nd and 16th notes, followed by the use of a wide range of techniques, becoming mainly based on the 16th and 8th notes. The phrase 'c' extended the development of the phrase 'c' and began to serve as material for the fifth degree model. Subsequently, it also developed and changed (as shown in Example 3).

Example 3 :

The musical score for Example 3 consists of two systems of four staves each. The first system covers measures 27 and 28. In measure 27, the top three staves have a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. The bottom staff has a continuous sixteenth-note accompaniment. In measure 28, the top three staves continue the melodic line, and the bottom staff continues the sixteenth-note accompaniment. The second system covers measures 29 and 30. In measure 29, the top three staves have a more complex melodic line with many sixteenth notes. The bottom staff has a continuous sixteenth-note accompaniment. In measure 30, the top three staves continue the melodic line, and the bottom staff continues the sixteenth-note accompaniment.

Ning Ruicao(23-45)

The D phrase is a transitional phrase that presents the melodic form of A segment and B phrase on the melody, adopting the downward melodic direction of the pentatonic scale, starting with the G symbol. In terms of rhythm, the main alternation is between the eighth and sixteenth notes, with occasional appearance of the thirty second note, breaking the inherent melodic rhythm (as shown in score example 4).

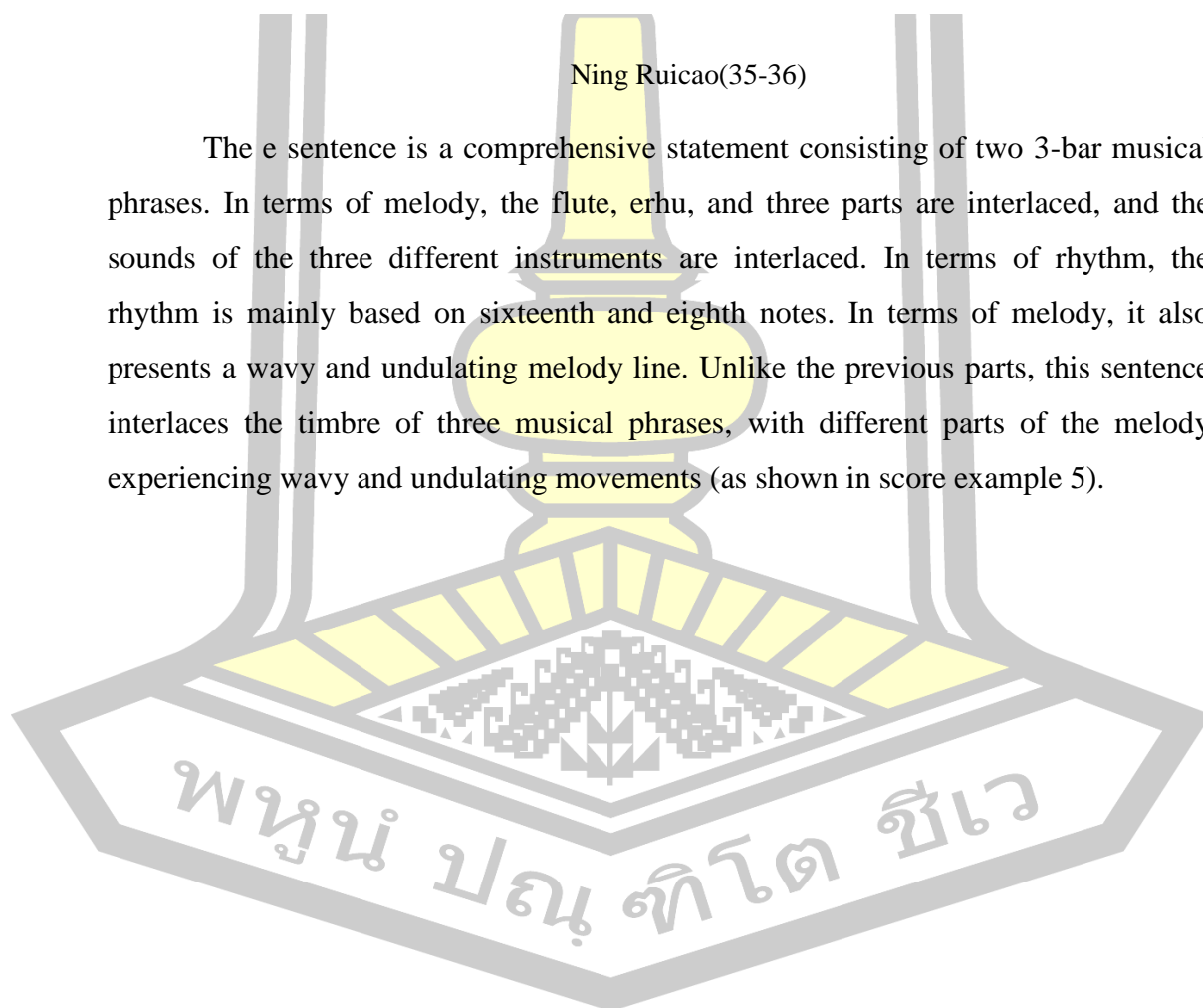
Melody

Example 4 :



Ning Ruicao(35-36)

The e sentence is a comprehensive statement consisting of two 3-bar musical phrases. In terms of melody, the flute, erhu, and three parts are interlaced, and the sounds of the three different instruments are interlaced. In terms of rhythm, the rhythm is mainly based on sixteenth and eighth notes. In terms of melody, it also presents a wavy and undulating melody line. Unlike the previous parts, this sentence interlaces the timbre of three musical phrases, with different parts of the melody experiencing wavy and undulating movements (as shown in score example 5).



Example 5 :



Ning Ruicao(47-48)

The A 'section (bars 46-57) is composed of a single phrase, making the entire piece more compact. The passage is reproduced using a technique of variation, repetition, and extension. In terms of melody, the main focus is on the flute and erhu parts, with the two part melodies interwoven and the three stringed parts serving as supplementary melodies. In terms of rhythm, there are many changes in the parts of the flute. Overall, the flute, erhu, and sanxian parts are mainly composed of the texture of sixteenth and eighth notes (as shown in score example 6). The rhythm of the plate drum part is mainly composed of the first sixteenth and thirty-second notes, and finally changes to a continuous thirty-second note rhythm. Finally, the entire piece ends with a C note.

Example 6:



Ning Ruicao(51-52)

In summary, this piece is a single trilogy structure that reproduces changes and is relatively uniform in terms of materials. The tonality is mainly based on the intrauterine system, with the final ending on the C-palace tonic. In terms of rhythm, the four parts complement each other. The main melodies in the melody are the flute and erhu parts.

5.3 “Ganzhou Song 2”

甘州歌（二）

GanZhou song



法界众仙曹，各骖鸾骑凤，
fa jie zhong xian cao ge hai luan ji feng

离却蓬岛。前来金
li que peng dao qian lai jin

阙，一般待漏趋朝，云巾霞帔
que yi ban dai lou qu chao yun jin xia chang

璅佩摇，尽是童颜鹤发老醉丹
yuan pen yao jin shi tong yan he fa lao zui dan

崑驾紫微欣看会祝到三霄真圣世
zhang jia zi miao xin kan hui zhu dao sao xiao zhen sheng shi

从。古少。绵绵圣寿比松乔。
cong gu shao mian mian sheng shou bi song qiao

This piece of music has a musical structure consisting of four phrases that start, end, and end. The structural diagram of the curve is as follows:

Pitch

This piece starts with a group of small character feather notes and cleverly ends with a D palace note, presenting a unique design in pitch. In terms of pitch direction, the first three sentences start with a high pitch area, gradually descending through clever arrangement, while the last sentence adopts a low pitch pattern on both sides and a high pitch pattern in the middle, creating a dynamic pitch level for the entire piece.

Tonality

This piece utilizes the E quotient pentatonic mode to the D palace pentatonic mode, forming a tonal transition.

Rhythm

The entire piece is dominated by the rhythm of eighth and fourth notes. This simple and distinct rhythm design makes the entire piece more clear in rhythm, creating a peaceful and regular musical atmosphere.

Melody

The music adopts both scale and arpeggio melodies as the main theme. The clever addition of a large number of skip intervals and homophonic repetitions in the middle creates a unique melodic backdrop, making the music more expressive.

Table 3. “Ganzhou Song 2” Structure

One level musical structure	One section musical structure
Phrase division	a+b+c+d
Mode and Tonality	E-quotient pentatonic mode to D-palace pentatonic mode

5.4 “Ganzhou Song”

This piece is a single trilogy structure that reproduces changes, and the entire piece adopts a polyphonic texture. The structural diagram of the curve is as follows:

Table 4. “Ganzhou Song ” Structure

One level musical structure	The single three part musical form			
Secondary musical structure	A	B	A'	Ending
Sentence division	a+b+b' +b''	c+d+c'	a'	
Number of starting and ending bars	1-32	33-70	71-84	85-94
Mode and Tonality	C-palace pentatonic,			A-feather pentatonic

Pitch

Each part starts with the Gongyin C (small character group 1) and continues to rise throughout the segment, ending with the Gongyin C (small character group 2) at the end of the segment as a falling note.

Tonality

The entire piece is based on the C palace key, but cleverly transitions into the A-feather pentatonic mode at the end, creating a level of change and emotion for the whole.

