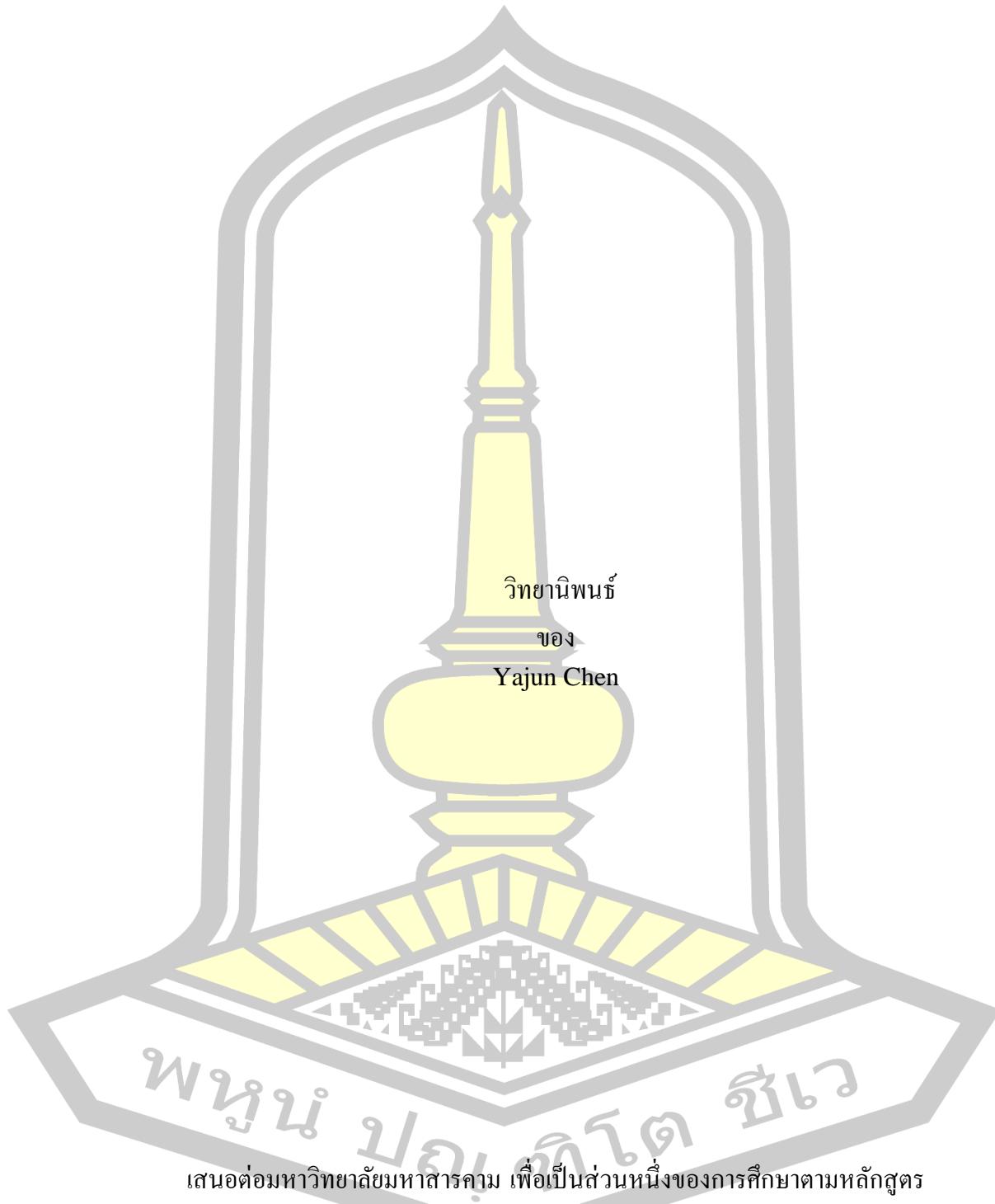


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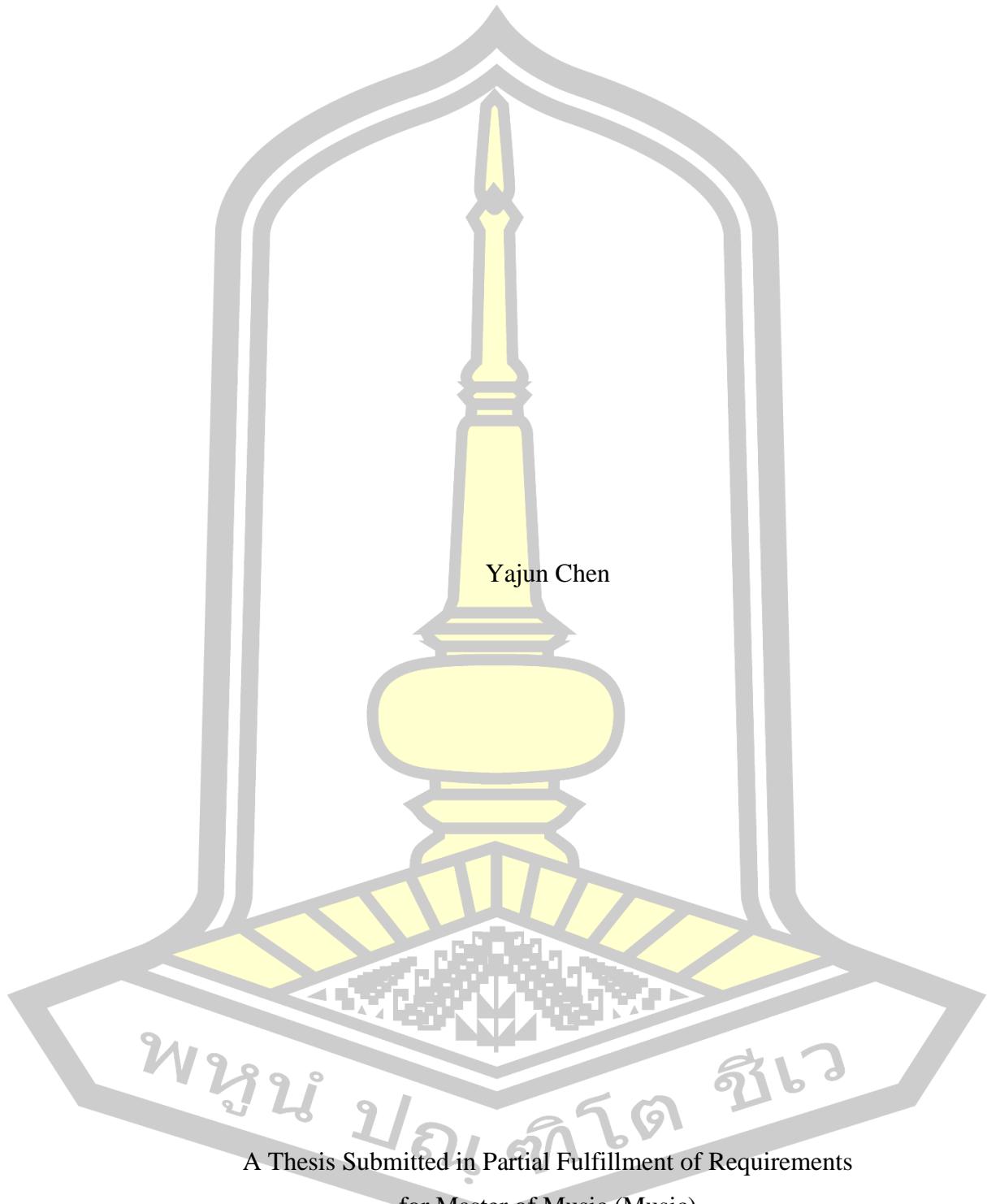


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาครุยิยาคศาสตร์มหาบัณฑิต สาขาวิชาครุยิยาคศาสตร์มหาบัณฑิต

มกราคม 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Transmission process of Master Changchao Lu



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

January 2023

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

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DEGREE	Master of Music
UNIVERSITY	Mahasarakham University
MAJOR	Music
YEAR	2023

ABSTRACT

Qualitative research methods were used in this study. The objectives are: 1) To study method of Master ChangChao Lu playing the Guqin. 2) To study transmission method of Master ChangChao Lu. Starting with the collection of literature reviews and data from interviews and fieldwork with key informants, the results are as follows:

1. Master Changchao Lu 's Guqin performance method and transmission method are the main research objects. We aim to gain an in-depth understanding of Master Changchao Lu and analyze his unique contributions to the field of Guqin from multiple perspectives such as performance, teaching and transmission. Through the study of Master Changchao Lu 's Guqin performance methods and transmission methods, we hope to let people know this master more comprehensively and highlight his unique characteristics in the art of Guqin.

2. Master Changchao Lu 's method of transmission is mainly achieved by studying the transmission of his two models. This has transformed the Guqin transmission from the traditional folk master-apprentice system to the professional art academy system, and realized the systematization of teaching. This change not only changed the traditional way of Guqin teaching, but also integrated the elements of traditional Guqin teaching. Through the combination of aesthetic education and the establishment of a school-local cooperation model for transmission, Master Changchao Lu 's method allows young people to deeply understand the charm of Guqin art, stimulate their love for traditional art, and promote the scope of Guqin art.

This effort aims to organically integrate the ancient and modern values of Guqin art and better promote and develop this tradition. This is of great significance for promoting the diversification of Guqin culture and protecting traditional intangible cultural heritage.

Keyword : Guqin Master Changchao Lu, Guqin performance, Transmission, Intangible cultural heritage

ACKNOWLEDGEMENTS

I am deeply honored and grateful to have completed this music thesis. I would like to express my sincerest gratitude to all those who have supported, encouraged and helped me in my research process.

First and foremost, I would like to thank my thesis advisor: Dr. Pitsanu Boonsrianun. He has guided and advised me on the direction of my dissertation, provided me with meticulous care for the difficulties and doubts I encountered during the dissertation writing process, and made many useful suggestions for improvement. And given me great guidance and support both in academics and in life. His wisdom, patience and enthusiasm are the driving force for me to move forward, and I am really lucky to have a tutor like him.

I would also like to thank my family. Thank you to my family for their continued support and understanding, it was your unwavering belief and encouragement that allowed me to pursue my musical dreams. Your love and support has always been a source of strength for me along the way.

In addition, I would like to thank my classmates and friends, whose help and friendship have made me happy and grateful throughout my academic career. I feel very fortunate to have you all with me on this path.

I would like to thank the dean, Asst. Prof. Dr. Komkrich Karin, and the members of the dissertation defense committee. Prof. Dr. Jarernchai Chonpairo and Dr. Thanaporn Bhengsri for their hard work.

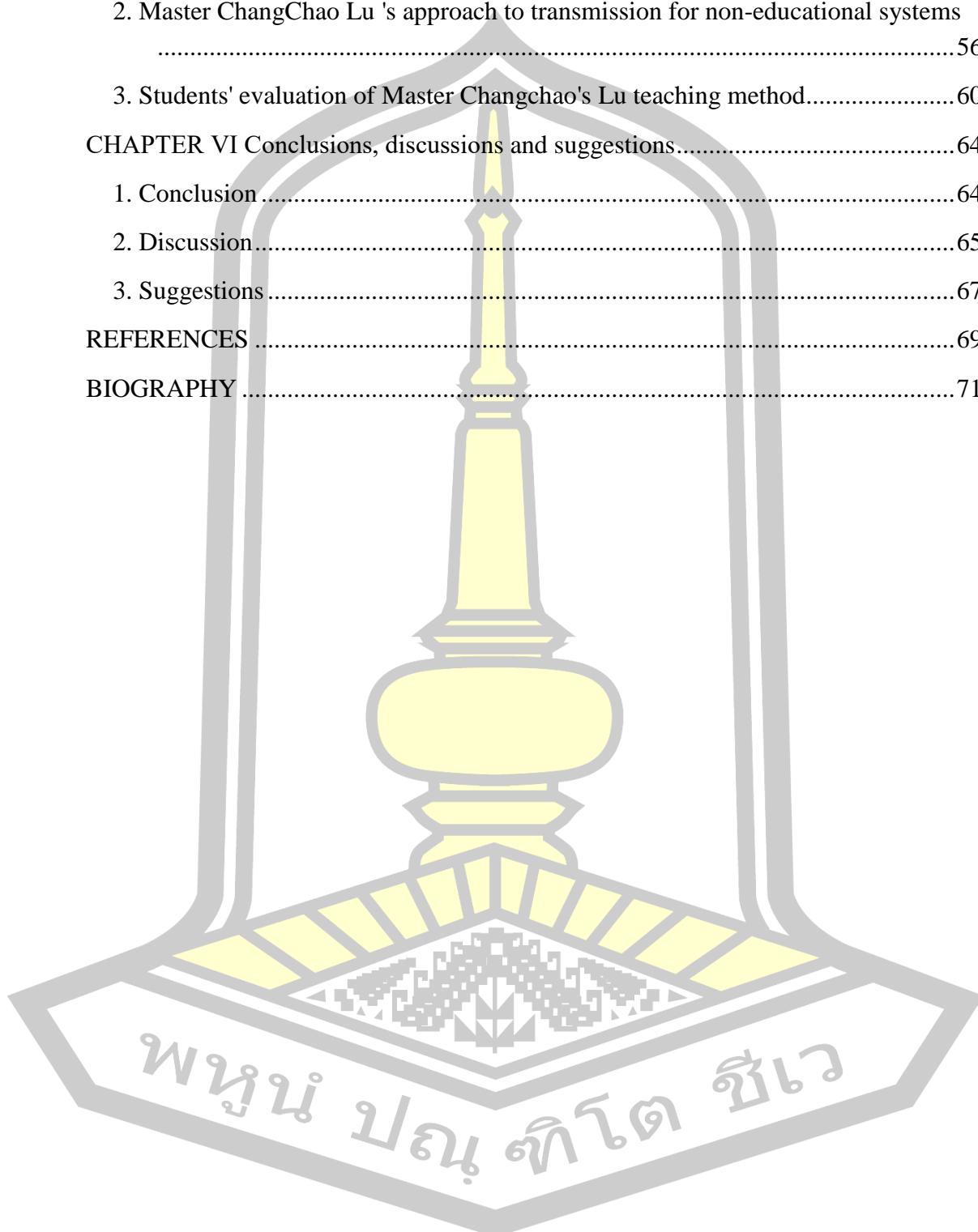
Thanks to the members of the Thesis Defense Committee for their hard work. Thanks to the Dean and the entire faculty of the School of Music, Maharashtra State University. I am thankful to them for giving me a lot of pertinent and useful advice and help from the very beginning of the Thesis Opening Report.

Finally, I would like to thank Master Changchao Lu for his help in my thesis, for facilitating and collecting materials for me in fieldwork and interviews, and for his help in giving me pertinent and useful advice and help from the opening to the defense. I love everyone who supports, helps and encourages me.