Rhythm

The music is divided into two parts. The first part uses the flute to play longer half notes and whole notes, making the melody more prominent. The second part is played by erhu and sanxian, playing fast sixteenth and eighth notes, creating a fast-flowing contrasting voice. Interestingly, there are occasional sixteenth and eighth notes in the flute voice, forming a resonance with other voices.

As shown in the spectrum

Example:



Ganzhou Song(36-38)

Melody

The music presents wavy and undulating lines, allowing listeners to feel the emotional fluctuations of the music. Especially in the latter half of the section, the melody gradually rises and forms a climax, injecting strong expressive power into the entire piece. At the same time, the use of large jumping melodies creates a contrast in timbre between the high and low frequencies of the instrument, enhancing the overall sense of hierarchy in the music.

As shown in the spectrum

Example:



Ning Ruicao(66-68)

5.5 “Qingluan Dance”

This piece has a polyphyletic structure with reproduction, and adopts a comprehensive reproduction method, adding new materials in the last phrase. The structural diagram of the curve is as follows:

Table 5. “Qingluan Dance” Structure

First level musical structure	Compound two-part musical structure			
Second level musical structure	A		B	
Third level musical structure	A	B	C	B'
Sentence division	a	b+c	d+d'	b'+d'+e
Number of starting and ending bars	1-9	10-29	30-37	38-54
Mode and Tonality	C-palace pentatonic to A-feather pentatonic	A-feather pentatonic plus variant palace tonality		

Pitch

The beginning of section A starts with an E sound (a group of small characters) and ends on a feather sound, forming a dominant progression. The other segments all end on the A note, showing a low on both sides and high in the middle, reaching the highest point of the entire piece in the C phrase.

Tonality

The composer starts with the C-palace pentatonic mode and then moves on to the A-feather pentatonic mode and the A-feather six tone plus variant palace mode, cleverly using the same palace system's modulation techniques to add a lot of color to the overall music.

Rhythm

A distinctive feature is that both the phrases and the end of the segments use a fast board drum rhythm, mainly consisting of sixteenth and thirty-second notes. In the flute part, there are mainly eighth and fourth notes, forming a sharp contrast with the board drum. The erhu and sanxian parts are mainly composed of eighth and sixteenth notes, creating a fast flowing sound effect.

As shown in the spectrum Example:



Qingluan Dance(20-22)

Melody

The entire piece revolves around a scale and arpeggio style melody, using dense sixteenth or thirty-second notes to emphasize a particular note in a rhythmic manner. This technique not only enriches and colorful melodies, but also presents more captivating contours in certain notes of the music.

As shown in the spectrum Example:



Qingluan Dance(1-3)

5.6 “Xiaoli Spring Breeze”

This piece has a non reproducible two-part structure, with the second part being relatively large and repeating its own changes. The structural diagram of the curve is as follows:

Table 6. “Xiaoli Spring Breeze” Structure

First level musical structure	Without reproducing the two part musical form,	
Second level musical structure	A	B
Sentence division	a+b+b'	c+c'+d
Number of starting and ending bars	1-32	33-70
Mode and Tonality	A feather six tone plus variant palace mode	D quotient five tone to E angle six tone plus variant characteristic tone to A feather six tone plus variant palace mode

Pitch

This piece starts with the small character group a, cleverly using the main sound a, the subordinate sound e, and the subordinate sound d as the falling notes, forming a unique pitch direction. In terms of overall pitch design, the mid to low range is the main focus, presenting a deep sound quality. Of particular note is that the music starts with a small character group a and jumps upwards, ultimately reaching the highest note of the entire piece, creating a rich variation in pitch levels.

Tonality

The A section is in the A feather six tone plus variant palace mode, while the B section is in the D quotient five tone mode converted to the E angle six tone plus variant characteristic tone converted to the A feather six tone plus variant palace mode, etc. The same palace system is flexibly used for tone conversion.

Rhythm

Section A mainly adopts a rhythm pattern of quarter notes and eighth notes, creating a peaceful and regular rhythm. In contrast, Section B is dominated by a dotted structure and continuous sixteenth notes, creating a more busy and dynamic rhythmic atmosphere. The contrast in rhythm between these two sections makes the entire piece more vivid and interesting, showcasing rich rhythmic changes.

As shown in the spectrum

Example:



Xiaoli Spring Breeze(28-30)

Melody

The music revolves around a continuous jumping melody and an arpeggio style melody. This design endows music with more lyrical and moving qualities, allowing the melody to present smooth and expressive emotional lines between various notes.

As shown in the spectrum

Example:



Xiaoli Spring Breeze(1-4)



5.7 “Zhuangtai Ganzhou Song”

甘州歌（二）

GanZhou song

法界众仙曹，各骖鸾骑凤，
fa jie zhong xian cao ge hai luan ji feng

离却蓬岛。前来金
li que peng dao qian lai jin

阙，一般待漏。趋朝，云巾霞整
que yi ban dai lou qu chao yun jin xia chang

璫佩摇，尽是童颜鹤发老醉丹
yuan pen yao jin shi tong yan he fa lao zui dan

嶂驾紫蕊欣看会祝到三霄。真圣世
zhang jia zi miao xin kan hui zhu dao sao xiao zhen sheng shi

从。古少。绵绵圣寿比松乔。
cong gu shao mian mian sheng shou bi song qiao

This piece of music has a musical structure consisting of four phrases that start, end, and end. The structural diagram of the curve is as follows:

Table 7. “Zhuangtai Ganzhou Song” Structure

First level musical structure	First stage musical structure
Sentence division	a+b+c+d

Mode	and	D-palace pentatonic mode to A-sign pentatonic mode to
Tonality		E-quotient pentatonic mode

Pitch

The music starts with a group of small characters, with a pitch pattern of low on both sides and high in the middle, highlighting a typical three part pitch structure. Reaching the peak of pitch in the middle of the C phrase, using the e sound of the two highest pitched small characters creates a climax effect for the music, highlighting the dynamic changes in pitch design.

Tonality

Mainly based on the D palace pentatonic mode, and then flexibly using the A-sign pentatonic mode and the E-quotient pentatonic mode, the clever mastery of mode variation is demonstrated through tone conversion, adding color to the overall music language.

Rhythm

The entire piece is mainly based on the rhythm of half notes and quarter notes. Occasionally breaking the original slow rhythm through continuous eighth note rhythms.

Melody

The melody lines are undulating in a wave like pattern, and the music mainly adopts a scale like and large jump interval melody. The lyrics are written in a one word to many tone style, cleverly integrated into the melody, forming a close connection between the melody and the lyrics, adding a sense of hierarchy and emotional expression to the music.

พหุ ประทีป ชีวะ

The main musical instruments used in Ganzhou folk songs

Bamboo flute:



Figure 7. Chinese musical instrument-- Bamboo flute

Source: www.BaiDu.com(2023)

Bamboo flute, the name of a Han Chinese musical instrument, is a traditional Chinese instrument. The flute is a widely circulated Chinese wind instrument, and the flute made of bamboo is called the "bamboo flute". The bamboo flute is widely spread in various regions and has a wide variety of varieties. The most commonly used ones are Qu Di, Bang Di, and Ding Tiao Di. There are also Jade Screen Flute, Seven Hole Flute, Short Flute, and Shun Flute.

Chinese flute has a strong ethnic characteristic of China, with an emotional and graceful pronunciation. The sound of dragon singing was called "the sound of cleansing" by ancient people, so the original name of the flute was "di". The flute is an important melodic instrument in Chinese ethnic bands, often used for solo performances and can also participate in ensemble performances.

Bamboo flute is an important branch of wind instruments, with obvious national and artistic characteristics. It has been deeply loved and pursued by the people for many years. The essence of bamboo flute performance is also an important manifestation of the artistic beauty of music, which can give people a strong aesthetic feeling.

Erhu:



Figure 8. Chinese musical instrument-- Erhu

Source:www.BaiDu.com(2023)

Erhu (Pinyin: Erhu) is a stringed instrument passed down from the Hu people of the Western Regions during the Tang Dynasty. It originated from the Xi tribe in the north and is therefore also known as the "Hu qin". Later, Hu Qin developed more than ten varieties, including erhu, zhonghu, jinghu, chuihu, and banhu, among which erhu is one of the more important. It is a traditional Chinese stringed instrument. Erhu, also known as "Nanhu" or "Wuzi", is one of the main bowstring instruments (erasing string instruments) in the family of Chinese musical instruments.

Erhu is basically made of wood, consisting of basic components such as the stem, barrel, and shaft. The erhu barrel has various shapes such as circular and hexagonal. One end of the barrel is covered with snake or python skin, while the other end is equipped with a carved sound window. In a band, the erhu plays a significant role, as it is suitable for both solo and ensemble performances. It can perform music with delicate and profound style, soft and lyrical, as well as lively and lively style, with rich expressive and artistic appeal.

พหุ ประถมศึกษา

Sanxian:



Figure 9. Chinese musical instrument--Sanxian

Source:www.BaiDu.com(2023)

The sanxian qin, also known as the sanxian, is a traditional Chinese plucked instrument that has also been introduced to Ryukyu, Japan, and other places. [3]

There is no consensus on the origin of the Three Strings, but it is said to have originated from the Xian Dou during the Qin and Han dynasties. The name "Three Strings" was first seen in Cui Lingqin's "Jiaofang Ji" during the Tang Dynasty, but the article did not provide a detailed description of the shape of the "Three Strings". The Three Strings flourished in the Yuan Dynasty and were one of the main accompaniment instruments of Yuan Opera. In the Ming Dynasty, Yang Shen believed that "the current Three Strings originated in the Yuan Dynasty," while in the Qing Dynasty, Mao Qiling believed that "the Three Strings originated in the Qin Dynasty and were originally made of thirty drums and drums, but were easier to sound, known as the Drum Drum. In the Tang Dynasty, many musicians practiced it, and it was widely regarded as Hu music, which is not true."

With the excavation of stone carvings of the Southern Song Dynasty in Guangyuan, Sichuan and the bronze tomb of Jiaozuo, Henan, it is known that the Three Strings appeared before the Yuan Dynasty.

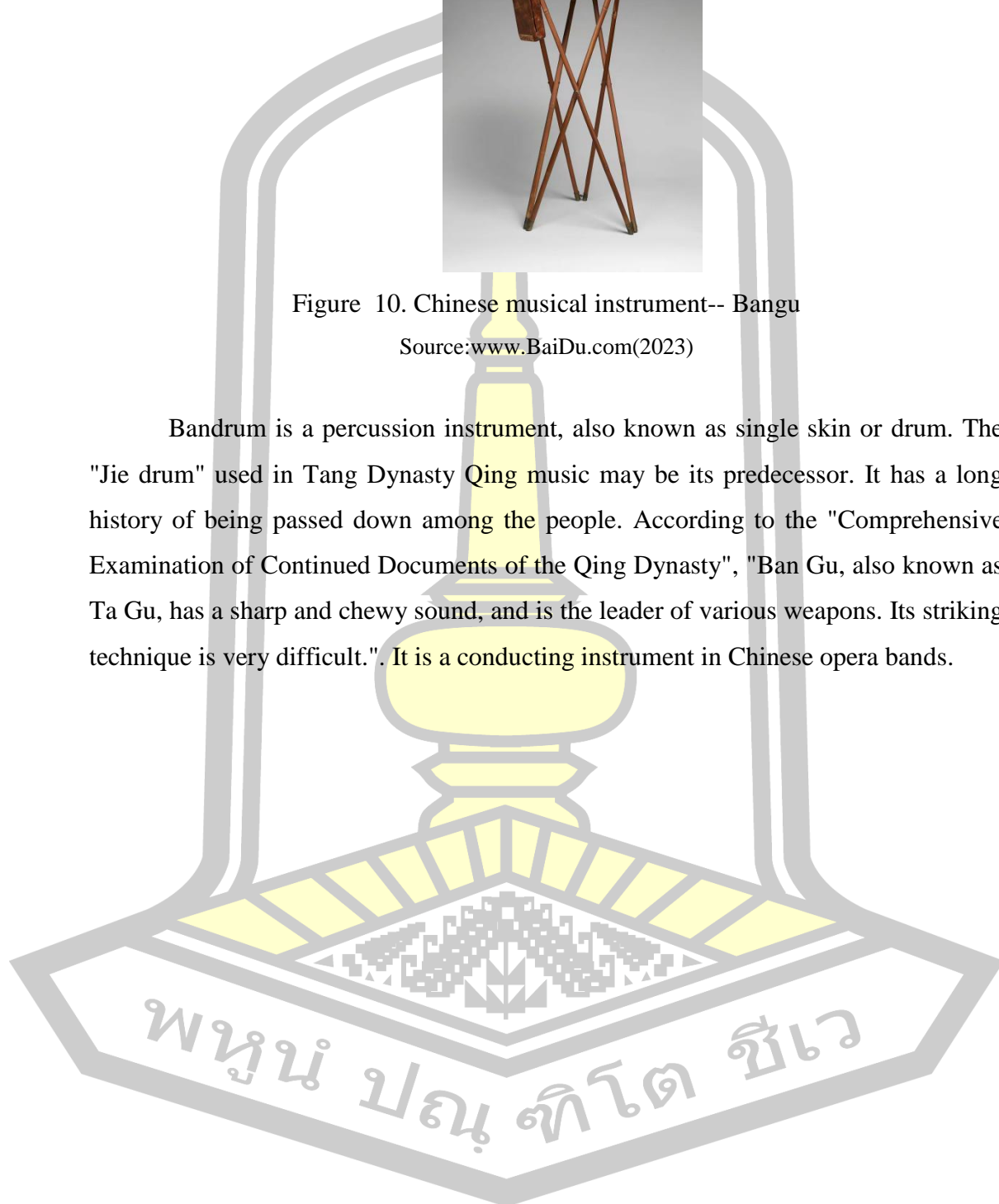
Bandrum:



Figure 10. Chinese musical instrument-- Bangu

Source:www.BaiDu.com(2023)

Bandrum is a percussion instrument, also known as single skin or drum. The "Jie drum" used in Tang Dynasty Qing music may be its predecessor. It has a long history of being passed down among the people. According to the "Comprehensive Examination of Continued Documents of the Qing Dynasty", "Ban Gu, also known as Ta Gu, has a sharp and chewy sound, and is the leader of various weapons. Its striking technique is very difficult.". It is a conducting instrument in Chinese opera bands.



CHAPTER VI

Discussion conclusion and suggestions

There are two objectives in this study: To study Ganzhou folk songs history, To analysis of ancient music in Ganzhou (There are three songs and four instrumental ensembles.) The results of its research can be summarized as follows:

6.1 Conclusion

6.1.1 Zhang Xiaoqin, female, born in 1983, studied under Ren Jiquan. In April 2010, she founded the Tianlai Guzheng Art Training Center. In October 2018, she established the Ganzhou Folk Song Troupe and was elected as its leader. In long-term music creation and practice, I have explored and played existing Ganzhou folk songs such as "Bapu Er", "Hu Ma Xiao Dou Zi", "Man Tian Xing", and "Sha Hat Wing". I have participated in various intangible cultural heritage exhibitions and performances at the city and district levels, and have included some songs in school teaching content to cultivate children's love and pride in their hometown culture. We have arranged a special play titled "Echoes Across a Thousand Years - Ganzhou Folk Songs" and actively organized over 100 Ganzhou folk songs. The arrangement can perform more than 20 songs.

6.1.2 Ganzhou folk songs is a local music in the Zhangye area of Gansu Province, China, also known as Ganzhou Daqu. It is a small piece of music that was passed down locally in Ganzhou during the Sui and Tang dynasties. Through the Western Regions Jiedushi, it was responsible for managing our local officials and was presented to the court as palace music for adaptation and dissemination. It was played in the court until the An Lushan Rebellion, when scores and a large number of musicians fled everywhere. Finally, it led to the spread of music scores to various regions. With the spread of musicians and scores, our music in Ganzhou also spread to various provinces across the country. More than 300 scattered Ganzhou music pieces have been discovered and excavated, and 7 pieces have been circulated locally in Ganzhou. Among them, "Ganzhou Song" is the most famous, which is spread under the local place name of Ganzhou.

6.1.3 Ganzhou folk songs belongs to the traditional Chinese pentatonic mode (C, D, E, G, A), which has a relatively square structure and a relatively gentle and peaceful melody. The development of melody is mainly composed of C, D, E, G, A, and the pitch is relatively slow, mostly composed of quarter and eighth notes (2/4, 4/4). It is possible that Ganzhou folk songs, which has been passed down abroad, will have these basic changes, We need the new generation of inheritors to work harder in researching and collecting, and contribute our own strength to the development of traditional Chinese music.

6.2 Discussion

6.2.1 According to investigate the history and works of Ms. Zhang Xiaoqin, the transmitter of Ganzhou folk songs.

We have learned about the Zhang Xiaoqin, female, born in 1983, studied under Ren Jiquan. In April 2010, she founded the Tianlai Guzheng Art Training Center. In October 2018, she established the Ganzhou Folk Song Orchestra and was elected as its leader. In long-term music creation and practice, I have explored and played existing Ganzhou folk songs such as "Bapu Er", "Hu Ma Xiao Dou Zi", "Man Tian Xing", and "Sha Hat Wing". I have participated in various intangible cultural heritage exhibitions and performances at the city and district levels, and have included some songs in school teaching content to cultivate children's love and pride in their hometown culture. We have arranged a special play titled "Echoes Across a Thousand Years - Ganzhou Folk Songs" and actively organized over 100 Ganzhou folk songs. The arrangement can perform more than 20 songs.

Zhang Xiaoqin, female, member of the 11th session of the District Political Consultative Conference, principal of Tianlai Guzheng Art School, and vice chairman of the District Music Association.

She fulfills her responsibilities as a member of the Chinese People's Political Consultative Conference and strives to contribute her small strength through practical actions; She is devoted to the performance of Guzheng art and has built a magnificent stage for herself with her sweat; She is obsessed with guzheng art education and guides children into the palace of art with genuine emotions; She is passionate about the development of Guzheng art and relies on her responsibility to fully promote the

inheritance and protection of Ganzhou folk songs. She is Zhang Xiaoqin, a member of the 11th session of the Ganzhou District Political Consultative Conference and the dream chaser on the zither string.