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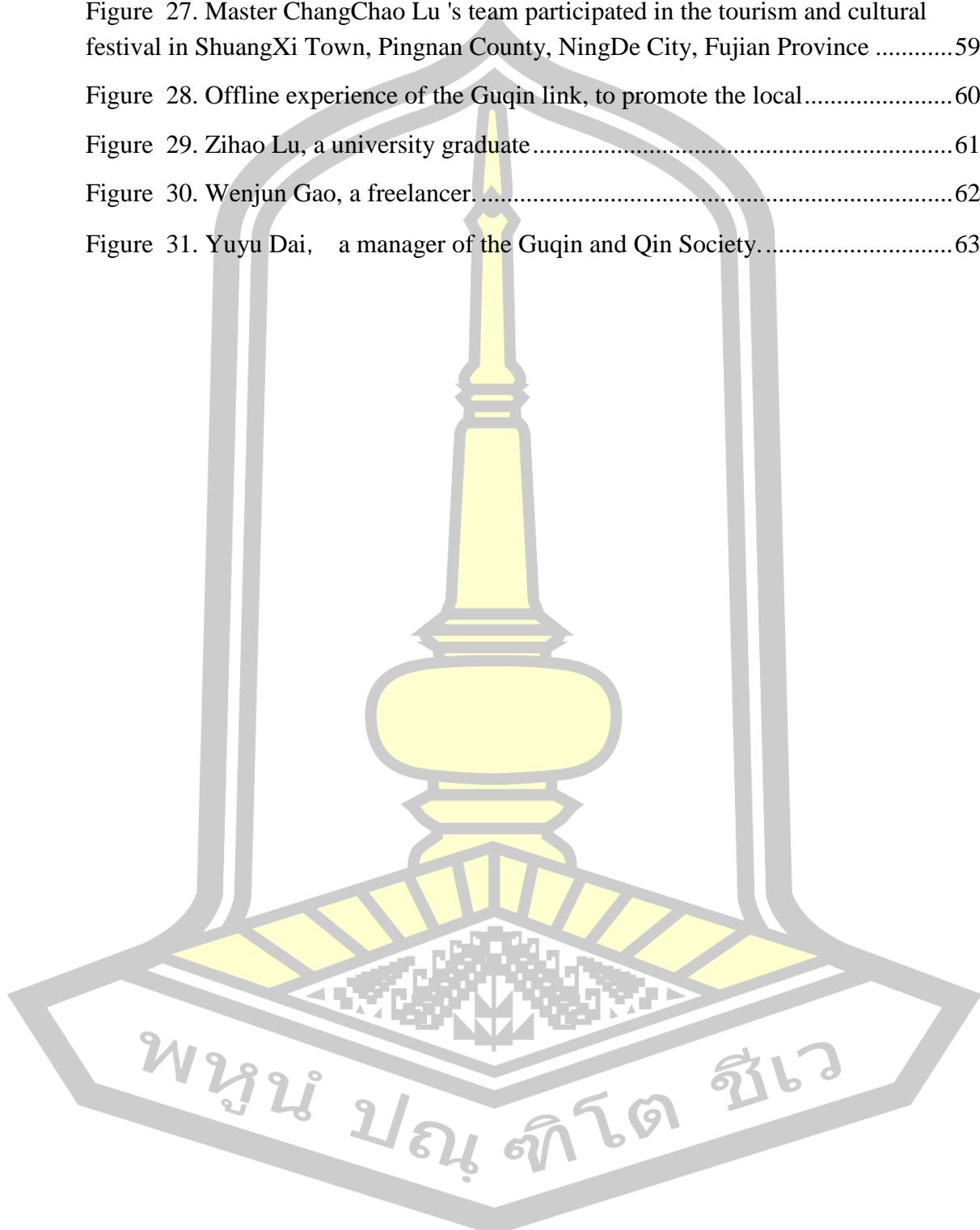
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CHAPTER I

Introduction

1. Background and problem of the research

Guqin is the oldest local musical instrument in China, the cultural representative of the Chinese traditional music, the treasure of the Chinese traditional culture, and the concentrated embodiment of the artistic level and wisdom of the ancient people. It has a key role and value in the current Chinese classical culture.

Guqin, also known as Yao qin, Yu qin and Qixian qin, has a history of at least 3,000 years and belongs to the silk in the eight tones. Guqin has a wide vocal range, a deep timbre, and a long lingering sound. In the Song Dynasty, Chen Yang wrote in the Book of Music: "The qin is the Master of music". It can be seen that since ancient times, the art of Guqin is extensive and profound, and it is deeply loved by people. It not only includes the qin itself, but also is an ancient Chinese art composed of the qin zhi, qin xian, qin pu, qin qu, qin shi, qin ge, qin she and qin pai.

On November 17, 2003, UNESCO announced the second batch of "Representatives of the Oral and Intangible Cultural Heritage of Humanity", among which Guqin was among them. In 2006, Guqin art was included in the first batch of intangible cultural heritage list in China. Guqin, chess, painting and calligraphy are the four arts of literati. Guqin ranks the first of the four arts of literati because of its musical character of "small sound and lofty ambition", and has a lofty position in the field of traditional culture and art in China.

Master Changchao Lu is a master of Guqin skills, the director of the Guqin Professional Committee of the Fujian Association for the Promotion of Excellent Chinese Traditional Culture, the director of the Guqin Art Research Center, and a rare master of making Guqin in Fujian. He devoted his main energy to the Guqin, not only focusing on the performance of the Guqin, but also focusing on the teaching of the Guqin, the research of art theory, the research and development of the Guqin, the production and restoration of the talent training, cultivated many outstanding Guqin talents, and made great contributions to the transmission and development of the "Min Pai" Guqin, so chose to study Master Changchao Lu as the research object.

However, according to the preliminary research, there are few studies on ChangChao Lu in China, at present, there is only one, and there is little academic introduction of ChangChao Lu, which needs to be further extended.

So research motivation: through the study of Master ChangChao Lu Guqin playing practice, using the combination of traditional culture and music, humanistic interpretation and music ontology analysis of research method, can help us more deeply understand Master ChangChao Lu, from the aspects of playing, transmission, teaching, and other dimensions to analyze the characteristics of ChangChao Lu Guqin music playing, further to Master ChangChao Lu Guqin music style, development, transmission as a more comprehensive interpretation.

Guqin art international influence is weak, people awareness is low, the researchers hope that through the Master ChangChao Lu Guqin playing practice research, further promote the Fujian Guqin culture transmission and promotion, based on the intangible protection perspective, integration of modern music technology, and optimize the Guqin professional teaching, can bridge the spread of Guqin culture, increase the awareness of Guqin art, and conducive to develop a new path of the development of traditional music, let Guqin art on the international stage, show more charm of Chinese traditional music culture, let Guqin art advancing with The Times, get effective transmission and protection.

2. Research objectives

- 1) To study method of Master ChangChao Lu playing the Guqin
- 2) To study transmission method of Master ChangChao Lu

3. Research Questions

- 3.1 What is the method of Master ChangChao Lu in playing the Guqin?
- 3.2 What is the transmission method of Master ChangChao Lu?

4. Research Benefit

4.1 It can help us to have a deeper understanding of Master ChangChao Lu, analyze the characteristics of ChangChao Lu Guqin music performance from the aspects of performance, transmission and teaching, and further make a more

comprehensive interpretation of the style, development and transmission of Master ChangChao Lu Guqin music.

4.2 Through the study of Master ChangChao Lu 's Guqin performance, young people can realize the charm of Guqin art, love traditional art, expand the scope of Guqin art, integrate the ancient value of Guqin art, and better promote and develop it.

5. Definition of terms

5.1 Guqin, refer to Chinese instrument, also known as Yaoqin, Yuqin and Qixian Guqin, is a traditional Chinese musical instrument. The oldest local musical instrument in China, with a history of at least 3,000 years, belongs to the silk in eight tones. Guqin has a wide vocal range, a deep timbre, and a long lingering sound. It not only includes the qin itself, but also is an ancient Chinese art composed of the Qinzhī, Qinxiān, Qinpǔ, Qinqu, Qinshī, Qīngē, Qīnshe and Qinpái.

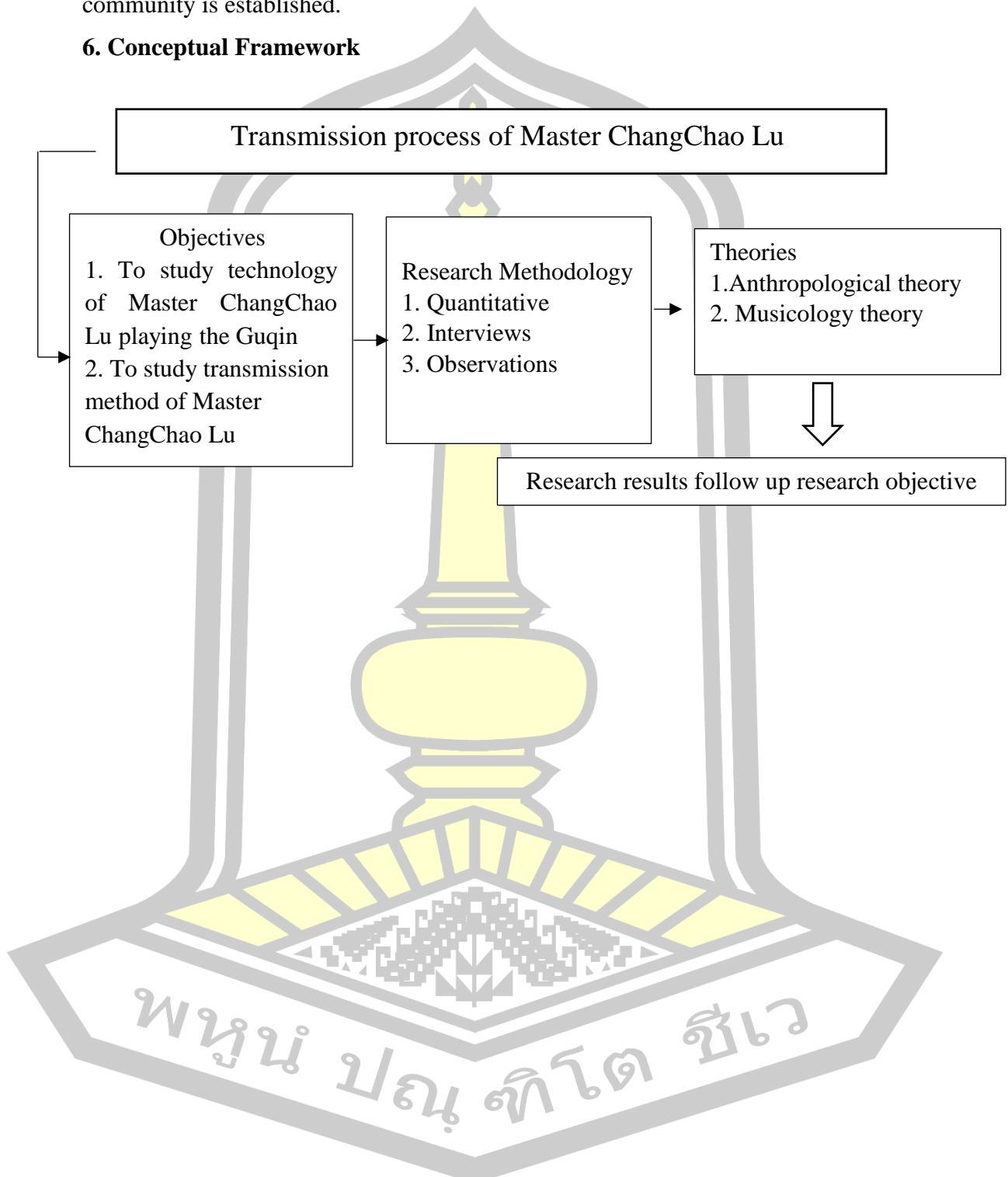
5.2 Guqin group, the genre of Guqin is different depending on the region and the inheritor. In the field of Guqin, there are genre sayings. In 1983, eight groups of Guqin were summarized: Zhejiang group, Guangling group, Minpai group, Sichuan group, Jiuzhi group, Mei'an group, Lingnan group, and Zhucheng group. Each genre has different philosophies, playing styles, and characteristics.

5.3 Transmission, Transmission refers to ChangChao Lu's performance method with three unique performance techniques, which embodies the “MinPai Guqin” he represents in terms of musical processing, which is smooth and elegant, strong and mellow. Further emphasis is placed on the fundamentals of performance techniques, from form to repertoire, from unique notation methods to riche performance techniques.

5.4 Intangible cultural heritage, Intangible cultural heritage refers specifically to the way in which ChangChao Lu is transmitted, including two different ways: the education system and the non-education system. Through a professional and systematic Guqin performance teaching framework, ChangChao Lu has innovated the traditional Guqin teaching model. Combined with the principle of aesthetic education, the teaching of Guqin art transmission is carried out regularly in primary and

secondary schools, and the cooperative relationship between the school and local community is established.

6. Conceptual Framework



CHAPTER II

Literature review

In this study, the investigators reviewed the relevant literature. To obtain relevant information, it can be used as guidelines for research planning, data analysis as well as for research to obtain the most complete study.

The investigators reviewed this based on the following topics:

1. An Overview of the Guqin
 - 1.1 The origin of Guqin and the development of music culture
 - 1.2 Classification of Guqin groups
 - 1.3 Structure and symbol of Guqin
 - 1.4 Sound color of Guqin
2. Biography of Master ChangChao Lu
3. Theory employed in this study
4. Relevant research

1. Overview of Guqin

Guqin is an ancient plucked instrument in China, which was only called qin in ancient times. In modern times, it is different from other instruments, so we used to call it Guqin, or "Yaoqin", "Yuqin", "Qixian qin" and so on. The "qin", the first of the four arts of "qin, chess, calligraphy and painting", especially refers to the Guqin. On November 17, 2003, UNESCO announced the second batch of "Representatives of the Oral and Intangible Cultural Heritage of Humanity", among which Guqin was among them.

- 1.1 The origin of Guqin and the development of music culture

The Book of Songs and National Style, the first collection of Chinese poems, mention: " My fair lady is a piano and beautiful friend." The Book of Songs was edited 2,500 years ago. It takes a long process from its generation to its popularity among the people and its inclusion in the Book of Songs. Therefore, the history of about three thousand years is more in line with the actual historical development. As for the generation date of Guqin, in the existing documents, from the pre-Qin Dynasty

to the Qing Dynasty, people usually believed that it was made by the ancient sage. The first two words, one is Shennong made qin, the other is Fuxi made qin.

In the SuiTang dynasties, Guqin was also introduced into East Asia and Southeast Asia, and was inherited from the traditional culture of these countries. In modern times, the footprints of Chinese all over the world, became a symbol of Oriental culture in the eyes of westerners. The main spread areas are countries and regions in the Han culture circle, such as China, Korea, Japan and Southeast Asia, while Europe and America also have the organizations of qin people.

On November 7, 2003, Chinese Guqin art was listed as a representative intangible heritage by UNESCO. Guqin art, with a history of thousands of years, is the second Chinese culture category listed in the "Representative List of Oral and Intangible Cultural Heritage of Humanity" after Kunqu Opera. The development history of a Guqin reflects the long and profound history of Chinese culture.

The development of Guqin music culture has gone through four stages: germination period, maturity period, prosperity period and decline period, which is a historical process of long-term development. (Guqin music culture and its enlightenment to modern music education [J]. Curriculum and teaching theory. 2005.)

(1) Stages in germination

The qin culture in China originated in the ChunQiu year Warring States Period, which was a period of comparative chaos in Chinese history. Various thinkers had different understandings of music in this period. In such a social situation, Guqin was regarded as a solo instrument. In that period, Laozi, Confucius, Zhuangzi and other famous thinkers were all good at playing Guqin, and the famous piano player — Boya also appeared. Guqin in this period, has become an independent instrument and a embodiment of the Confucian music philosophy. Confucius was not only a Master of literature, but also a famous piano musician at that time. He put his Confucianism into the performance of the Guqin. The Confucian and Taoist musical thoughts are different, but they are both expressed through the medium of the Guqin.