She fulfills her responsibilities as a member of the Chinese People's Political Consultative Conference (CPPCC) with dedication. Since being elected as a CPPCC member in 2016, Zhang Xiaoqin believes that it is not only an honor, but also a responsibility. In order to fulfill this responsibility, she conscientiously fulfills her duties with actions, actively participates in various learning and inspection activities, and continuously improves her ability and level of providing advice and suggestions. In daily life, we should closely connect with the general public, pay attention to capturing the social and public opinion that is closest to people's lives, and strive to improve the effectiveness of fulfilling our duties. She fully showcased her strengths in the cultural and artistic field, actively participated in politics, offered suggestions, and collected 12 pieces of social sentiment, opinions, and suggestions. She participated in more than 20 committee forums, research and inspection, learning and training, and proposal supervision. She also participated in 12 public welfare education programs, providing 8 impoverished students with the opportunity to learn the Guzheng for free. Actively fulfilling the supervisory function of the committee members, proposals such as "Building Characteristic Cultural Blocks and Vigorously Developing Cultural Industries" and "Exploring and Promoting the Reduction and Exemption of Preferential Treatment for Local Residents in Tourist Attractions" have been proposed and highly valued by relevant departments. Especially in response to the rapid development of private education institutions in the entire district, significant differences in teaching quality, and mixed advertising, which seriously affects the healthy development of private education institutions and the quality of children's extracurricular training. Based on in-depth research and first-hand information, she analyzed and wrote the "Proposal on Further Regulating Private Education Institutions in the Whole District", which received high attention from the district education bureau. She increased the rectification and governance of illegal private education institutions outside the school, standardized the teaching staff and other conditions of educational venues, and established a black-and-white list system for

private education institutions, creating a good environment for the healthy development of private education institutions in the whole district.

She watered the guzheng education with love. Entering the Tianlai Guzheng Art School, you will marvel at the warm and strong atmosphere of Guzheng art here. Over a decade of professional guzheng education philosophy and various successful performances and competitions have left a good reputation among many parents and colleagues. Zhang Xiaoqin, who is diligent and dedicated to Guzheng art education, is the principal of this art school. "The zither is a tool of benevolence and wisdom." In Zhang Xiaoqin's view, learning the ancient zither is actually learning to be a good person. This is a precious tradition that has been passed down by the Chinese people for thousands of years and needs to be well inherited. Therefore, she tries her best to imbue the study of Guzheng with more humanistic atmosphere and more traditional Chinese cultural temperament. There are strict requirements for the content of the song, emotional expression, sitting posture, performance posture, and scientific finger movements and force methods. In order to continuously enhance the personal qualities of teachers, I have repeatedly selected school teachers to participate in various guzheng teacher training courses across the country, and I have been constantly improving myself. In order to help children achieve success and avoid detours, she often goes out to visit famous teachers, bringing the latest educational concepts and professional knowledge back to her hometown, ensuring that children learn the correct performance methods and the latest compositions. With the continuous heating up of traditional Chinese culture, more and more people are beginning to love and try to learn Chinese musical instruments and experience the culture of the guzheng. She has also established guzheng clubs in Qingxi Primary School and Ethnic Kindergarten, allowing the beauty of traditional Chinese music to take root and sprout in children.

She is using emotions to promote the development of guzheng art. In order to better promote the prosperity and development of guzheng art, the Zhangye Music Association established the Zhangye Musicians Association Guzheng Society in July 2018, and Zhang Xiaoqin was elected as the first president. Since serving as the president, she has organized a collection and exchange activity for members of the Guzheng Society throughout the city, promoting mutual understanding and learning

exchange among colleagues. And invited the nationally renowned guzheng performer Liu Le to hold a guzheng teacher training class in Zhangye. More than 60 students from all over the province came to participate in the training, further improving the skill level of guzheng teachers and enthusiasts in Zhangye City, and expanding the leading level of Zhangye guzheng industry in the Hexi region. In June 2019, Zhang Xiaoqin invited Bai Yang, a young guzheng performer from the Central Conservatory of Music and winner of the highest government stage award, the "Wenhua Award", as the lead performer. More than 100 teachers and students from the guzheng society participated in the performance, and nine filming locations including Ganzhou Prefecture, Zhangye National Wetland Park, and Danxiakou Small Town were selected to shoot the music video of the hundred zheng ensemble for "Fishing Boat Singing Evening", further promoting the traditional culture of the guzheng, Promoted the beautiful scenery of Zhangye and presented it as a tribute to the 70th anniversary of the founding of the motherland.

Zhang Xiaoqin implemented the spirit of the Two Sessions through practical actions. Since coming into contact with the local intangible cultural heritage of Ganzhou folk songs, she has put a lot of effort into the excavation, protection, and inheritance of Ganzhou folk songs. She has led the establishment of the Ganzhou Folk Song Troupe and served as its leader, with more than 50 members. She regularly rehearses and organizes ancient music repertoire every week, and has created a special musical called "Echoes Across the Millennium - Ganzhou Folk Songs", which has been performed 6 times. She has performed more than 40 Ganzhou folk song repertoire in places such as Nanhua Academy, This has revitalized the intangible cultural heritage of Ganzhou folk songs and received unanimous praise from all sectors of society.

Zhang Xiaoqin's initial dream of entrepreneurship originated from a love for the guzheng, hoping to let more people understand the art of guzheng and promote traditional culture. Now, her dream has borne fruit and is still blooming and bearing fruit. She will continue to grow in the big family of the Chinese People's Political Consultative Conference, work hard in promoting Guzheng culture, be active in the inheritance of Ganzhou folk songs, and be an eternal dream chaser on the strings of the zheng.

6.2.2 According to analysis the music selected of Ganzhou folk songs, in Gansu province.

We know that there are three Ganzhou folk songs works that have been passed down in the local area of Zhangye, namely "Ganzhou Song" (1), "Ganzhou Song" (2), and "Makeup Platform Ganzhou Song". The instrumental music works include four "Ganzhou Song", "Ningruicao", "Xiaoli Spring Breeze", and "Qingluan Dance". Both have their unique regional characteristics, and compared to other local music, Ganzhou folk songs has its own unique charm. According to Professor Zhang Xiaoqin's introduction, before we learned about and studied Ganzhou folk songs, the music I played was all from others. I would take someone else's compositions and then play something from them. Later, when I came into contact with Ganzhou folk songs, I suddenly felt a sense of pride. I felt that there was such good music in my family to play, and then I would inherit and develop it, which was a very meaningful thing, I also want to let more people in our hometown listen, play, and feel our own music, because the music in each place represents a local customs and regional tradition, which is equivalent to the customs and traditions of our entire Ganzhou region. It is very meaningful to let more people understand our Ganzhou. Finally, we conducted a music analysis of these seven works, focusing on the modes, melodies. Studying the three aspects of rhythm, we can gain a deeper understanding of Ganzhou folk songs. Ganzhou folk songs belongs to the traditional Chinese pentatonic mode (C, D, E, G, A), which has a relatively square structure and a relatively gentle and peaceful melody. The development of melody is mainly composed of C, D, E, G, A, and the pitch is relatively slow, mostly composed of quarter and eighth notes (2/4, 4/4). It is possible that Ganzhou folk songs, which has been passed down abroad, will have these basic changes, We need the new generation of inheritors to work harder in researching and collecting, and contribute our own strength to the development of traditional Chinese music.

6.3 Suggestions

6.3.1 The analysis of the inheritors of Ganzhou folk songs and Ganzhou folk songs has important research value, and researchers can choose this topic for research.

6.3.2 We hope that the development of Ganzhou folk songs can receive attention from the government and relevant departments, open corresponding courses for the education system, and attempt to establish an electronic data center in Zhangye City.

6.3.3 Conduct in-depth research on Ms. Zhang Xiaoqin, the inheritor of Ganzhou folk songs, and analyze the selected Ganzhou folk songs. Compare them with music from other parts of China, and the research results will fill some gaps.

6.3.4 With the support of the government and relevant departments, collaborate with composers and production companies to use modern electronic technology to create folk song animations, folk dramas, etc. to protect and promote Ganzhou folk songs.



REFERENCES

- Cheng Huihui. (2021) . Index of Chinese traditional music and its statistical research”, Heze College.
- Cui Jinyin. (2012). “teaching workshop”, Nanjing China Bookstore.
- Fei Ning. (2020). “Exploration of Pipa Music in Ganzhou folk songs during the Sui and Tang Dynasties”, Shanxi University.
- Guo Xuejun. (2019). “Youth Learning Guzheng”, Shanghai: Shanghai Music Publishing House.
- Li Jianzheng. (2010). “Tang Dynasty Chang'an Music Style” , Baoding Hebei University Press.
- Liu Chuanyan. (1975). “New Book of Tang”, Nanjing China Bookstore.
- Liu Le. (2015). “Liu Le Guzheng Performance Fundamentals Tutorial”, Beijing: Modern Publishing House.
- Liu Yun. (1975). “Old Book of Tang”, Nanjing China Bookstore.
- Lu Meilin,Yu Runyang. (1997). “Introduction to Sociology of Music”, Cultural and Art Publishing House.
- Miao Tianrui. (2013). “Chinese Music Dictionary”,Beijing People's Music Publishing House.
- Our editorial department Guzheng. (2015). “Music Time and Space”, Pages 9-12.
- Ren Jiquan. (2018). “He Shengsu Naban and Ganzhou folk songs” Journal of Hexi College.
- Ren Zhongmin. (2013). “Tang Shengshi”, Nanjing Phoenix Publishing House.
- Research Group on Contemporary Chinese Musicology at Nanjing Academy of Arts. (2006). “Contemporary Chinese Musicology”, Beijing: People's Music Publishing House.
- Wei Wei. (2008). “Sui Shu”, Nanjing China Bookstore.
- Zhang Guoxiang. (2014). “Tang poetry”, Tianjin Ancient Books Publishing House.
- Zhang Xiaonan. (2021). “Research on the flow of songs and cards in Ganzhou Song”, Shanxi Normal University.
- Zhong Gengqi. written. (1995). “Ganzhou Fuzhi”, Lanzhou Gansu Culture Publishing House.

APPENDIX

Here are three questions I have raised to Teacher Zhang Xiaoqin, the inheritor of ancient music in Ganzhou

Questions 1

Teacher Zhang, could you please briefly introduce "Ganzhou folk songs"?

Ganzhou folk songs, also known as Ganzhou Daqu, is a local small piece that was passed down in Ganzhou during the Sui and Tang dynasties. Through the Western Regions Jiedushi, it was responsible for managing our local officials and was presented to the court as palace music for adaptation and dissemination. It was played in the court all along. During the An Lushan Rebellion, scores and a large number of musicians went into exile, ultimately leading to the spread of scores to various places. With the spread of musicians and scores, Our music in Ganzhou has also spread to various provinces throughout the country. It has been discovered and excavated that there are over 300 scattered Ganzhou music pieces across the country, and 7 of them are locally circulated in Ganzhou. Among them, "Ganzhou Song" is the most famous, all of which are spread under the local place name of Ganzhou.

Questions 2

Teacher Zhang, as the inheritor of "Ganzhou folk songs", what positive impact does the research and collection of Ganzhou folk songs have on the music development of our Zhangye region?

There will definitely be a positive impact, because before we learned about and studied Ganzhou folk songs, the music I played was all from others, and I came over to play other people's music. Later, when I came into contact with Ganzhou folk songs, I suddenly felt a sense of pride. I felt that my family also had such good music to play, and then passed it on and developed it, which was a very meaningful thing. I also wanted our hometown's own music to be listened to, played, and felt by more people, because the music in each place represents a local customs and regional tradition, which is equivalent to the local customs and traditions of our entire

Ganzhou region. Emotion, allowing more people to understand our Ganzhou, is a very meaningful thing.

Questions 3

Teacher Zhang, do you have any good suggestions for the current development of Ganzhou folk songs in Zhangye

In fact, there are currently 7 songs in our local area and more than 300 from various provinces that have been passed down. Currently, there are some difficulties in collecting Ganzhou folk songs that has been passed down. So, I have also done such a Ganzhou folk songs performance drama myself. Due to various reasons, the dissemination is still limited. I think more is needed, with the support of the local government and cultural departments, With the support of these objective factors, we can better collect and spread external hometown music, and promote our Ganzhou folk songs. We want to promote it, but currently we feel that we are moving forward on a particularly bumpy road. Therefore, I still hope that the government and various cultural departments can provide more support and support for the development of our Ganzhou folk songs culture.

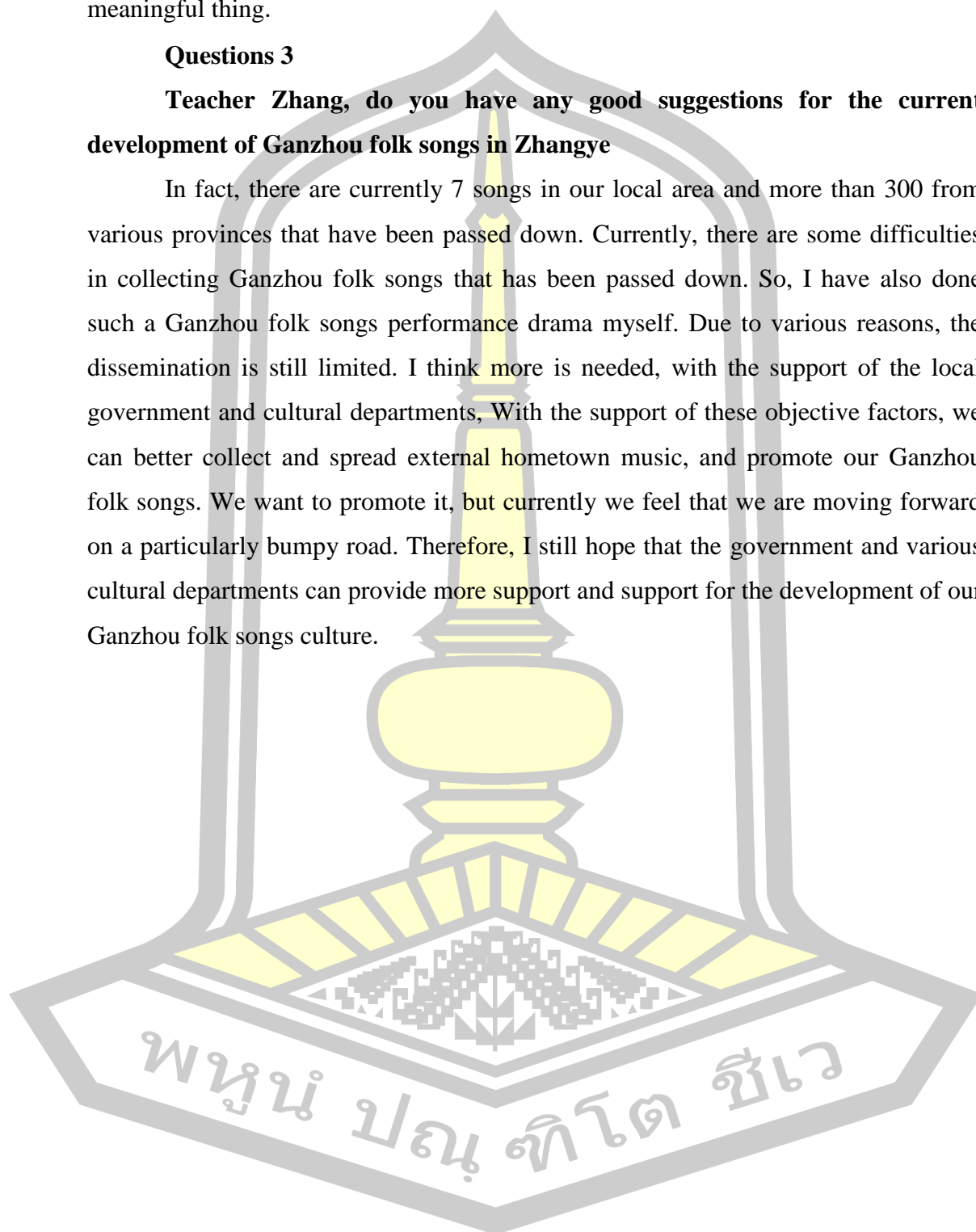


Table 8. The Development of Ganzhou Ancient Music

Stage	Period	Development
The first stage	From the Han Dynasty(202-8— 25-220) to the Tang Dynasty(618-907)	During the Han to Tang dynasties, ancient music in Ganzhou was influenced by royal music during this period. During the Han Dynasty, Ganzhou folk songs was an indispensable musical form in royal banquets and sacrificial activities, forming a complete system of musical instruments and repertoire. During the Tang Dynasty, due to the economic prosperity and cultural exchange in the Ganzhou region, ancient music in Ganzhou further flourished and developed.
The second stage	From the Five Dynasties(Later Liang 907-923, Later Tang 923-936, Later Jin 936-946, Later Han 947-950, Later Zhou 951-960) to the Song Dynasty(960-1279)	During the period from the Five Dynasties to the Song Dynasty, ancient music in Ganzhou was influenced by the music of Hu and Cai. Hu Jiale and Cai Jiale were two major schools of music at that time, and their musical styles and melodies had a positive impact on the development of ancient music in Ganzhou. During this period, Ganzhou folk songs gradually formed a distinctive "Hexi music style".
The third stage	From the Yuan Dynasty (1297-1368)to the Ming (1368-1644)and Qing Dynasties(1644-1911)	During the Yuan Dynasty to the Ming and Qing Dynasties, ancient music in Ganzhou was influenced by various ethnic groups such as the Mongols, Hui, and Tibetans, resulting in a more diverse range of music and performance styles. Especially during the Ming and Qing dynasties, with the development of religious and court music, the status of Ganzhou folk songs in religious and cultural activities was further strengthened.

Modern development	Ganzhou folk songs entered a low point after the early 20th century, and the music and performance techniques gradually lost. However, after the 1980s, people began to attach importance to the protection and inheritance of Ganzhou folk songs, and related research and educational work received attention. Now, Ganzhou folk songs has established some standardized performance and teaching systems, and has also achieved some results in protection, inheritance, and promotion. At the same time, Ganzhou folk songs is also listed as a national intangible cultural heritage.
--------------------	--

Table 9. Three songs

Repertoire	Rhythm	Melody	Content
Ganzhou Song 1	Even	Gentle	熙熙皞皞听含哺鼓腹，匝地讴谣。如天浩荡，自合同天不老。虹光满空占爻筮，望日瞻云仰帝尧，梯山远，航海遥，普天率土尽来朝。麟为脯，玉做桃，寿筵开处进仙醪。
Ganzhou Song 2	Even	Gentle	法界众仙曹，各骖鸾骑凤，离却蓬岛。前来金阙，一般待漏趋朝，云中霞整璫佩摇，尽是童颜鹤发老醉丹嶂，驾紫飙，欣看会祝到三霄。真圣世从古少，绵绵圣寿比松乔。
			（光景）一时新， （待）相同随喜（终是）女儿身。献钗头金凤朵，盛纳盒锦犀文，也

Zhuangtai Ganzhou Song	Sluggish	Very long	知妹子无他敬，如是观音着我闻。（我）将为信，（去）讲座陈。（管教）灵山会裹（直着个）有缘人。
---------------------------	----------	-----------	--

Content 1

Xixi listened to the bulging belly and sang the ballad. The sky is vast, and the contract is not old. The rainbow light is full of sky, looking at the sun looking at the clouds and looking at the emperor Yao, the ladder mountain is far away, the voyage is far away, and the whole sky leads the earth to the dynasty. Lin is a mantle, jade is made into peaches, and the birthday party is held in the fairyland.