(2) Maturation period

From the Qin Dynasty year to the NanBei Dynasties year, this stage was the maturity of Guqin music culture, and this period was the maturity of the development

of Chinese Guqin culture, which became the signature instrument of literati music. The most famous figure in the mature music culture of Guqin was Sima Xiangru in the Western Han Dynasty. It is said that Zhuo Wenjun loved Sima Xiangru mainly because of his superb piano and outstanding literary talent. Besides Sima Xiangru, there were many other famous piano players in the Han Dynasty, such as Zhao Ding and Long De. In the QinHan dynasties, the school set up special learning courses of Guqin, including hengtan, Ma Rong and other lusioists, and also many ideological contents about Guqin teaching. In the WeiJin Southern and Northern Dynasties, Guqin music has become an indispensable part of the life of the literati. At the same time, Guqin music also integrates Taoist thoughts into the Guqin music system. Ji Kang was one of the most famous figures in this period. Under the guidance of the theory of living music without sorrow, he combined Confucianism and Taoism and emphasized that Guqin music was in harmony with nature. In the mature period of Guqin music, a large number of famous Guqin scholars emerged, who learned Confucianism and Taoism at the same time, thus the Confucian philosophy and the Taoist thought of "harmony is beauty" were permeated into the Guqin music.

(3) Prosperous period

From the SuiTang Dynasties year to the Qing Dynasty, this period was the prosperous period of Guqin music culture in the later period. At this stage, the itsn are constantly learning and summarizing theoretical knowledge, and have a trend to surpass the former talents. In the Tang Dynasty, there was a reduced notation in the notation method of qin learning, which marked a new way for the spread of qin music. In the SongLiao dynasties, Guqin was influenced by other folk music, although it still played an important position in the society. In ancient times, Guqin music was linked with the spirit of the literati, and presented regional schools. In the MingQing Dynasties, Guqin music began to have a great influence on the Japanese Guqin music. In the education of Guqin music, it not only paid more attention to the teaching of technology, but also paid more attention to the cultivation of students' virtue. In the process of the cultural development of Guqin music, there are many schools of Guqin playing, and these theories make the Guqin education richer.

(4) Cachexia

Guqin music culture weakness is the late qing dynasty, a large part of the weak is influenced by historical factors, the late qing dynasty, China suffered the invasion of western countries, since then, China entered a semi-colonial and semi-feudal stage, when all classes to explore how to rich, then learn from western countries, learning western advanced education and culture and science and technology, enhance national strength. At the same time, they began the development path of new music education, learned from the western music system, and the Guqin began to gradually decline.

1.2 Classification of Guqin groups

The style of Guqin is also different due to the different regions and teachers. Even the style of the same region, the same teacher also has its own characteristics, not the same. Therefore, in the field of Guqin, there is a genre. In 1983, China National Radio played "Various groups of Guqin Music" (written by famous musician Xu Jian, 1980) and introduced eight groups: Zhejiang group, Guangling group, Min group, Sichuan group, Jiuyi group, Mei'an group, Lingnan group and Zhucheng group. (Xunwei Guqin Society, 2020)

The formation of a group should have several basic factors (conditions, characteristics, etc.): 1. Concept of music philosophy (discussion); 2. Representative works (music); 3. Representative music; 4. Representative piano people; 5. style and characteristics of performance; 6. certain transmission groups (ancient transmission and the regional transmission has a certain connection). Because of the differences in these several basic factors, different qin groups were formed.

(1) Zhejiang group

Origin of Qin group: Zhejiang group spread in Zhejiang. The ancient Zhejiang group originated in the Southern Song Dynasty and was founded by Guo Chuwang. Xu Tianmin passed it down for four generations in the Yuan and Ming dynasties, and pushed the art of Zhejiang group Guqin to the peak, which was temporarily known as "Zhejiang Cao Xu Men" and "The True pass of Xu Men". After entering the Qing Dynasty, the art of Zhejiang group of Guqin gradually declined.

Characteristics of qin group: Guqin performance of Zhejiang group pursues the timbre of "micro, wonderful, round and smooth", refers to the artistic realm of

"clear, micro, light and far", and pursues the elegant, quiet, concise and free and easy artistic mood.

Representative figures: Guo Chuwang, MAO Minzhong, Xu Tianmin, etc.

Representative music: 《XiaoXiang ShuiYun》, 《Fishing Son》, 《Qiao Ge》 and so on.

Important works: 《Qin Cao Pu》 (Guo Chuwang, A.D.1206), 《Qin Shu》 (Yuan Jue, Yuan dynasty), 《XiaWai QinPu》 (Jin Ruli, Yuan dynasty), etc.

(2) Guangling group

Guangling Qin group is an important group of Chinese Guqin art. Originated from Yangzhou, Jiangsu province, and was named after the ancient name of Yangzhou Guangling. It was originally developed by Xu Changyu on the basis of the Yushan group. Later, his two sons, Xu Xin and Xu Qi, inherited the family education and carried forward, and enjoyed the reputation of "Jiangnan two Xu" at that time. Since the establishment of the Guangling group, the famous musicians have been endless, and their collections have been influenced to the modern times.

Characteristics of the Qin group: Guangling group not only absorbs the quiet and elegant taste of the mountain group, but also opens a new path to express the interest of the music. While playing the unrestrained and unrestrained, it contains restraint and restraint, and contains the quiet and quiet charm in the lively and unrestrained, thus forming a unique style of quiet and free and easy. The leaders have maintained their own inherent characteristics, taking the quiet, tranquil, comfortable, free and easy as the aesthetic standard of the music, paying attention to the expression of content and emotion, the rhythm is ups and changeable, the fingering is delicate and flexible, and speaking freely.

Representative figures: Xu Changyu, Xu Hu, Xu Qi, etc.

Representative music: 《LongXiang Cao》, 《Three Lane of Plum Blossom》, 《PingSha LuoYan》, 《XiaoXiang ShuiYun》 and so on.

Important works: 《ChenJianTang QinPu》 (Xu Changyu, 2016), 《WuZhi Zhai QinPu》 (XuQi, Qing dynasty), etc.

(3) Min group (also known as Pucheng group)

The origin of the Qin group: In the twenty-seventh year of Daoguang in the Qing Dynasty (1847), Zhu Feng, Pucheng in northern Fujian province, invented the sound and meaning. In the recognition of music, he created the notation meter and drew the letters to form his own style. In the fifth year of Xianfeng of the Qing Dynasty (1855), the book was published in Pucheng. Later, his student Zhang He wrote an Introduction to Qin Science, published in the third year of Emperor Tongzhi of the Qing Dynasty (1864). With the spread of the book, a large number of scholars have formed a large group of musicians reflecting the style of the sun, called the art of Fujian Guqin playing.

Characteristics of the qin group: The Fujian group pays attention to the needs of the music and the hardness and softness. From the shape to the repertoire, from the special recording method to the rich performance skills, it reflects the higher realm of Chinese music art, and represents the life style of Chinese literati, which is happy and lyric.

Representative figures: Zhu Tongjun, Xu Yuqiao, Zhang He, etc.

Representative qin music: 《YuQiao WenDa》 《PingSha LuoYan》 《YangGuang SanDie》 and so on.

Important qin works: 《ChunCao Tang QinPu》 in Spring Cottage (Su Qin Shan, 1801), 《YuGuZhai QinPu》 (Zhu Tongjun, 1855), 《QinXue RuMen》 (Zhang He, 1864), etc.

(4) Sichuan group

Origin of Qin group: Chuan group is also known as Shu group and Pan-Chuan group. The formation period was established in the Qing Dynasty. The founder is the famous musician Zhang Hexiu (Kong Shan). It is one of the nine groups of modern Chinese Guqin performance. The main artistic style of this group is impetuous and unrestrained, and magnificent.

In modern times, the most official saying should be the pan-Sichuan group. The concept of "pan-Sichuan" was first put forward by Zha Fuxi in the 1950s. There are two reasons: First, Sichuan has been a region of immigrants since ancient times, and many musicians come from other places, such as Zhang Kongshan from Jiangsu

and Zhejiang provinces. Second, it is because of the external influence of Sichuan Guqin, such as the song "Running Water".

Characteristics of the group: the main artistic style of the group is impetuous, unrestrained and magnificent.

Representative figures: Zhang Hexiu (Kong Shan), Gu Yucheng, Gu Jun, etc.

Representative qin music: 《FengQiu Huang》 "《Liu Shui》 《LiangFu Yin》 , etc.

Important works: 《Qin Jing》 (Zhuge Liang,1994), 《TianWeiGe QinPu》 (Tang Songxian,,2014), 《BaiPiZhai QinPu》 (Gu Jun, 2015), etc.

(5) Nine yi group

Origin: The founder of Jiuyi group is Mr.Yang Zongji in the late Qing Dynasty, named Jiuyi, shan, Ningyuan, Hunan province. In the Qing Dynasty, Yang Zongji (Shi) established Jiuyi Qin Society and a family to form Jiuyi Qin group.

Qin group characteristics: qin wind vigorous solid, free from vulgarity, pay attention to Yin Nao rhythm. In addition, the Jiuyi group is particularly prominent in the exploration of the ancient spectrum.

Representative figures: Yang bai, Guan Pinghu, etc.

Representative music: 《Liu Shui》 , 《Guangling San》 , 《You Lan》 , etc.

Important qin works: 《QinXue CongShu》 (Yang Shibai,1911-1931), etc.

(6) Mei'an group

The origin of Qin group: Meian group originated in Shandong Province. During the Reign of Jiaqing in the Qing Dynasty, Mao Boyu summed up the artistic experience of Guqin and compiled the Qin Music of Longyin Pavilion. This artistic achievement was inherited by the "Two Kings of Zhucheng" in the late Qing Dynasty and the early Republic of China, and taught to Wang Yanqing. Later, on the recommendation of Kang Youwei, Wang Yanqing went to Nanjing National Higher Normal group (now the predecessor of Southeast University) to teach Guqin, and trained the descendants of Xu Licun and Shao Dasu, and left Mei'an Qin Music. In 1929, MeiAn Qin Club was founded, which had a wide influence on the piano circle. At present, Mengxi Qin Society in Zhenjiang and Meian Qin Society in Hefei were founded respectively by Liu Jingshao and Liu Chicheng, the students of Xu Lisun.

Characteristics of qin group: Mei'an qin group has changed the traditional aesthetic concept of qin music, emphasizes the artistry of Guqin music, attaches importance to playing skills, highlights the beauty of melody, embodies the positive and innovative spirit, and has a strong appeal.

Representative figures: Wang Yanqing, Xu Lisun, Shao Dasu, Liu Jingshao, Wang Yongchang, etc.

Representative music: 《PingSha Luoyan》, 《Guan ShanYue》, 《QiuJiang YeBo》 and so on.

Important qin works: 《LongYinGuan QinPu》 (Mao ShiHuan, 1990), 《MeiAn QinPu》 (Xu LiSun, 1931), etc.

(7) Lingnan group

The art of Guqin is mainly spread in Guangzhou, Guangdong Province, and its origin can be traced back to the Southern and Northern Dynasties.

Characteristics of Qin group: The art of Lingnan group is influenced by Confucianism and Taoism, and the art of Guqin has formed a clear and elegant, gentle and mellow, elegant and tranquil style in terms of repertoire, musical structure, timbre and playing techniques.

Representative figures: Huang Jingxing, Li Baoguang, Zheng Jianhou, Yang Xinlun, etc.

Representative qin music: 《Huai Gu》, 《WuYe Ti》, 《YuShu LinFeng》 and so on..

Important works: 《WuXue ShanFang QinPu》 (Huang Jingxing, Qing dynasty), etc.

(8) Zhucheng group

Guqin art, also known as "Langya group Guqin", was formed in the middle of the 19th century. After the exploration and development of several generations of musicians, a Guqin group with distinct artistic personality and specific repertoire was gradually formed.

Characteristics of the qin group: the Guqin system of Zhucheng group is based on the three strings as the palace and the life of the Lv. The artistic style is tough in

the middle, the dense in the thin, and the reality, the air turns, heavy but not sluggish, showing the classical beauty of the ethereal echoing.

Representative figures: Wang Puchang, Wang Yu men, Wang Xinyuan, Wang Yanqing, Wang Xinkui, etc.

Representative music: 《Guan Shanyue》, 《ChangMen Yuan》, 《YangGuan SanDie》 and so on .

Important qin: 《TongYin ShanGuan QinPu》" (Wang Puchang, 1980), 《QinPu zhenglv》 (Wang Yumen, 1839), etc.

1.3 Structure and symbol of Guqin

The Guqin is usually about three feet, six inches and five minutes long, symbolizing 365 days; the upper panel is curved, symbolizing "heaven", while the bottom plate is flat, rectangular, symbolizing "earth"; the overall shape symbolizes "man". Guqin mainly includes qin head, neck, waist, tail, qin zhen and so on. Thirteen badges symbolize the 12 months of a year plus a leap month. Guqin takes the wide end as the top, the narrow end as the bottom, the upper end is the "piano head" (the head and the head as the head (the beginning), also known as the neck, the wide source is the shoulder (fairy shoulder), the straight down is the waist (waist), and the bottom is the tail (crown corner). The lower end of the head is inlaid with hardwood for strings. Among them, the part called "Yue Mountain" is the highest part of the piano, symbolizing the "high mountain", and the strings placed on it are "flowing water". There is a side of the side of the hardwood, called "Chenglu". Under the Guqin, there are two holes in the sound, the dragon pond and the phoenix marsh, symbolizing the sun and the moon.

Original Guqin only five strings, symbol, king, minister, people, people, things, things, dark alloy, wood, water, fire, soil, corresponding palace, shang, horn, character, feather, reportedly in the king of zhou and zhou wu king, respectively, add a string to seven strings, seven "string eye", to wear strings, under the seven to tune the knob, called "Qin Zhen".