Content 2

The immortals in the French world, each of whom rode a phoenix, left but Peng Island. When I came to Jinque, I usually waited for the leak to the court. The clouds and scarves were swaying. They were full of children's faces and cranes old drunken elixirs, driving purple soaring, and I would like to the sky. The true holy world has been young since ancient times, and the continuous holy life is better than Songqiao.

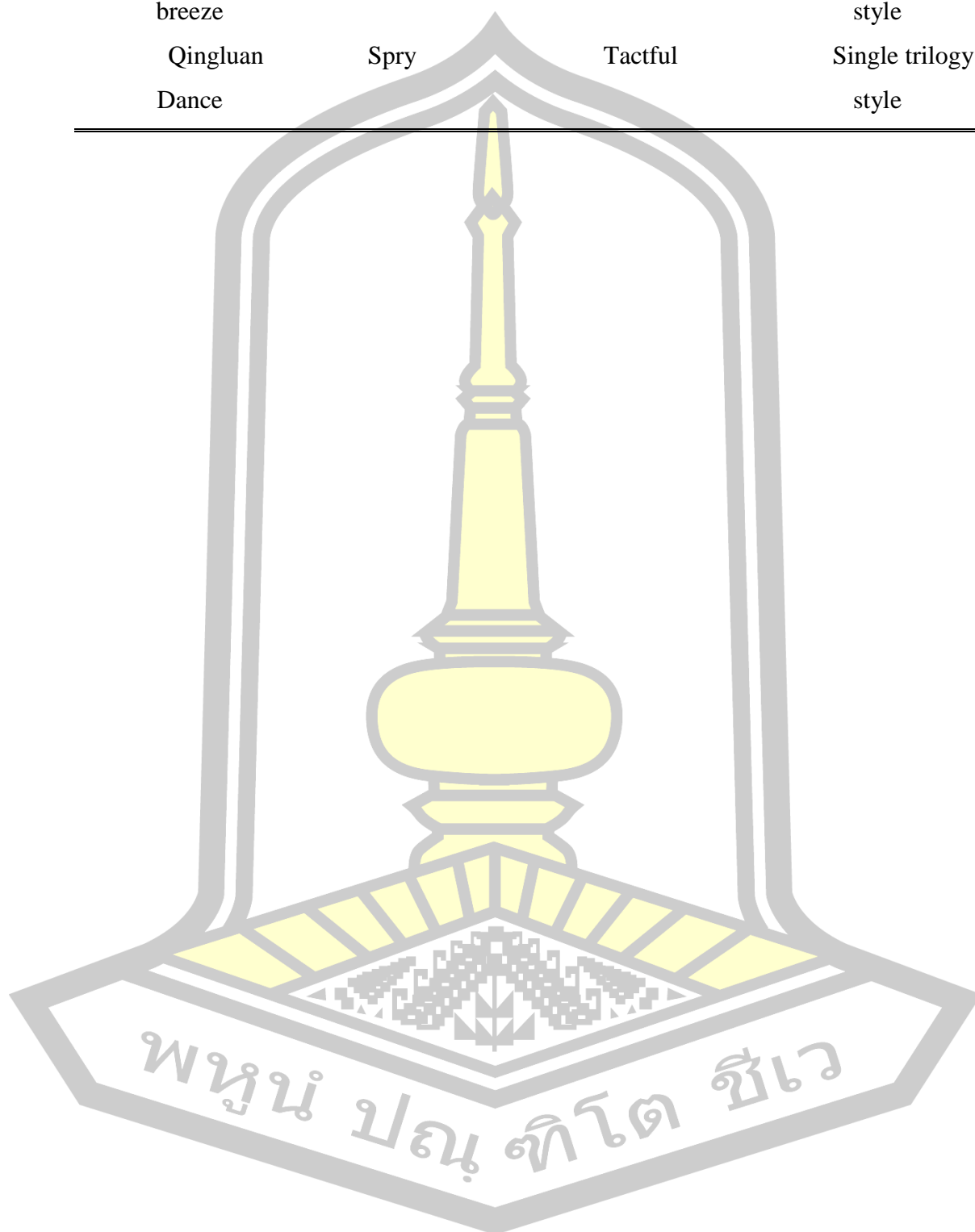
Content 3

(The scene) is new for a while, (wait) the same joy (finally) the daughter's body. Presenting the head of the golden phoenix, the box of brocade rhinoceros, I also know that the girl has no other respect, so Guanyin smells it. (I will write a letter, (to) the lecture. Discipline) Lingshan will be wrapped (straight) predestined people.

Table 10. Four Instrumental ensemble Songs

Repertoire	Rhythm	Melody	Organization
Ningruicao	Leisurely	Gentle	Single trilogy style
Ganzhou Song	Even	Gentle	Single trilogy style

Small spring breeze	Spry	Tactful	Three-step style
Qingluan Dance	Spry	Tactful	Single trilogy style



甘州歌 (一)

Ganzhou Song 1

(八声甘州首至六句)

熙熙皞皞听含哺鼓腹，
 xi xi ao ao ting han fu gu fu
 匝地讴谣如
 za di ou yao ru
 天浩浩荡，自
 tian hao hao dang zi
 合同天不老。
 he tong tian bu lao
 虹光满空占爻筴，
 hong guang man kong zhan fo ying
 (排歌合至末句)
 wang ri zhan yun yang di
 尧山远，航海
 yao shan yuan hang hai
 遥，普天率
 yao pu tian shuai
 土尽来朝。麟为脯，
 yao jin lai chao lin wei pu
 玉做桃，寿筵
 yu zuo tao shao dan
 开处进仙醪。
 kai chu jin xian lao

甘州歌（二）

GanZhou song



法界众仙曹，各骖鸾骑凤，
fa jie zhong xian cao ge hai luan ji feng

离却蓬岛。前来金
li que peng dao qian lai jin

阙，一般待漏。趋朝，云巾霞帔
que yi ban dai lou qu chao yun jin xia chang

璫佩摇，尽是童颜鹤发。老醉丹
yuan pen yao jin shi tong yan he fa lao zui dan

嶂驾紫森欣看会祝到三霄。真圣世
zhang jia zi miao xin kan hui zhu dao sao xiao zhen sheng shi

从。古少。绵绵圣寿比松乔。
cong gu shao mian mian sheng shou bi song qiao

妆台甘州歌

ZhuangTaiGanZhou song

(光 景) 一 时 新, (待) 相 同
 (guang jing) yi shi xin (dai) xiang tong

4 随 喜 (终是) 女 儿 身。 献 钗 头 金
 sui xi (zhongshi) nv er shen xian chai tou jin

7 风 朵, 盛 纳 盒 锦 犀 文, 也 知
 feng duo sheng na he jin xi wen ye zhi

11 妹 子 无 他 敬, 如 是 观
 mei zi wu ta jin ru shi guan

16 音 着 我 闻。(我) 将 为 信, (去) 讲
 yin zhe wo wen (wo) jiang wei xin (qu) jiang

20 座 陈。(管 教) 灵 山 会 襄 (直着个) 有 缘
 zuo chen (guan jiao) ling shan hui guo (zhi zhe ge) you yuan

23 人。
 ren

พหุมน์ ปณฺ ทิโต ชีเว

2

13

16

19

21

24

This musical score is for a piano piece, spanning measures 13 to 24. It is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a complex, flowing melody in the right hand, often with triplets and sixteenth-note patterns. The left hand provides a steady accompaniment with eighth-note and sixteenth-note figures. Measure numbers 13, 16, 19, 21, and 24 are indicated at the start of their respective systems. A large, light gray stylized 'L' shape is visible on the left side of the page, partially overlapping the staves.

27

This system contains measures 27, 28, and 29. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a half-note rest in measure 27. The left hand (bass clef) plays a continuous eighth-note accompaniment.

30

This system contains measures 30 and 31. The right hand continues the melodic pattern with eighth and sixteenth notes. The left hand maintains the eighth-note accompaniment.

32

This system contains measures 32 and 33. Measure 32 begins with a half-note rest in the right hand. The left hand continues the eighth-note accompaniment.

34

This system contains measures 34 and 35. The right hand has a melodic line with eighth and sixteenth notes. The left hand continues the eighth-note accompaniment.

36

This system contains measures 36 and 37. The right hand features a melodic line with eighth and sixteenth notes. The left hand continues the eighth-note accompaniment.

4

39

42

45

48

50

This musical score is for a piano piece, spanning measures 39 to 50. It is written for three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into five systems, each containing three measures. Measure numbers 39, 42, 45, 48, and 50 are placed at the beginning of their respective systems. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. A large, light gray stylized 'L' shape is visible on the left side of the page, partially overlapping the musical staves.



6

64

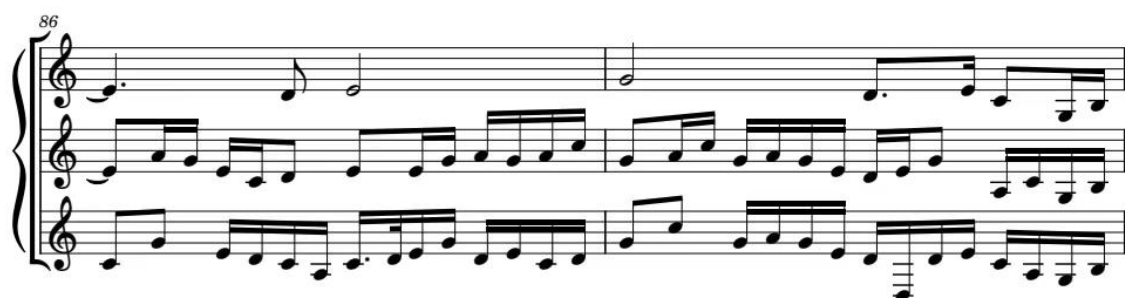
66

69

71

74

This musical score is for a piano piece, spanning measures 64 to 74. It is written for three staves: a grand staff (treble and bass clef) and a separate bass staff. The music features a complex, rhythmic pattern with many sixteenth and thirty-second notes, creating a dense texture. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into five systems, each containing three staves. The first system (measures 64-65) shows the beginning of a new section. The second system (measures 66-68) continues the rhythmic development. The third system (measures 69-70) introduces a new melodic line in the right hand. The fourth system (measures 71-73) features a more active right hand with frequent sixteenth-note runs. The fifth system (measures 74-75) concludes the section with a final cadence. The overall style is characteristic of late 19th or early 20th-century piano music, emphasizing technical virtuosity and harmonic richness.



8

91

The musical score consists of three staves. The top staff is in treble clef and contains measures 91, 92, 93, and 94. Measure 91 starts with a half note G4, followed by eighth notes A4, B4, and C5. Measure 92 continues with eighth notes D5, E5, and F5, followed by a half note G5. Measure 93 has a whole note G5. Measure 94 has a whole rest. The middle staff is in treble clef and contains measures 91, 92, 93, and 94. Measure 91 starts with a half note G4, followed by eighth notes A4, B4, and C5. Measure 92 continues with eighth notes D5, E5, and F5, followed by a half note G5. Measure 93 has a whole note G5. Measure 94 has a whole rest. The bottom staff is in treble clef and contains measures 91, 92, 93, and 94. Measure 91 starts with a half note G4, followed by eighth notes A4, B4, and C5. Measure 92 continues with eighth notes D5, E5, and F5, followed by a half note G5. Measure 93 has a whole note G5. Measure 94 has a whole rest.

凝瑞草

NingRui cao

注：打击乐谱中各符号与谱中符号的对应
i=1 t=2 d=3

笛子
Flute

二胡
Erhu

三弦
Sanxian

板鼓
Drum

4

6

2

8



First system of music, measures 8-10. It features a four-staff arrangement. The top staff has a treble clef and a key signature of one flat. The second and third staves have treble clefs. The bottom staff has a bass clef. The music consists of eighth and sixteenth notes, with some rests and a final measure containing a triplet of eighth notes.

11



Second system of music, measures 11-13. It continues the four-staff arrangement. The music features a mix of eighth and sixteenth notes, with some measures containing rests and a final measure with a half note.

13



Third system of music, measures 14-15. It continues the four-staff arrangement. The music features a mix of eighth and sixteenth notes, with some measures containing rests and a final measure with a half note.

15



Fourth system of music, measures 16-18. It continues the four-staff arrangement. The music features a mix of eighth and sixteenth notes, with some measures containing rests and a final measure with a half note.

16



System 16: Four staves. The first three staves are treble clef, and the fourth is bass clef. The first staff has a whole rest, followed by a quarter rest, then a quarter note G4, and a half note F4. The second staff has a whole rest, followed by a quarter rest, then a quarter note G4, and a half note F4. The third staff has a whole rest, followed by a quarter rest, then a quarter note G4, and a half note F4. The fourth staff has a whole rest, followed by a quarter rest, then a quarter note G4, and a half note F4.

18



System 18: Four staves. The first three staves are treble clef, and the fourth is bass clef. The first staff has a whole note G4, followed by a half note F4, and a quarter note E4. The second staff has a whole note G4, followed by a half note F4, and a quarter note E4. The third staff has a whole note G4, followed by a half note F4, and a quarter note E4. The fourth staff has a whole note G4, followed by a half note F4, and a quarter note E4.

20



System 20: Four staves. The first three staves are treble clef, and the fourth is bass clef. The first staff has a whole note G4, followed by a half note F4, and a quarter note E4. The second staff has a whole note G4, followed by a half note F4, and a quarter note E4. The third staff has a whole note G4, followed by a half note F4, and a quarter note E4. The fourth staff has a whole note G4, followed by a half note F4, and a quarter note E4.

22



System 22: Four staves. The first three staves are treble clef, and the fourth is bass clef. The first staff has a whole note G4, followed by a half note F4, and a quarter note E4. The second staff has a whole note G4, followed by a half note F4, and a quarter note E4. The third staff has a whole note G4, followed by a half note F4, and a quarter note E4. The fourth staff has a whole note G4, followed by a half note F4, and a quarter note E4.

4

24



27



29



31



33

Measures 33-36 of the musical score. Measures 33-35 are for the first three voices (Soprano, Alto, Tenor) and measure 36 is for the Bass. The music features a mix of whole, half, quarter, and eighth notes, with some rests and a final cadence in measure 36.

35

The musical score for measures 35-38 consists of four staves. The first staff begins with a whole note on G4, followed by a whole note on A4, and then a half note on B4. The second staff begins with a whole note on C5, followed by a half note on D5, and then a half note on E5. The third staff begins with a whole note on F5, followed by a half note on G5, and then a half note on A5. The fourth staff begins with a whole note on B5, followed by a half note on C6, and then a half note on D6. The score is written in a single system with a key signature of one sharp (F#) and a common time signature (C).

36

This block contains the musical notation for measures 36 through 39. It features four staves. The first staff (treble clef) begins with a whole rest in measure 36, followed by a half note G4 in measure 37, and then a series of eighth and sixteenth notes in measures 38 and 39. The second staff (treble clef) plays a continuous eighth-note accompaniment pattern. The third staff (treble clef) plays a continuous eighth-note accompaniment pattern. The fourth staff (bass clef) plays a continuous eighth-note accompaniment pattern.

38

This image shows measures 38 and 39 of the musical score for 'The Rose Tree'. The score is written for four staves, each with a treble clef. The key signature has one flat (B-flat). Measure 38 contains the following notes: Staff 1: G4, A4, Bb4, G4, F4, E4, D4, C4 (half note). Staff 2: G4, A4, Bb4, G4, F4, E4, D4, C4 (half note). Staff 3: G4, A4, Bb4, G4, F4, E4, D4, C4 (half note). Staff 4: G4, A4, Bb4, G4, F4, E4, D4, C4 (half note). Measure 39 contains the following notes: Staff 1: G4, A4, Bb4, G4, F4, E4, D4, C4 (half note). Staff 2: G4, A4, Bb4, G4, F4, E4, D4, C4 (half note). Staff 3: G4, A4, Bb4, G4, F4, E4, D4, C4 (half note). Staff 4: G4, A4, Bb4, G4, F4, E4, D4, C4 (half note).

6

41

41

43

This image shows measures 43 and 44 of a musical score for four staves. Measure 43 begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). Each staff starts with a fermata. The first three staves have a half note G4, while the fourth staff has a half note E4. In measure 44, the first three staves continue with a half note G4, and the fourth staff has a half note E4. The piece concludes with a double bar line and repeat dots.

45

45

47

47

49



System 49: Four staves of music. The first staff has a treble clef and a key signature of one flat. The second and third staves have treble clefs. The fourth staff has a bass clef. The music consists of eighth and sixteenth notes, with some rests and a repeat sign at the end of the fourth staff.

51



System 51: Four staves of music. The first staff has a treble clef and a key signature of one flat. The second and third staves have treble clefs. The fourth staff has a bass clef. The music consists of eighth and sixteenth notes, with some rests and a repeat sign at the end of the fourth staff.

53



System 53: Four staves of music. The first staff has a treble clef and a key signature of one flat. The second and third staves have treble clefs. The fourth staff has a bass clef. The music consists of eighth and sixteenth notes, with some rests and a repeat sign at the end of the fourth staff.

8

55



56



青鸾舞

QingLuan wu

注：打击乐符号与乐谱符号的对应：
1=l 2=t 3=d 4=L 5=T 6=D

笛子
Flute

二胡
Erhu

三弦
Sanxian

板鼓
Drum

4

7

2

9

11

13

15

This musical score is for a piano piece, spanning measures 9 to 15. It is written for four staves, with the first three staves grouped by a brace on the left, indicating the right hand, and the fourth staff representing the left hand. The key signature has one flat (B-flat), and the time signature is 2/4. Measure 9 begins with a treble clef and a key signature change to one flat. Measures 10 and 11 continue with similar melodic lines. Measure 12 introduces a change in the left hand, which plays a steady eighth-note accompaniment. Measure 13 features a key signature change to two flats (B-flat and E-flat) and a change in the right hand's melody. Measures 14 and 15 return to the original key signature of one flat. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some measures containing slurs or ties.