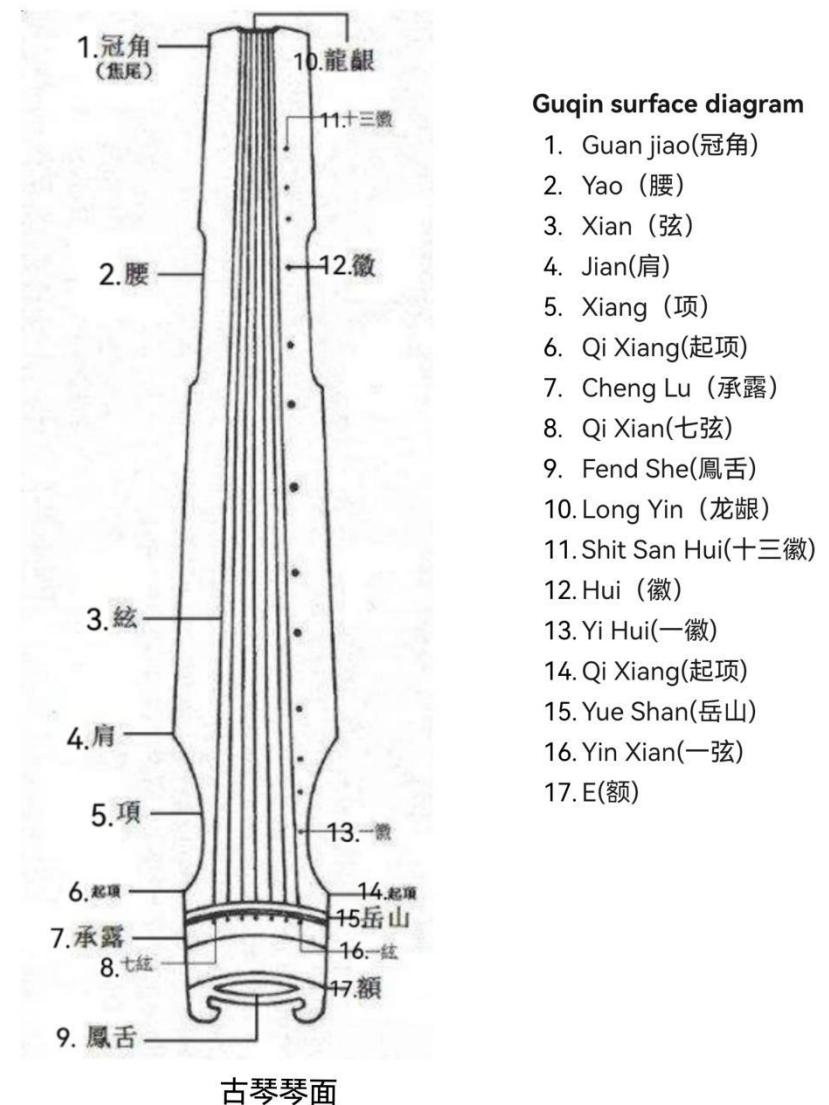
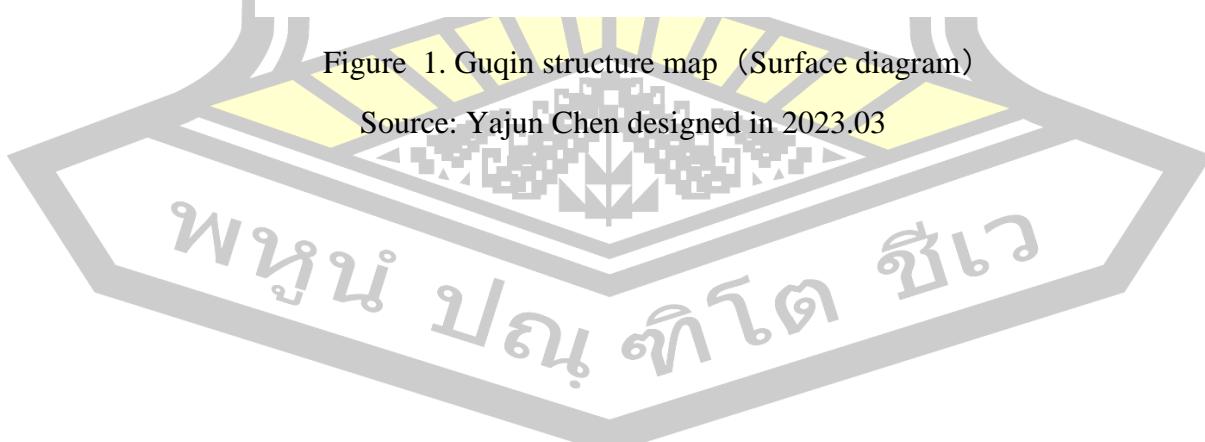
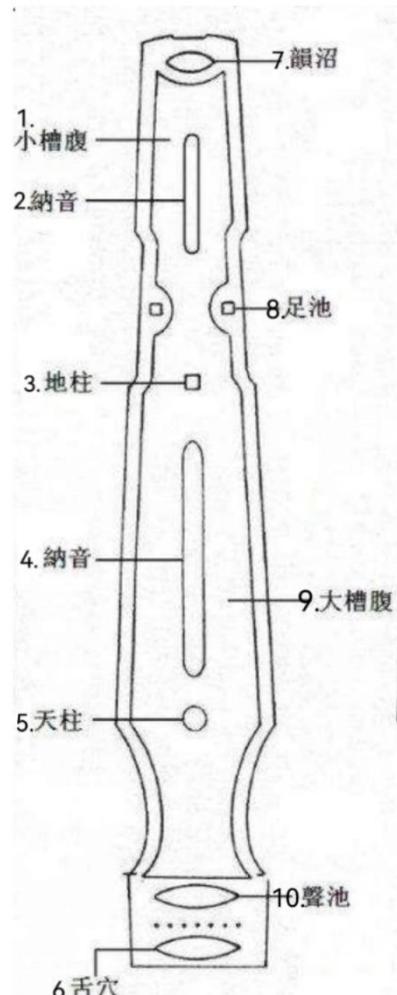


Figure 1. Guqin structure map (Surface diagram)

Source: Yajun Chen designed in 2023.03





Guqin inside(古琴腹内)

1. Xiao Fu Cao(小腹槽)
2. Na Yin(纳音)
3. Di Zhu(地柱)
4. Na Yin(纳音)
5. Tian Zhu(天柱)
6. She Xue(舌穴)
7. Yin Zhao(韵沼)
8. Zu Chi (足池)
9. Da Cao Fu(大槽腹)
10. Sheng Chi(声池)

Figure 2. Guqin structure map (Inside)

Source: Yajun Chen designed in 2023.03

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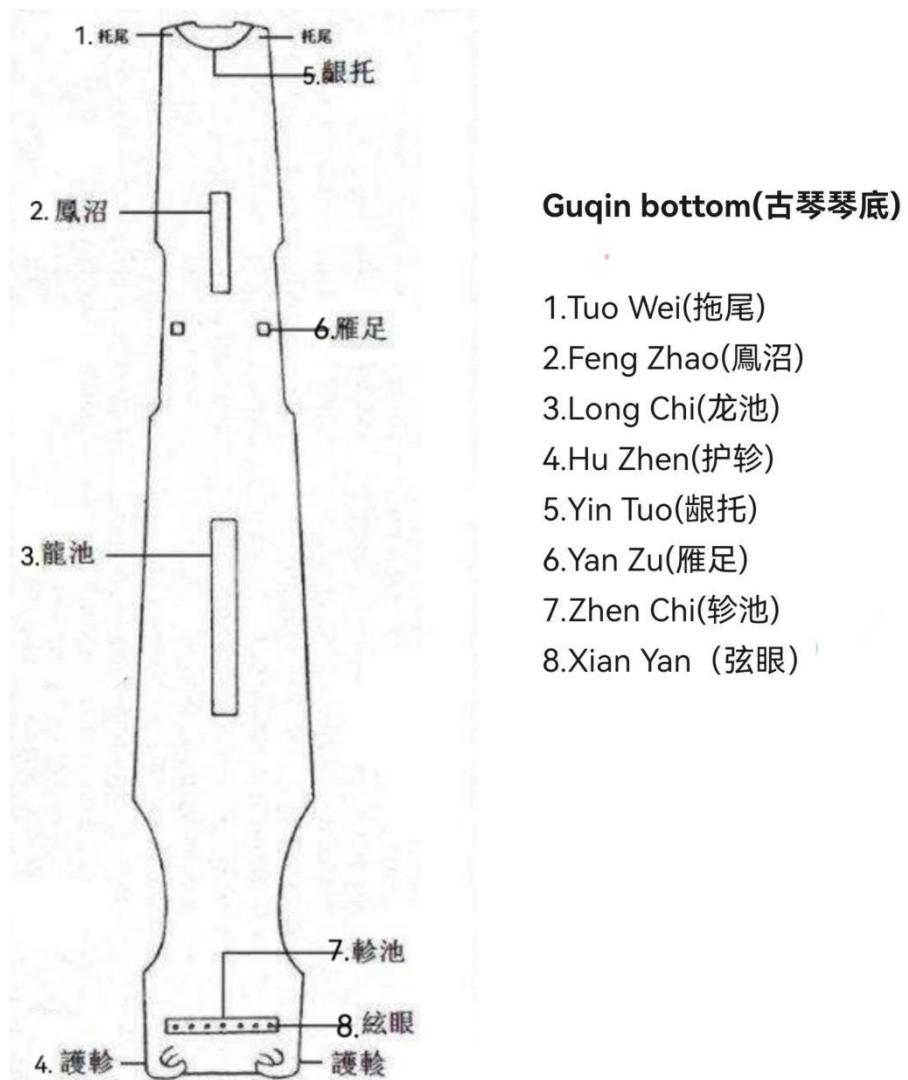


Figure 3. Guqin structure map (Bottom)

Source: Yajun Chen designed in 2023.03

1.4 Sound color of Guqin

Guqin has four octave ranges and three kinds of timbre:

(1) FanYin. The left hand on the string like a dragonfly water, the right hand plucked when the sound, its sound is ethereal Qing Yue, like the sound of nature, a symbol of the voice of the sky.

(2) SanYin. The right hand directly plucked the strings, the sound of the departure. Its voice is low and distant, like the earth Like a thick voice, like a symbolic voice.

(3) AnYin. The left hand presses the string on the panel, and the right hand taps the sound, the sound is subtle and long, Such as human dialogue, a symbol of the human voice.

FanYin such as the sky, SanYin such as the ground, AnYin such as the people, so it is called heaven, earth, people three tones. (Gong Yi, 2001)

2. Biography of Master ChangChao Lu

ChangChao Lu, male, was born in November 1978 in ShuangXi County, NingDe City, Fujian Province, China. Work in 2001, now work in Fujian art vocational college, as the party secretary, director of the school, associate professor, director of the Guqin art research center, China will member, China stage society member, member of Fujian artists association, director of Guqin professional committee, social art level employs Guqin professional examiner, Guqin production skills special professional ability appraisal.

Master ChangChao Lu 's father, brother, wife, father-in-law are all teachers, a family of five teachers. His father was a rural middle school teacher. His versatile father had taught music, art, and physical education for 38 years. In fact, when his father graduated from NingDe Normal School, he could have stayed in the school with the best grades, but there were no teachers in Pingshan District. The local county education bureau mobilized his father to return to his hometown to teach, so he returned to the most remote natural village in his hometown and became a teacher in the school for ten years. Later, in order to take care of the four elderly people, he was transferred back to his hometown to teach in a middle school. It is because of his father's influence that Master ChangChao Lu chose the profession of teacher immediately after graduation.

Influenced by his father, Master ChangChao Lu was talented for art. He was good at Guqin, erhu, violin, xiao, calligraphy and painting. Since 1998, he has learned Guqin from Fujian Art School and Gong Yi, a famous Guqin player; Since 2006, he has accumulated 17 years of production experience and formed a set of systematic

Guqin production skills; since 2010, Guqin Performance Course was offered in 2010 and Guqin Art Research Center was established in April 2012 to develop Guqin art theory research, performance, production and repair. Dedicated to the research and development of the musical instrument and the Guqin performance teaching research, Received 4 national patents, Won the provincial social science, department of Education project 1 project, And served as the deputy chief editor of the national Higher Vocational Guqin course; In December, 2017, Guqin Art Research Center was rated as the Fujian Provincial Committee of Chinese Traditional Culture Education Working Committee and Fujian Provincial Department of Education; In 2018, he founded the performing Arts (Guqin Art) major; In 2019, it was rated as "Top Youth Talent in Fujian Cultural System"; In 2021, the national traditional skills (Guqin production and restoration), Students trained in recent years have won many awards in the national Guqin Professional Competition; In September 2022, he was selected as a member of the think tank of the CPPCC in MinHou County, Fujian Province, Is the first teacher of Fujian Vocational College of Arts to be selected as a member of the government think tank in the name of a teacher; In December 2022, it was awarded as "ChangChao Lu Skills Master Studio" by Fujian Province.

3. The theory adopted in this study

3.1 Anthropological theory

An anthropological theoretical research method was used in this study. The researchers use the method of field investigation to go deep into the field of the research objects, and comprehensively investigate and observe the methods of Master ChangChao Lu 's playing and transmission of Guqin. First-hand research data were obtained through the field investigation.

3.2 Musicology theory

This study also uses the theory of musicology. Yu Renhao proposed that the research object of musicology is everything related to music, including all the history of human music products and music behavior and today. Specifically, the first should include music created in all human times, from primitive to modern times. The second should also include all the national, ethnic, ethnic and individual activities related to music in history, that is, the above-mentioned musical behavior, such as physiological

behavior, music, aesthetic behavior, creative behavior, performance behavior, acceptance behavior and learning behavior. (Yu Renhao, 1997)

4. Relevant documents and research contents

4.1 Ye Zhao. (2021). Cultural Characteristics and Literature Value of Traditional Guqin Music. Academic Journal of Humanities & Social Sciences (6.0). doi:10.25236/AJHSS.2021.040619. Nevertheless, Qin Morality which is the key feature coming from Confucianism is the fundamental axis and ultimate pursuit of Guqin music, and Taoism infiltrates into Guqin skills, Guqin theories, Guqin music interpretation and so on. The cultural characteristics of traditional Guqin music begin from the source of Chinese culture and lasts until the Qing Dynasty. It formed a music culture that interacted with all things, customs, humanities, physical, mental and nature. Its primary cultural characteristic is Qin Morality handed down from ancient times. The classical literature is the carrier of various Guqin cultural characteristics, which can be gotten a glimpse of the score, theory, instrument, history and study of Guqin carrying the cultural characteristics of traditional Yue, and play the real role and bright value of Chinese traditional Guqin music. The early Guqin literature is contained in the music literature. As a small part of music, Guqin, together with other Musical Instruments, poems and dances, often participates in the creation of music, educates people's temperament, and promotes the harmonious coexistence of heaven and earth and people. According to the literature on Guqin music, the guzheng music activities are closely combined with the ancient sacrificial ceremony. This paper mainly discusses the Confucian thoughts and their core expression contained in the characteristics of Guqin culture through traditional Chinese literature. The authors wish to further explore the influence of other cultures on the cultural characteristics of Guqin and the roles they play in the future.

4.2 Wang Xinwei. (2021). On the transmission and protection of Guqin art. Chinese writers and artists (10), 47-48. doi: CNKI: SUN: ZWNJ.0.2021-10-041. Guqin is the oldest Chinese native instrument, is the cultural representative of Chinese traditional music. It integrates music, humanistic feelings, poetry, the rise and fall of The Times since the original Chinese era, embodies the unique life emotions of the Chinese nation, the joys and sorrows, as well as the different values of people in

different times. Guqin art is the highest model of Oriental aesthetics. Here, the author deeply explores the cultural characteristics of Guqin art around the regional nature, nationality and diversity of Guqin art. According to the historical value of Guqin art, social value, cultural value and the living state of the project itself expounds the Guqin art transmission, through the traditional and modern accommodation, to protect the harp art become alive, adhere to the Guqin unique artistic charm, the intangible cultural heritage project Guqin art to carry forward the development. At the end of the article, the author said: in today's economic society, the inheritors of Guqin inherit not instrumental music itself, but traditional art with national significance. To build advanced culture with Chinese characteristics, we must build it on the basis of excellent traditional culture. In today's information age, the ancient Guqin art and culture continues to create and perform more excellent songs to meet the spiritual and cultural needs of the masses, adhere to the unique charm of national culture, go abroad to the international, and promote and develop the intangible cultural heritage project Guqin art.

4.3 Ye Zhao. (2019). Study on the Guqin Teaching Method: "Inner Understanding through Oral Teaching" . Open Journal of Social Sciences (2). doi:10.4236/jss.2019.72011."Internal understanding of oral teaching" is the main teaching method of Guqin for thousands of years, which is a teaching method formed under certain historical conditions and social and humanistic environment. The teaching method of "internal understanding of oral teaching" is closely related to the application of brief notation, and is not contradictory with "view teaching". It mainly includes two aspects: "internal understanding" and "oral teaching". "Oral teaching" means that the teacher imparts skills through speaking, singing, performing, etc.; "inner understanding" mainly refers to the way that students can understand the spiritual nature of music beyond the technical level. The combination of the two promotes the transmission and development of the traditional Guqin. Basically, the teachers take the teaching as the premise and highlight the students' understanding of the spirit of music. Teachers do not emphasize that students imitate themselves in the process of learning Guqin, but encourage and respect students to actively absorb the nutrition of nature and seek the internal and external mental state. It is the traditional teaching methods that encourage students to pursue the spirit and field of art, so that

the traditional repertoire continuously integrates new vitality into the transmission of thousands of years of Guqin history. The author believes that the connotation of traditional teaching methods has an important guiding significance for the transmission and creation of Guqin art. The transmission of Guqin is the "transmission" in this flowing water culture. The main method of borrowing is "internal understanding through oral teaching". Therefore, the author believes that "the internal understanding of oral teaching" is an important means to retain the cultural characteristics of Chinese Guqin. The teaching method of "internal understanding through oral teaching" is not only the transmission of form, but also the transmission of spirit.

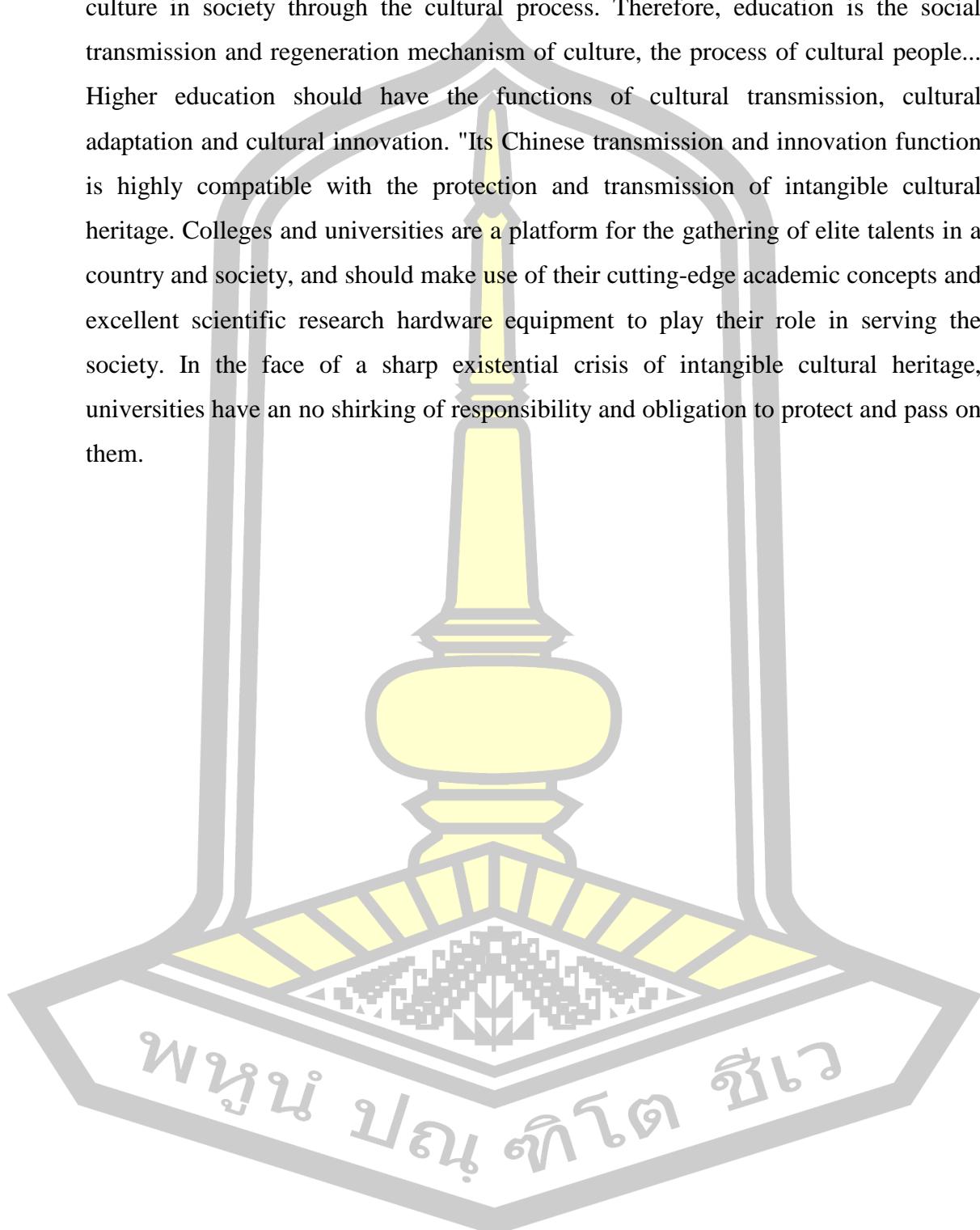
4.4 SANG Yuehua. (2021). The Path Exploration on the transmission and Protection of Intangible Cultural Heritage. Journal[J]Journal of Literature and Art Studies Volume 11, Issue 1.ues. It represents the spiritual height of the human cultural heritage. With the development of economy and society, this paper plans the protection and development of intangible cultural heritage from the national overall and individual level, the purpose is to make people fully realize the importance of intangible cultural heritage protection, consciously practice, and finally realize the effective protection of intangible cultural heritage and sustainable heritage. In this paper, the author explores six ways for the transmission and protection of intangible cultural heritage: to strengthen the research and publicity of the value of intangible cultural heritage; Make full use of TV, video, the Internet and other mass media, For example, the establishment of a digital information system for intangible cultural heritage, a website introducing intangible cultural heritage, and holding academic seminars on the protection and development of intangible cultural heritage; Let the intangible cultural heritage education into the campus; Let the intangible cultural heritage continue to be inherited and developed, Integrate it into local music, dance, art and crafts into kindergarten, primary school classes, Let the students cultivate their love for the cultural heritage, Familiar with the value of art forms, So that these precious cultural heritage can be inherited; Protecting the cultural ecology on the intangible cultural heritage; The cultural ecology of the intangible cultural heritage includes the natural environment and the historical basis, People must develop the intangible cultural heritage of life and its festivals, ceremonies, sports and other

activities, At the same time, effectively control the environmental pollution and ecological pollution; Protecting the inheritors of the intangible cultural heritage; Inheritors play a vital role in cultural transmission and transmission, But some of the heirs are already very old, Seriously affecting the survival and development of the intangible cultural heritage, Hope the government pays more attention to the heirs, Give the necessary basic living security, At the same time, vigorously cultivate the younger generation engaged in the transmission of cultural heritage, Try the recording digital information system to realize the digital protection, Keep these precious heritages alive forever.

4.5 Gu Yongxiang. (2014). Mr. Chen Changlin's Guqin art career. *Music Space and Time* (16), 62-63. doi: CNKI: SUN: YYSK.0.2014-16-033. Mr. Chen Changlin is not only an accomplished scientist, but also a very accomplished Guqin artist. Representative inheritors of the national intangible cultural heritage of Guqin art. As a Guqin artist, Mr. Chen has been diligently pursuing the art of Guqin for decades. He has made great achievements in performance, music theory, music playing and many other academic aspects, and has made outstanding contributions to the development of Guqin art. In 2012,2013 (Chen Changlin qin and set ", (Chen Changlin ancient music collection", (Chen Changlin playing album has appeared, and contains music postscript, music law research, music, and science and technology, narrative memories, ancient music contains music work 108, music works all corresponding audio data is included in the Guqin album. These academic achievements run through half a century and are Mr. Chen's lifelong efforts. The publication of these theoretical works is really a great event in the piano world, which is a summary of Mr. Chen's academic career. The academic achievements of nearly one million words will surely make generation after generation infinitely inspired and have a far-reaching influence. (Fu Murong, 2013)

4.6 Zhu Bingqing. (2017). Research on the operation mechanism of inheriting intangible cultural Heritage in universities (Master's thesis, Southwest University). <https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD201801&filename=1017846051.nh>. Under the circumstance that intangible culture is endangered, the family education and master-apprentice transmission in the past can no longer adapt to the current social development mode, and only entering school education is the guarantee

of its survival. "The essence of education is the transmission and regeneration of culture in society through the cultural process. Therefore, education is the social transmission and regeneration mechanism of culture, the process of cultural people... Higher education should have the functions of cultural transmission, cultural adaptation and cultural innovation. "Its Chinese transmission and innovation function is highly compatible with the protection and transmission of intangible cultural heritage. Colleges and universities are a platform for the gathering of elite talents in a country and society, and should make use of their cutting-edge academic concepts and excellent scientific research hardware equipment to play their role in serving the society. In the face of a sharp existential crisis of intangible cultural heritage, universities have an no shirking of responsibility and obligation to protect and pass on them.



CHAPTER III

Research Methodology

This chapter describes the research methodology used in the study, including the criteria for selecting the study area and informants, as well as the process of designing the questionnaire and interview.

Research scope

- Scope of content
- Scope of research site
- Scope of time

Research Process

- Information on the selected locations and the key informants
- Research tools
- Data collection
- Date management
- Data analysis
- Section Summary

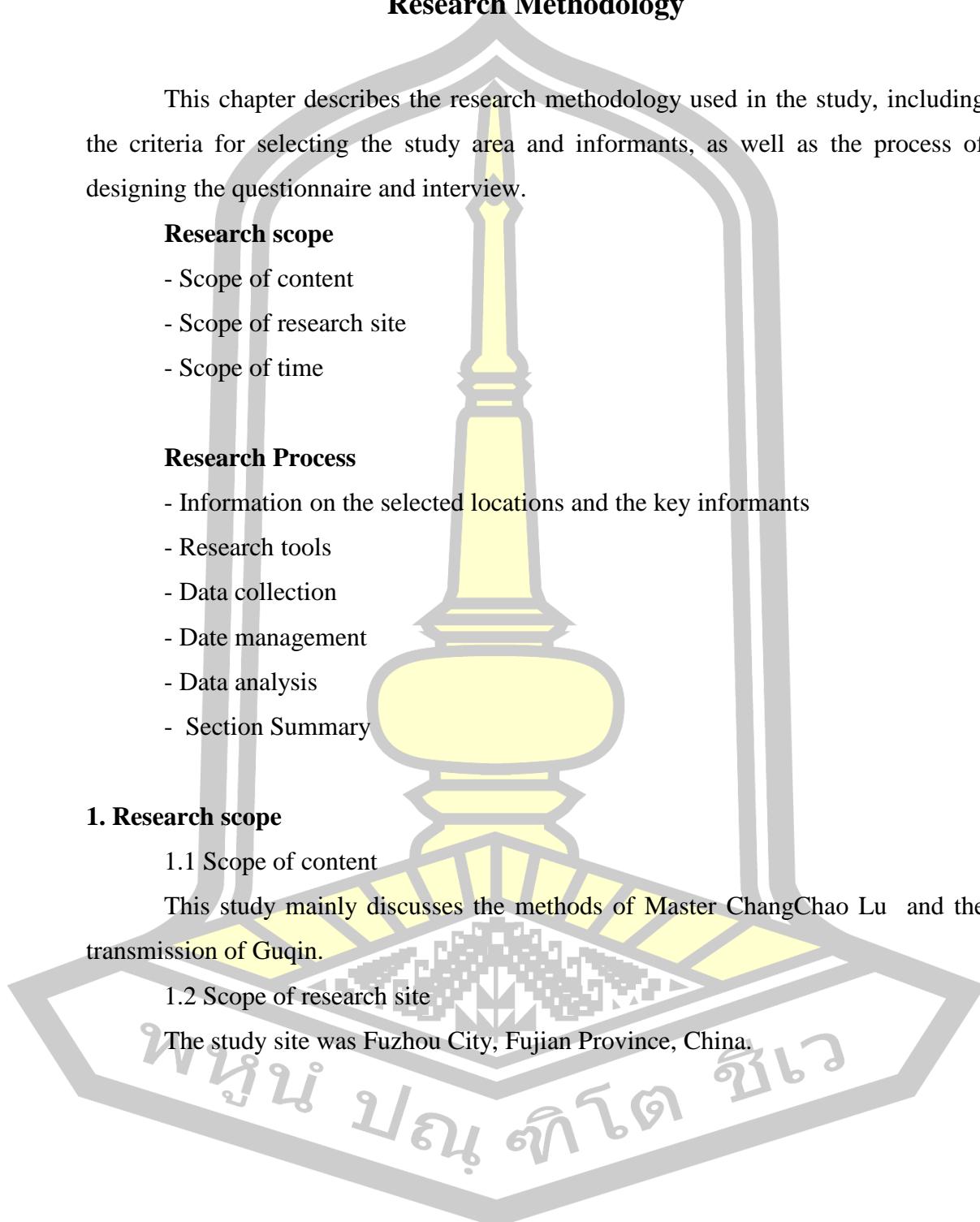
1. Research scope

1.1 Scope of content

This study mainly discusses the methods of Master ChangChao Lu and the transmission of Guqin.

1.2 Scope of research site

The study site was Fuzhou City, Fujian Province, China.



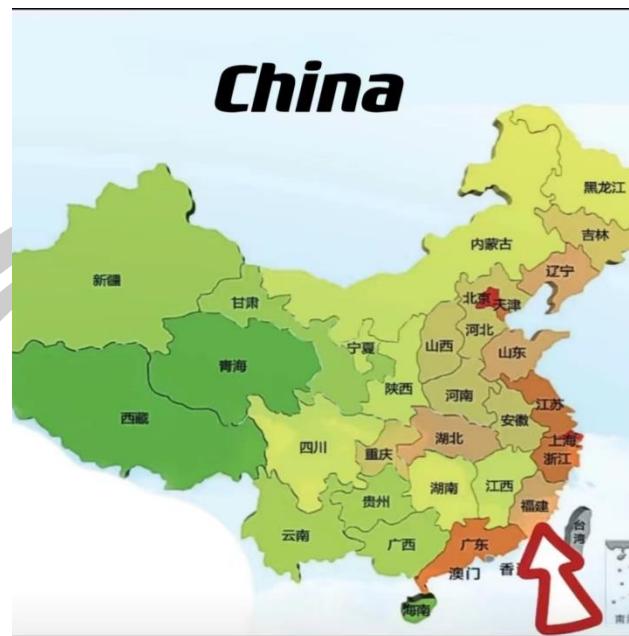


Figure 4. Map of China

Source : Yajun Chen designed in 2023.03



Figure 5. Map of Fujian Province, China

Source : Yajun Chen designed in 2023.03

1.3 Scope of time

The investigators will do this study between November 2022 and October 2023, interviewing key informants in the field survey conducted and making detailed notes.

2. Research Process

2.1 Information on the selected locations and the key informants

Study site: Fuzhou City, Fujian Province, China

The criteria for choosing a key informant is: Master. ChangChao Lu (No: Shan GuZi). ChangChao Lu is the inheritor of the new generation of "Min Pai" Guqin in Fujian, China. ChangChao Lu has a deep foundation in the Guqin and a unique insight into the " Min Pai " Guqin. The reason why ChangChao Lu chose the Chinese Guqin can be traced back to his deep understanding and love for traditional Chinese culture and music. ChangChao Lu has a unique environment and empathy for the philosophy, history and emotions behind the Guqin, which makes him extremely enthusiastic about the performance and dissemination of the Guqin. It expresses his cherishing of traditional Chinese culture, which is further inherited and carried forward.