17



System 17: Treble and Bass staves. Treble staff contains a melody with eighth and sixteenth notes. Bass staff contains a complex accompaniment with many sixteenth notes. A grand staff system with four staves is shown below, with the bottom two staves containing rests.

20



System 20: Treble and Bass staves. Treble staff contains a melody with eighth and sixteenth notes. Bass staff contains a complex accompaniment with many sixteenth notes. A grand staff system with four staves is shown below, with the bottom two staves containing rests.

23



System 23: Treble and Bass staves. Treble staff contains a melody with eighth and sixteenth notes. Bass staff contains a complex accompaniment with many sixteenth notes. A grand staff system with four staves is shown below, with the bottom two staves containing rests.

26



System 26: Treble and Bass staves. Treble staff contains a melody with eighth and sixteenth notes. Bass staff contains a complex accompaniment with many sixteenth notes. A grand staff system with four staves is shown below, with the bottom two staves containing rests.

4

29



First system of music, measures 29-31. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The melody is in the right hand, starting with a half note and followed by eighth notes.

32



Second system of music, measures 32-33. The piano accompaniment continues with the same eighth-note pattern. The melody in the right hand features a half note followed by eighth notes, with a fermata over the final measure.

34



Third system of music, measures 34-36. The piano accompaniment continues with the same eighth-note pattern. The melody in the right hand features a half note followed by eighth notes, with a fermata over the final measure.

37



Fourth system of music, measures 37-39. The piano accompaniment continues with the same eighth-note pattern. The melody in the right hand features a half note followed by eighth notes, with a fermata over the final measure.

39

Measures 39-40 of a musical score. The system consists of four staves. The top staff is a single melodic line. The second and third staves are a grand staff with a treble and bass clef, containing a complex accompaniment with many sixteenth and thirty-second notes. The bottom staff is a single melodic line with rests.

41

Measures 41-43 of a musical score. The system consists of four staves. The top staff has a melodic line with some grace notes. The second and third staves are a grand staff with a treble and bass clef, containing a complex accompaniment with many sixteenth and thirty-second notes. The bottom staff is a single melodic line with rests.

44

Measures 44-45 of a musical score. The system consists of four staves. The top staff has a melodic line with some grace notes. The second and third staves are a grand staff with a treble and bass clef, containing a complex accompaniment with many sixteenth and thirty-second notes. The bottom staff is a single melodic line with rests.

46

Measures 46-47 of a musical score. The system consists of four staves. The top staff has a melodic line with rests. The second and third staves are a grand staff with a treble and bass clef, containing a complex accompaniment with many sixteenth and thirty-second notes. The bottom staff is a single melodic line with rests.

6

48



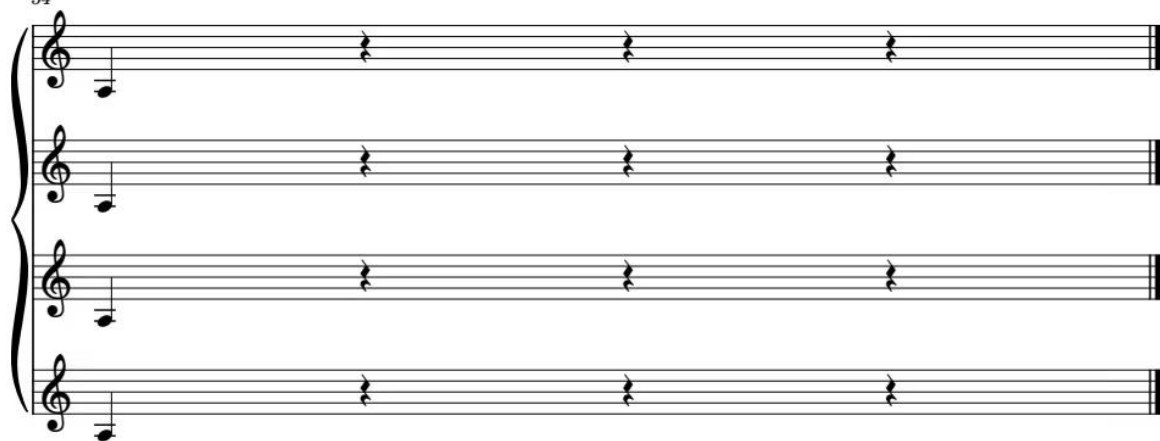
System 1 (Measures 48-50): This system contains measures 48, 49, and 50. Measures 48 and 49 feature a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. Measure 50 shows a change in the piano part, with the right hand playing a series of eighth notes and the left hand playing a series of quarter notes.

51



System 2 (Measures 51-53): This system contains measures 51, 52, and 53. Measures 51 and 52 show a continuation of the piano accompaniment with a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. Measure 53 shows a change in the piano part, with the right hand playing a series of eighth notes and the left hand playing a series of quarter notes.

54



System 3 (Measures 54-56): This system contains measures 54, 55, and 56. Measures 54 and 55 show a continuation of the piano accompaniment with a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. Measure 56 shows a change in the piano part, with the right hand playing a series of eighth notes and the left hand playing a series of quarter notes.

小立春风

XiaoLiChunfeng

注：打击乐记谱与乐谱音符对应
i=1 t=2 d=3 l=4 T=5 D=6

笛子
Flute

二胡
Erhu

三弦
Sanxian

板鼓
Drum

4

7

2

10

This system contains measures 10 through 13. It features four staves. The top staff has a melodic line with a half note, a quarter note, and a half note, followed by a whole rest. The second staff has a similar melodic line. The third staff has a continuous eighth-note accompaniment. The bottom staff has a continuous eighth-note accompaniment.

13

This system contains measures 13 through 16. The top staff continues the melodic line. The second staff has a similar melodic line. The third staff has a continuous eighth-note accompaniment. The bottom staff has a continuous eighth-note accompaniment.

16

This system contains measures 16 through 19. The top staff continues the melodic line. The second staff has a similar melodic line. The third staff has a continuous eighth-note accompaniment. The bottom staff has a continuous eighth-note accompaniment.

19

This system contains measures 19 through 22. The top staff continues the melodic line. The second staff has a similar melodic line. The third staff has a continuous eighth-note accompaniment. The bottom staff has a continuous eighth-note accompaniment.

22



System 22: Four staves of music. The first staff begins with a treble clef and a key signature of one flat. The music consists of eighth and sixteenth notes, with some measures containing rests. The second and third staves continue the melodic lines, while the fourth staff provides a rhythmic accompaniment with eighth notes.

24



System 24: Four staves of music. The first staff has a treble clef. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The second and third staves continue the melodic lines, while the fourth staff provides a rhythmic accompaniment with eighth notes.

26



System 26: Four staves of music. The first staff has a treble clef. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The second and third staves continue the melodic lines, while the fourth staff provides a rhythmic accompaniment with eighth notes.

28



System 28: Four staves of music. The first staff has a treble clef. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The second and third staves continue the melodic lines, while the fourth staff provides a rhythmic accompaniment with eighth notes.

4

31

System 1 (Measures 31-33): Four staves. Measures 31-32 feature a whole note chord in the first three staves and a whole note in the fourth. Measure 33 features a half note in the first three staves and a half note in the fourth.

34

System 2 (Measures 34-36): Four staves. Measures 34-35 feature a whole note chord in the first three staves and a whole note in the fourth. Measure 36 features a half note in the first three staves and a half note in the fourth.

37

System 3 (Measures 37-39): Four staves. Measures 37-38 feature a whole note chord in the first three staves and a whole note in the fourth. Measure 39 features a half note in the first three staves and a half note in the fourth.

39

System 4 (Measures 39-41): Four staves. Measures 39-40 feature a whole note chord in the first three staves and a whole note in the fourth. Measure 41 features a half note in the first three staves and a half note in the fourth.

42



System 42: Four staves of music. The first three staves are treble clef, and the fourth is bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, including triplets and slurs.

45



System 45: Four staves of music. The first three staves are treble clef, and the fourth is bass clef. The music continues with complex rhythmic patterns, including slurs and various note values.

47



System 47: Four staves of music. The first three staves are treble clef, and the fourth is bass clef. This system features a prominent melodic line in the first staff with a long slur, and complex rhythmic accompaniment in the other staves.

49



System 49: Four staves of music. The first three staves are treble clef, and the fourth is bass clef. The music continues with complex rhythmic patterns and melodic lines across all staves.

6

52



55



58





BIOGRAPHY

NAME	Sihan Wu
DATE OF BIRTH	13/04/1996
PLACE OF BIRTH	Ganzhou County,Zhangye City, Gansu Province, China
ADDRESS	Building B, Qinshui Port Bay, Ganzhou District, Zhangye City, Gansu Province, China
POSITION	Teacher
PLACE OF WORK	Hexi University, Zhangye City Gansu Province
EDUCATION	2010 - 2013 Shandan County, Zhangye City High School 2014 - 2018 Music Performance, Northwest University for Nationalities 2021 - 2024 Master of Musicology at Mahasarakham University