Currently, ChangChao Lu he is the president of the National Art College, secretary of the General Branch of the Party of Fujian Art Vocational College Professor, director of Guqin Art Research Center, member of China Guqin Society, member of China Stage Design Society, member of Fujian Artists Association, director of Guqin Professional Committee of Fujian China Excellent Traditional Culture Promotion Association, professional examiner of social art level examination, and examiner of special professional ability assessment of Guqin production skills. I have learned erhu, violin, xiao, calligraphy and painting since my childhood. In 1998, he began to learn Guqin playing, began to Master Guqin, and began to Master Guqin in 2006. In 2010, he opened Guqin performance courses in the school. In 2012, the Guqin Art Research Center of Fujian Vocational College of Arts was established. Dedicated to the research and development of musical instrument and Guqin performance teaching research, he has won 4 national patents. The project was approved by the Provincial Social Science and Education Department, and served as

the deputy editor of the national Higher Vocational Guqin teaching course. In 2019, he was awarded as "Top Young Talents in Fujian Cultural System". In 2017, the Center was rated as the Education Working Committee and the Education Department; established the major in performing Arts (Guqin Art) in 2018; in 2021, established the major in National traditional skills (Guqin making and restoration), and guided students won 3 gold awards and 9 silver awards in various competitions. In December 2022, it was awarded as "ChangChao Lu Skills Master Studio" by Fujian Province.



Figure 6. Master. ChangChao Lu

Source : Yajun Chen (2023.03)

2.2 Research tools

According to the needs of this study, the main research tools are as follows: the compiled interview schedule, computer, mobile U disk, video camera, mobile phone, voice recorder, notebook, ruler, pen, etc.

The research tool of this paper is mainly to interview and observe the field work of the Guqin performing artist Master ChangChao Lu. For the study data, the investigators will develop questionnaires to facilitate effective interviews and access

to valuable information. The process of making the questionnaire was based on the purpose of this study:

First, leave it to your advisor for review and editing.

Second, modify it according to the advisor suggestion.

2.3 Data collection

(1) Collect data through literature analysis and field investigation of Guqin.

(2) Researchers consult and analyze materials on libraries, local archives, cultural centers, newspapers, magazines and the Internet.

(3) Researchers went to the site (Fuzhou, Fujian Province, China) for field investigation.

(4) The researchers will participate in the observation of the whole performance of the Guqin art. During the performance, the researcher can conduct interviews, observations, photographs, photography, sound recording, etc.

2.4 Date management

The investigator obtained the first-hand information of the study through the field investigation and must be effectively classified.

(1) Recovery recordings during the study to form a textual form.

(2) Edit photos and videos from the field trip.

(3) Translate the collected music sounds to form the pillar of music analysis.

(4) Establish your own data database, and effectively classify the obtained materials.

2.5 Data analysis

The authors will use the material related to this study for the analysis.

(1) Introduce the method of Master ChangChao Lu in playing Guqin.

(2) I will choose the classic Guqin music, and use the method of musicology analysis to analyze the transmission method of Master ChangChao Lu.

(3) Through field investigation, Master ChangChao Lu is interviewed and the conclusion is conducive to the dissemination and promotion of Guqin art.

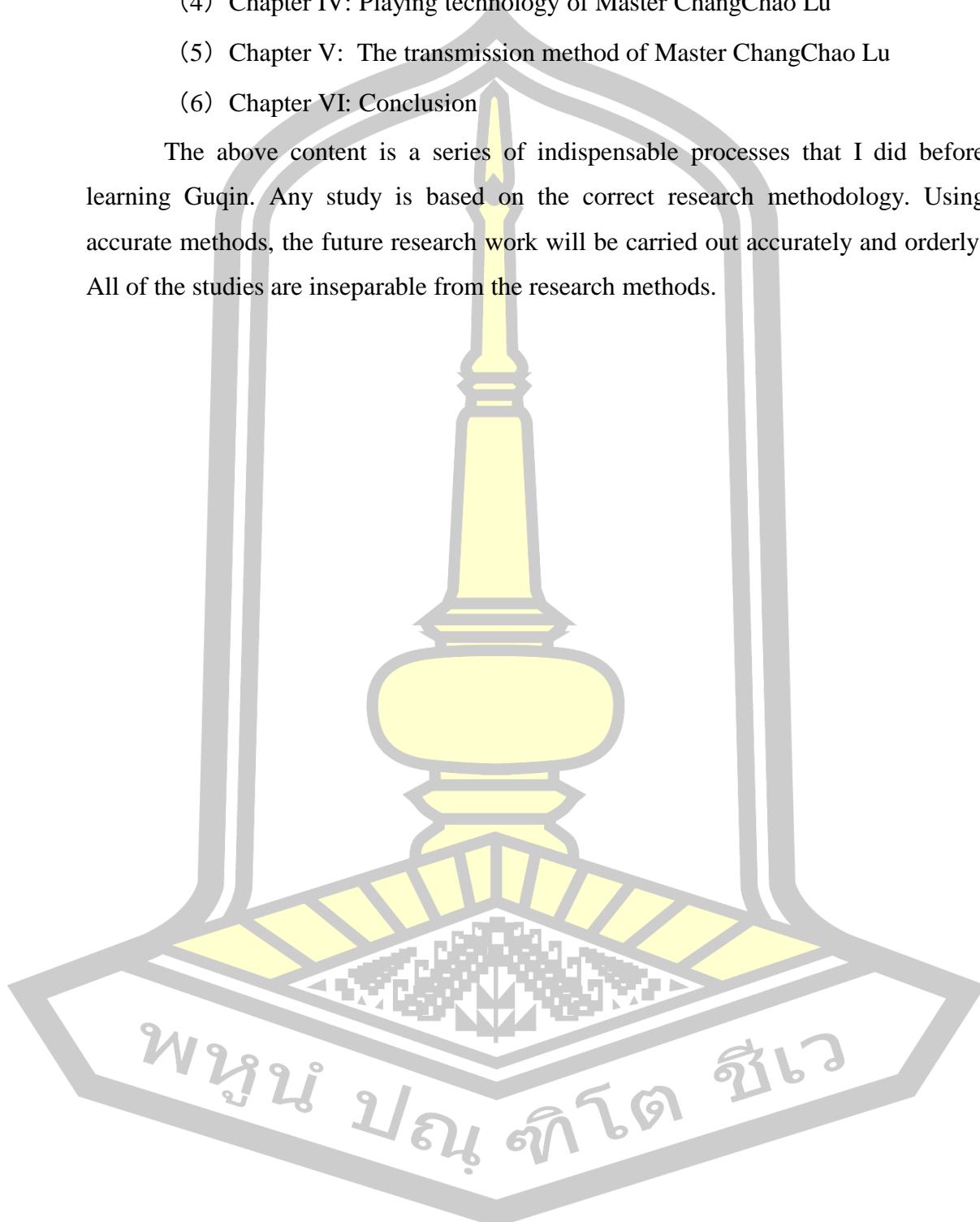
2.6 Section Summary

(1) Chapter I: Introduction

(2) Chapter II: Literature Review

- (3) Chapter III: Research Methods
- (4) Chapter IV: Playing technology of Master ChangChao Lu
- (5) Chapter V: The transmission method of Master ChangChao Lu
- (6) Chapter VI: Conclusion

The above content is a series of indispensable processes that I did before learning Guqin. Any study is based on the correct research methodology. Using accurate methods, the future research work will be carried out accurately and orderly. All of the studies are inseparable from the research methods.



CHAPTER IV

Playing technology of Master ChangChao Lu

This chapter includes interviews with Master ChangChao Lu, as well as a review of the relevant literature and historical archives. This chapter discusses the performance method of the Guqin. Taking the common problems in practice as a clue, the researchers explored the various playing techniques, fingering and playing styles of Master ChangChao Lu.

1. The fingering of playing the Guqin
 - 1.1 Right hand
 - 1.2 Left hand
 - 1.3 Common fingering
2. Master ChangChao Lu plays the style of the Guqin
3. Master ChangChao Lu plays Guqin playing techniques
 - 3.1 Guqin playing technique 1: "An Yin Ta Shi"
 - 3.2 Guqin playing technique 2: "Qu Yin Gang Jian"
 - 3.3 Guqin playing techniques 3: left hand techniques with full charm
4. Master Changchao's Lu method of evaluating students

1. The fingering of playing the Guqin

When playing the Guqin, you can place the Guqin on the table, gently move the strings with the right hand, and pick up the strings with the left hand. Under the teaching philosophy of Master ChangChao Lu , fingering is a scientific and important basic course. The following introduces the commonly used fingering in Guqin music. The design of fingering is to enable students to have solid basic skills in playing, effectively Master skills with their fingers, and practice skills to a certain level.



Figure 7. Analysis graph of Guqin spectrum fingering

Source: Yajun Chen designed in 2023.05

1.1 Right hand

For the right hand, the range of strength is very broad. The strings of Guqin have a certain length and a wide amplitude, so the same string playing technique can produce a very soft and drifting sound, and at the same time, a very heavy and strong sound, which depends on the strength of the performer. The instruments with a shorter effective string length, such as Pipa and Ruan, will have a smaller amplitude. In fact, there are some differences in the four fingers of Guqin strings.

In order to pop up full, beautiful timbre, it is important to pay attention to shoulder, elbow and wrist posture and Angle, and the key is to deal with various relationships between fingers and strings. The string of the right hand are borne by the large, index, middle and name fingers. The big and middle fingers are strong, while the index and name fingers are weak (the small finger is the forbidden finger in the Guqin and cannot be used for playing). Big finger, index finger, middle finger, the name of the string and each finger back armor bomb and finger meat bomb two kinds. The former timbre is relatively light, thin, bright, the latter timbre is relatively heavy, thick, solid.

1.2 Left hand

In order to pop up full, beautiful timbre, it is important to pay attention to shoulder, elbow and wrist posture and Angle, and the key is to deal with various relationships between fingers and strings. If the string finger is concerned, there is the difference between the big finger and the name and middle finger: the big finger is bright and powerful, its sound line is fine and smooth; the name and middle finger is soft and warm, the sound line is thick and loose. In terms of the string, there is the difference between meat and half of meat: the half of meat is bright and powerful, and the sound line is fine and smooth; the meat is soft and warm, and the tone line is thick and loose. The fine and smooth tone lines have dense texture and strong strength; thick and loose tone have thin texture and weak strength. How coarse and fine, how strong and how weak, you can also choose according to the appropriate technique according to the strength of the musical performance.

In addition to the middle finger and index finger, the most commonly used parts are the name finger and the large finger. Generally speaking, the name refers to the string of its sound warm and steady, clear and bright; the meat is warm and steady, the meat half is clear and bright.

The tension of the pronunciation of Guqin comes from the technique and the power of the left hand, which is the speed of the left hand. In general, the faster the speed, the greater the strength, and on the contrary, the more relaxed. But, more importantly, it also depends on the changing state of the speed. When the left hand uses techniques, notes and other techniques, its movement is usually heterogeneous, that is, variable speed, they are either in a state of deceleration or acceleration. The trajectory formed by the constant motion is straight, while the deceleration and accelerated motions are parabolic or anti-parabolic. Straight form is not tension, only parabola (including anti-parabola) is the line full of tension. The difference is that the trajectory of parabola tends to relax, while the trajectory of anti-parabola tends to relax. Those who tend to be nervous are vigorous, and those who tend to relax are smooth, stretch. The effect is different, but they are all full of tension. Most of the tracks formed by the Guqin in the "Chuo" and "Zhui" form are parabola or anti-parabola, so it is full of tension.

1.3 Common fingering

In ancient times, there were more than a thousand kinds of Guqin techniques, but today there are only dozens of — right hand fingering, mainly for “Pi”, “Tuo”, “Mo”, “Tiao”, “Gou”, “Ti”, “Da”, and “Zhai” [That is: “eight methods of the right hand”] and different combinations such as “Lun”, “Suo”, “Diejuan”, “Gun”, “Fu”, “Li”, “Shuang Dan”, “Da Yuan” and so on.

1.3.1 Right hand 8 methods

(1) The “Pi” skill of fingering

Action: big pointing to the body bounce into called “Pi”. The big finger inverted vertical, slightly bent section, the big finger inverted vertical, the elbow is also slightly up. Its movement in the end of the big finger, appropriate micro with wrist force, a sharp string and into.

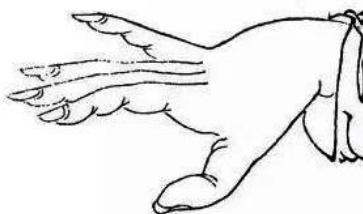


Figure 8. Guqin gestures “Pi”

Source: Yajun Chen designed in 2023.05

Gesture: elbow open, arm flat, wrist curve, palm bent, big finger inverted vertical, tiger mouth slightly open, middle and the last two sections slightly curved, food, middle, name three fingers straight, middle finger, the last two sections slightly lower than food, name two fingers, forbidden finger straight, and slightly higher than The name refers to. The fingers slightly open potential such as the beginning of the crane wings, isolated body, the wind.

Sound: sound take pure armor. The sound must be solid and powerful, and to have the force and feel the form is better.

Main point: big finger force is very strong, solid and powerful sound is not difficult to do, but pay attention to not too much. Force can't be too fierce, too fierce is cloudy vulgar dry strong. When using the "Pi" finger, light the middle finger against the outer string. For example, if "Pi" the seven strings, the middle finger is placed on the two strings, "Pi" the six strings, and the middle finger is placed on one string. The "tuo" method can also be used in this way. That's even more smooth.

(2) The "Tuo" skill of fingering

Action: big point out and pop out a call to support. The tiger's mouth opened, the big finger inverted, finger string, first meat after the armour outside straight to the sound, after the big fingers still down.

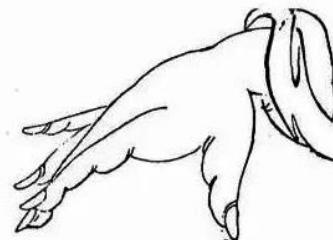
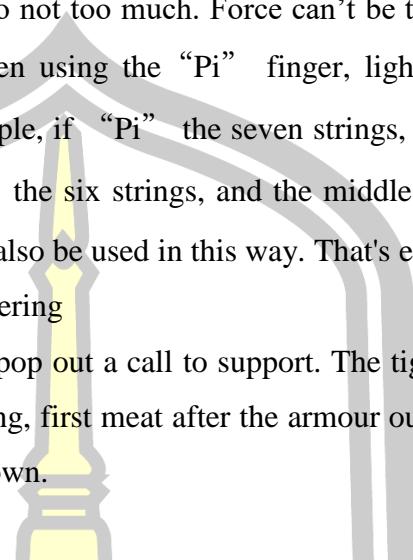


Figure 9. Guqin gestures "Tuo"

Source: Yajun Chen designed in 2023.05

Gesture: put your finger on the string, use the method of chord, control the strength of the finger. In the end of the straight, fingers against the string, not light not heavy, half of the tone.

Sound out: half flesh and half nail sound.

Main point: cannot only use pure armour, should be half meat half armour. Control the strength of the big finger, not too much, such as too hard, then into the voice of dryness. Big finger can't lift up to the string, as far as possible vertical into the string, do not use the front, otherwise the sound difficult and majestic.

(3) The “Mo” skill of fingering

Action: the index finger bounced inward into the said “Mo” . Index finger buckling section, straight in the middle, the end of the two sections, finger meat face skip in, into the string slightly deep down. First meat after the first, by the face of the center upright bounce, not oblique sweep. Its movement in the arm, wrist dark help the index finger, the end of the force.



Figure 10. Guqin gestures “Mo”

Source: Yajun Chen designed in 2023.05

Gesture: the middle finger and the name are natural straight, so that the middle finger is higher than the index finger, the index finger, the middle finger, the forbidden finger is higher and straight, each finger slightly open, uneven, with the state of crane wings. At the end of the big finger, side in the side, under the index finger. Each wipe into, will make the index finger skip fall on the big finger, with the nail point against.

Sound: the force should not be too heavy, too heavy is the sound, the next finger should be light and strong, with a should not be too much, must be half meat half armour, to get sound clear health.

Key point: first of all, “Mo” is a half meat and a half armour sound. Where half meat half armour sound must not be used pure armour to play."If pure armour, the sound is more violent. Method to skip, the finger meat against the string, first meat after a..... (" Cheng Yushan left finger method interpretation micro "). Index finger after the center straight into, in the force to do not light not heavy. "The index finger

bucksection, straight the middle and last two segments. "Here, the key is to straighten the middle and the last two, because at the middle of the second straight, the Angle into the string is not large.

(4) The "Tiao" skill of fingering

Action: index finger to the emblem to call pick. Pick method, the index finger buckling, the two sections, with the big nail tip light against the index finger skip, so that the two fingers into a circle, pick the big finger straight in the last two sections, and micro transport wrist force will push the index finger forward, to help the index finger from the extension force. To is and flexibility. Its movement in the big finger in the end of the two sections and the index finger in the stretch, must not be two fingers close to make it not effective.

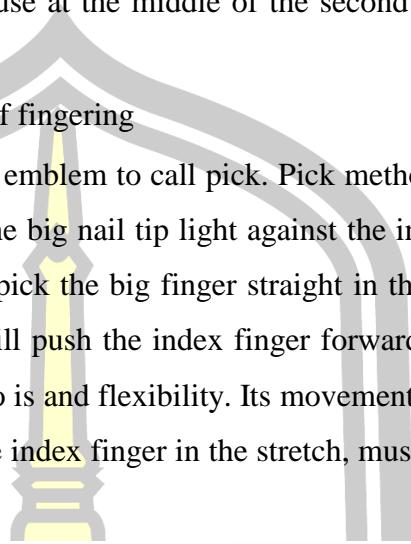


Figure 11. Guqin gestures "Tiao"

Source: Yajun Chen designed in 2023.05

Gesture: the index finger and the big finger are two sections, the big finger to the index finger in the side of the skip. Middle finger, name refers to two fingers slightly curved, name refers to higher than the middle finger, forbidden finger is higher than the name and slightly warped.

Sound: pick to nail tip, the sound and hand. And to force imperceptible, must be solid but not fierce, to get strong clear sound, and empty spirit no harm.

Main point: "Tiao" is a pure armor sound, a face string, the center bounce into. "Tiao" must slightly use the wrist force. That means to have a slight wrist movement. Must not put the big finger beside the index finger, so that it is not effective, this is a very key point. Some beginners always love to put the big finger

beside the index finger, two fingers tight. Cause the force arm of big finger to shorten, index finger stretch bend amplitude becomes smaller, also not beautiful.

(5) The “Gou” skill of fingering

Action: "point to the body into the" hook ". Middle finger flexion, middle two sections, vertical end section, with a finger, half flesh half nail hook into. The so-called "heavy against light out", that is, it is appropriate to heavy down, light string. Only then to neutralize the bias partial light disease. So also want to use pure positive front. When the hook must be led by the wrist, elbow force, the hook after the finger falls on the second string, do not have to leave.



Figure 12. Guqin gestures “Gou”

Source : Yajun Chen designed in 2023.05

Gesture: the middle finger flexion its root, in two sections, vertical end section, the index finger is slightly curved, and the first at the highest, the top of the big finger under the index finger, the middle finger slightly lower than the index finger, the finger should not be open, no finger straight and slightly warped.

Sound: "heavy against light out", vigorous and dignified. “Gou” more than “Mo” out of the sound, but not too fierce, the most important is "light" two words, must be carefully experienced, to consider.

Main point: its movement in the section of the strength. “Gou” and “Mo” are both half meat and half armour tone. It is and “Mo” has a very obvious difference, that is, the end section vertical, why the last section vertical? Because the “Gou” is to be "the heavy against the light out". What is heavy than light? That is, the lower finger and light out. That is to say, the strength of the finger should be

greater, when the "offset" under the string pressed, the end of the section to have an outward movement. But in the bounce in the skill, in the moment of the end to straight "light", let the string from the end of the middle finger.

From the timbre of the "Gou" and "Mo" contrast, "Gou" is more vigorous, dignified. When the "Gou" string action is finished, the middle finger should be naturally placed on the second string (must not be the nail tip on the piano face). This prepares you for the next action or "Gou" or "Ti". Make the fingering more calm and coherent.

(6) The "Ti" skill of fingering

Action: the pointing emblem pop up called "Ti". Middle finger micro song, the end of the two sections, a back string, the finger can't be too deep, too deep will be blocked. Must be empty refers to, its movement in the middle, the end of the two sections straight strength. Can get clever machine; and must be the front, the sound is clear and vigorous. If picked out of the front, to suppress the sound, so that no aftertaste, it refers to the disease, when avoid.



Figure 13. Guqin gestures "Ti"

Source : Yajun Chen designed in 2023.05

Gesture: middle finger music in the end of the two sections under the palm, and the fingers low and high, like a wing. Big finger, index finger, name finger, forbidden finger and xing word are all the same as "Gou"

Sound: "Ti" sound beard is strong, neutral and powerful. However, do not be too just, too just will be rough. "Ti" is more powerful than "Ti". But do not be too fierce. Too fierce is vulgar.

Main points: “Ti” can't be attached to the string, must be when empty finger. And, don't touch the front string after “Ti” . In the strength of the grasp, “Gou” and “Ti” more important, but not too fierce, if it is heavy as grab, it will become the voice of killing. Refers to the cloud to play to break the string, must not misunderstand the meaning of the word.”

(7) The “Da” skill of fingering

Action: hold on the string and play. Open the finger naturally and lift the ring finger upward; the third joint of the ring finger will fall naturally; and the ring finger is lifted on the next string.



Figure 14. Guqin gestures “Da”

Source : Yajun Chen designed in 2023.05

Gesture: bounce your ring finger into the body and call it “Da” . The ring finger slightly flexion root section, vertical middle, the last two sections, finger string, from the root section movement and “Gou” slightly different, mostly used for one or two strings ”.

Sound: the sound should be light, to have the sound of gold and stone. From these words, it is not difficult to see that the word “Da” is the micro root section, the vertical middle and the last two sections (and “Gou” is the vertical end section). We should pay attention to the strength of the finger, his lower finger than “Gou” to be firm, the sound than “Gou” is lighter.

Main point: hit with the ring finger fingertip one-third place to touch the string, hit the ring finger do not bend, also do not straighten, must relax. Wrist,

shoulder and elbow are relaxed, middle finger and string are about 45 angles, wrist and middle finger are basically in a horizontal plane.

(7) The “Zhai” skill of fingering

Action: the name points out and pop out “Zhai”. Abstract method, the name refers to the section, strong straight section, with the back to the string, movement is also in the root section, must be clever. The end of the most difficult to support, must face the push for the better.

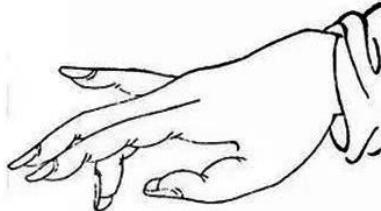


Figure 15. Guqin gestures “Zhai”

Source : Yajun Chen designed in 2023.05

Gesture: in the name of the section, the end, armour carrying the string, outward out, also to the root section transport, take its sound live, the ancient so-called pick must be clever is also.

Sound: appropriate as light as wipe pick, mostly used for one or two strings, to correspond to the outline, the first with the big finger against the inner string, take the power.

Main point: the name of the end of the most difficult, must face push not move.

2. Master ChangChao Lu plays the style of the Guqin

The artistic styles expressed by Master ChangChao Lu are different with the music, which can be roughly divided into the following four characteristics:

(1) Calm and smooth

This is the basic characteristic of the Min Pai by Master ChangChao Lu . The music he plays generally shows a smooth wind, without a hint of lightness, which is first reflected in the rhythm. Master ChangChao Lu 's "Liu Shui" fully reflects the stability of the rhythm. At the beginning of the music, other musicians play very scattered, rhythm and rhythm free, as if to introduce people into a quiet and distant dream. However, ChangChao Lu 's treatment of this section is completely different. His playing is calm and steady, regular beat, properly strong and weak, moderate speed, light and simple music leaves a broader space for imagination. Especially for the treatment of the theme of the music, the leaders of Guangling Pai the theme into a changing rhythm and the three-beat tone used with slippery performance and interspersed, giving the theme an elegant and chic character, which sounds gorgeous and pleasant, wonderful and strange. However, ChangChao Lu , however, plays the theme calmly and smoothly, slow and gentle, which fully embodies the style of Min Pai.

Music score 1 (Others style) :



Figure 16. Scores style by others

Source: Yajun Chen designed in 2023.05

The second paragraph of "Liu Shui" is a very famous overtone, most musicians treat the rhythm of this paragraph more lively, to show the ding-dong sound of the mountain flow spring, the music image is more specific.

Music score 2 (ChangChao Lu style) :



Figure 17. Scores style by ChangChao Lu

Source: Yajun Chen designed in 2023.05

ChangChao Lu 's style is relatively pays attention to stability, while showing the mountain spring, but also highlights the tranquility of the spring and the nobility of the mountains.

(2) Simple and elegant

Master ChangChao Lu 's performance style is generally reflected in the charm. His performance is honest and simple. "In the view of Min Pai performer, "Gu" is elegant and knowing. If you want to get the ancient light music flavor, you must give up gorgeous and indifferent, to evil thoughts and keep the heart, abandon the secular and return to the ancient, refuse to charming and take simple, so that you can inadvertently be simple and elegant natural revealed in the fingers. Secondly, it is reflected in the finger. ChangChao Lu 's performance is ancient, emphasizing the use of square fingers. Such as reflected in the use of some fingering, "Yin, Nao, Chuo, Zhu" is rich Guqin playing timbre, expression of music internal emotion important techniques, reasonable use helps to show the Guqin art unique "Yun" sound, show the artistic conception of the music. But can't be casual, otherwise there may be a "flashy" feeling. ChangChao Lu when style is not blindly use Yin Nao, but when used, improper use is not used. So on the whole, Min Pai reflects the character of simple and simple quietly elegant.

(3) Transparent and powerful

ChangChao Lu 's pronunciation is strong and full. On the right hand, he advocates that playing the strings with the front of the nail should not exceed the first emblem of the string, especially in the sound and overtone, the right hand finger should be slightly closer to Yue Mountain, so that the sound can be transparent and powerful. For example, in the fourth paragraph of ChangChao Lu 's song "Yu Zhou Chang Wan", ChangChao Lu especially emphasized that "feng" should be upright, vigorous and vigorous, and highlight its characteristics, so as to fully express the grief and anger of literati with talents. For the use of the left hand, ChangChao Lu believes that to force really press the string, to be true, the music will be just bright and not sluggish. In order to get both just bright and mellow music, he said, according to the string to take the sound, there are armor, meat, armor meat phase half tone three kinds. In the four or five badges above the appropriate armor, the meat is not clear; the four or five badges below half, the seven badges below the pure meat, or a little armour can also be. ChangChao Lu believes that strong is not equal to stiff fingers, to do with flexible, transparent and powerful.

(4) Round and smooth

(Liu Shui) was first seen in the Ming Dynasty Zhu Quan's (Shen Qi Mi Pu), only eight paragraphs. ChangChao Lu well well in the seven unique techniques: "Da da yuan, Xiao da yuan, Zhuan tuan, Fang kai, Bai nao, Men zhu, Qi xian da chuo". "Da da yuan" method is to use the left big finger string, the right middle finger and index finger pick, hook together under the five, four, three, two strings, depict the waves in the water; "Xiao da yuan" basic method such as "Da da yuan", but the scope is smaller, depicting the small ripples in the water." Zhuan tuan" playing method is rolling from seven strings to two strings, and then with the middle finger from one string to the six strings, the cycle continues, like the sound of flowing water. "Fang kai", this technique is used behind the "Zhuan tuan", the playing method is to use the right middle finger in a straight direction to "Fu" out of the seven strings, to show the ."Bai nao" method is the left hand refers to the string, spin into back, sound more and more low, amplitude is into a badge back two badge, such as fish swing tail, until the emblem outside stop, as if water flow down." Men zhu", the left middle finger press the string, in the right hand for two or three "Zhuan tuan" after the left middle finger "Men zhu" to a certain emblem. "Qi xian da chuo" style method is the left hand big

finger press seven, six strings, ring finger by five, four, three, two, one string, from the emblem outside together "chuo" to a certain emblem, that is, seven strings at the same time issued the upper slip sound, like the sound of the torrent collision into the rock. ChangChao Lu 's playing brilliantly reproduced the "Liu Shui" surging waves, pentium forward weather. He said that when playing these fingering, the fingers should be flexible, magnificent, strong and soft, smooth and smooth at one go, so as to show the characteristics of Guqin.

The reason why Master ChangChao Lu shows his calm and smooth, simple, transparent, powerful, mellow and smooth style in his performance is inseparable from his personal artistic accomplishment. He emphasized the role of artistic accomplishment in Guqin performance. He believed that when playing the piano, we should be steady, the piano table should be lower, and the piano stool should be higher, so as to play both hands. The upper body should be kept upright and natural, two knees apart and shoulder width, two feet flat on the ground, nose between four or five badges. Arms, wrists, and fingers should be coordinated, and arms and even the whole body strength should be connected to the fingers. Strive for natural, coordination, smooth, in order to obtain full and solid music. Master ChangChao Lu played the piano calmly, calm air, often burn incense in the room and put a pot of bamboo on several cases. This is similar to the essence of the art of calligraphy and painting and calligraphy, reflecting a kind of simple aesthetic consciousness and good humanistic quality, which is worthy of the attention of modern piano players. Entering this realm, there is also a peaceful state of mind, because music is the external expression of the inner world of the piano player. Master ChangChao Lu not only has a high artistic accomplishment but also very modest, simple, peaceful mind. His piano style is actually a reflection of his outlook on life. He said, " When playing the piano, they are always calm; when listening to the piano, they are always calm and stable. They carefully examine its fingering and appreciate its rhyme."In the teaching process, Master ChangChao Lu always runs through the idea of teaching techniques and cultivating quality complement each other. When teaching traditional music, he always first tells students the background knowledge of the characteristics of The Times, the overview of the author, the content and the music, and then imparts the techniques. He has managed to "write a poem in a piano music, draw a painting, tell a

story, teach a philosophy, offer a friendship, offer a trace of love", integrating the piano, speech, poetry, heart into one, so that students can learn the Guqin playing technology, and can get influence from the extensive and profound music culture of China. After playing the piano and teaching, Master ChangChao Lu loves calligraphy, blowing flute and planting flowers and trees.

3. Master ChangChao Lu plays Guqin playing techniques

Guqin playing is a comprehensive art. The scattered tones, clear and transparent overtones and elegant and soft sliding tones are formed on the basis of Mastering various playing skills, by the harmonious and rhythmic coordination of the left and right hands and a high degree of artistic cultivation."An Yin Ta Shi, Qu Yin Gang Jian" is the basic requirements of Master Lu Yongchao for the beginners to lay the foundation.

3.1 Guqin playing technique 1: "An Yin Ta Shi"

When playing the Guqin, the left hand to press the strings to be meticulous, to pay attention to the accurate pitch, and then to appreciate the trick of "Ta Shi". The so-called "Ta Shi" must stand in the string, as heavy as mountains, moving like wind, sound like strike stone, and to the sound out yan, to the sound out, to do the so-called "Ta Shi".

The performance of the Guqin is played by the left hand. First of all, the different string parts and the different techniques can cause a change in strength. If the string finger is concerned, there is the difference between the big finger and the name and middle finger: the big finger is bright and powerful, its sound line is fine and smooth; the name and middle finger is soft and warm, the sound line is thick and loose. In terms of the string, there is the difference between meat and half of meat: the half of meat is bright and powerful, and the sound line is fine and smooth; the meat is soft and warm, and the tone line is thick and loose. The fine and smooth tone lines have dense texture and strong strength; thick and loose tone have thin texture and weak strength. How coarse and fine, how strong and how weak, you can also choose according to the appropriate technique according to the strength of the musical performance.

3.2 Guqin playing technique 2: "Qu Yin Gang Jian "

Is the right hand is strong. When playing the Guqin, the right hand to take the tone to be strong keys, such as certainty. The sound of gold and stone and light rhyme are the important characteristics of playing. Must force through the tip, crisp, clear sound, like stone, sound broken and meaning. Its strong and powerful, the wonder is to use ingenuity. If blindly force, let the whole play too fierce, will show the gas of just violent killing, so show impetuous rough. If more, only for the strong sound, pronunciation is not clear, not clean and disharmonious, it will lose the original charm characteristics.

The Guqin is played with the right hand. The right hand elastic string also has the difference between the fingers and the finger back armor bullet and the finger flesh bullet. The string of the right hand are borne by Da zhi, Shi zhi, Zhong zhi and Min zhi. Generally speaking, big finger and middle finger strength is stronger, index finger and name finger are weaker. The four fingers of the elastic string and each divided into finger back armor bomb and finger flesh bomb two kinds. The former timbre is relatively light, thin, bright, the latter timbre is relatively heavy, thick, solid.

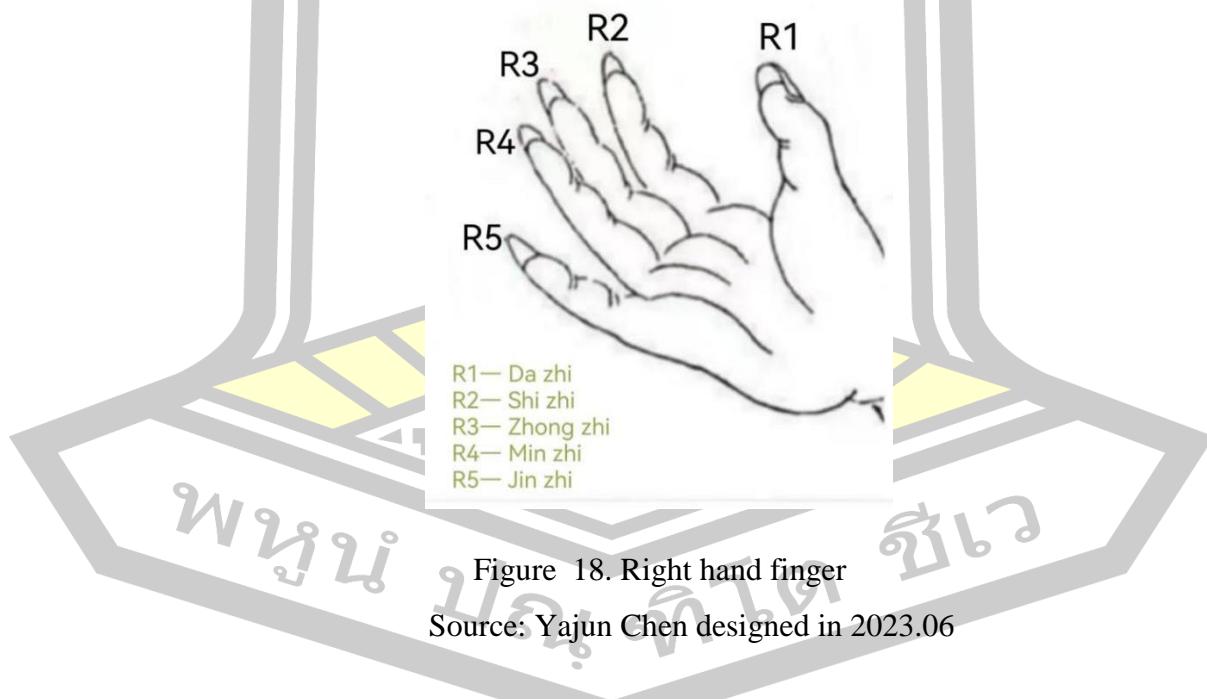


Figure 18. Right hand finger

Source: Yajun Chen designed in 2023.06

When playing Guqin, not only the forms and movements of the facial features and limbs, there are certain norms, that is, the spirit, thought, breathing, can't be loose, to achieve the wonderful environment, especially when first learning Guqin, we

must first lay a good foundation, practice and proficiency, and habit, it is difficult to change.

3.3 Guqin playing techniques 3: left hand techniques with full charm

The Guqin music style by Master ChangChao Lu is very rich in charm, his melody is good at left hand techniques to build the artistic conception, the key factor is "Yin Nao", "Chuo Zhu" note in the position of the music. In Master ChangChao Lu style, "Yin Nao" "Chuo Zhu" is not as a beat technique for the real service, but the core of artistic conception, is the most important expression of artistic conception.

(1) Take the 《Meihua San Nong》 as an example, compared with the performance of ChangChao Lu and others, the music treatment reflects a completely different temperament.

Music score 1 (ChangChao Lu style) :



Figure 19. Scores style by ChangChao Lu

Source : Yajun Chen designed in 2023.05

Music score 2 (Others style) :



Figure 20. Scores style by others

Source : Yajun Chen designed in 2023.05

In the above Music score, ChangChao Lu performance pays attention to the techniques of the left hand, such as the double collision on the Yuyin(羽音), which vividly shows the expression of the plum blossom in the proud snow in the cold wind. In Music score 2, the performance techniques of the left hand of others appear with a relatively regular beat, forming a complete melody, and the speed is relatively fast.

Two different techniques are processed. 《Meihua San Nong》 played by others has a clear melody and melodious melody, while ChangChao Lu 's 《Meihua San Nong》 has more quaint charm.

(2) Take the first melody of the third paragraph of 《Ping Sha Luo Yan》 as an example to compare the performance of others:

Music score 1 (ChangChao Lu style) :



Figure 21. Scores style by ChangChao Lu

Source: Yajun Chen designed in 2023.05

Music score 2 (Others style) :



Figure 22. Scores style by others

Source: Yajun Chen designed in 2023.05

Above the Music score, the same paragraph, Music score 2 others play melody sound is very prominent, the melody feeling is very strong, in addition to some beat the fast "Tui Fu" and "Jin Fu" of the left hand technique, only some quick short "Yin Nao", "and ChangChao Lu left" back "," back "and" Nao "is given priority to, long time" Jin Fu "and" Tui Fu", make the picture, the blank feeling, unlike Music score 2 solid music sound layers of layers, music rhythm is stronger. Because the real sound in ChangChao Lu 's music is not dense, so the charm can be distributed. From the effect, other people's players just heavy breath, Master ChangChao Lu 's treatment is more tactful.

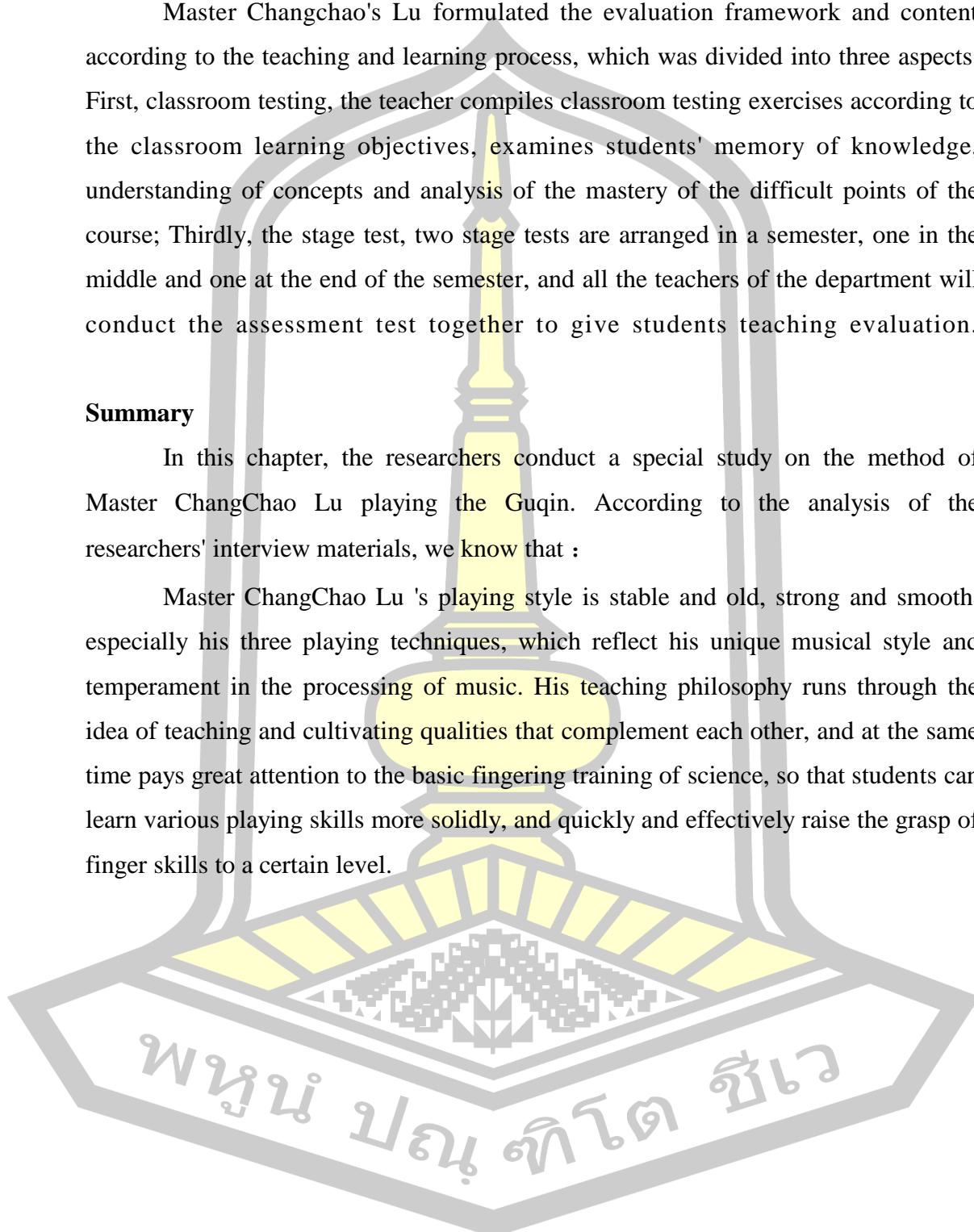
4. Master Changchao's Lu method of evaluating students

Master Changchao's Lu formulated the evaluation framework and content according to the teaching and learning process, which was divided into three aspects. First, classroom testing, the teacher compiles classroom testing exercises according to the classroom learning objectives, examines students' memory of knowledge, understanding of concepts and analysis of the mastery of the difficult points of the course; Thirdly, the stage test, two stage tests are arranged in a semester, one in the middle and one at the end of the semester, and all the teachers of the department will conduct the assessment test together to give students teaching evaluation.

Summary

In this chapter, the researchers conduct a special study on the method of Master ChangChao Lu playing the Guqin. According to the analysis of the researchers' interview materials, we know that :

Master ChangChao Lu 's playing style is stable and old, strong and smooth, especially his three playing techniques, which reflect his unique musical style and temperament in the processing of music. His teaching philosophy runs through the idea of teaching and cultivating qualities that complement each other, and at the same time pays great attention to the basic fingering training of science, so that students can learn various playing skills more solidly, and quickly and effectively raise the grasp of finger skills to a certain level.



CHAPTER V

The transmission method of Master ChangChao Lu

This chapter includes interviews with Master ChangChao Lu, as well as a review of relevant literature and historical archives. This chapter discusses the methods of Master ChangChao Lu to inherit the Guqin. The researchers will show that Master ChangChao Lu, through continuous efforts, changes the transmission of Guqin from the original folk mentoring transmission system to the system of professional art colleges, from the systematic teaching, and from the professional curriculum, talent training direction, and from the change of the traditional Guqin teaching mode. At the same time, through the integration of aesthetic education, the establishment of school-local cooperation mode, the construction of rural Guqin performance talent cultivation system and other non-education system transmission methods.

1. Master ChangChao Lu 's transmission method in the education system

- 1.1 Professional and systematic Guqin performance teaching system
- 1.2 Innovative Guqin teaching mode

2. Master ChangChao Lu 's approach to transmission for non-educational systems

- 2.1 Integration with aesthetic education, regular entry into primary and secondary schools for teaching transmission
- 2.2 Establish the school-local cooperation mode to build the rural Guqin performance talent cultivation system

3. Students' evaluation of Master Changchao's Lu teaching method

1. Master ChangChao Lu 's transmission method in the education system

Master ChangChao Lu founded the College of Chinese Arts in 2018, offering the major of Performing Arts (Guqin Art), which has been enrolled for five consecutive years, with about 90 students every year. The government, the school is a junior college and the three-year schooling. Relying on the profound culture of the Ji'an, the traditional culture education and modern vocational education organic integration, based on cultural education, skills education, strengthen the interpretation of mining and Chinese excellent traditional culture, adhere to the past, innovation, committed to cultivate the protector of Chinese excellent traditional culture, transmission, carry forward. At the same time, Master ChangChao Lu(2019) insists on deepening the coordination of education and training, actively undertakes the Fujian Guqin Making Skills Training Program of the "Chinese Intangible Cultural Heritage Transmission Program", promotes the in-depth integration of academic education and socialized training, and further strives to promote the creative transformation and innovative development of the excellent Chinese fine traditional culture. Over the past 10 years, the development of this major has been widely recognized by all walks of life. In April 2012, the school established the Guqin Art Research Center, the skill appraisal station in the same year, and opened the pilot. In October 2017, the Guqin Culture Professional Committee of Fujian Chinese Excellent Traditional Culture Education Promotion Association was established in the school; In December 2017, the Guqin Art Education Demonstration Base is the first batch of Provincial Education Working Committee and Provincial Education Department.

1.1 Professional and systematic Guqin performance teaching system

1.1.1 Training objectives and specifications of Guqin Performance major

Guqin performance professional graduates training Master basic theory of Guqin art performance knowledge, have a solid Guqin art performance skills, have strong ability of Guqin art performance and certain Guqin art teaching ability, and Master the Guqin production process, can in professional art groups, cultural communication and performing arts companies and grassroots cultural center, social and cultural training institutions, Guqin production institutions, enterprises and institutions and other relevant departments engaged in the Guqin art performance, Guqin teaching, cultural creativity and planning, performance brokerage, social

training, moral, intellectual, physical, beauty, labor comprehensive development of compound technical talents.

1.1.2 Construction of curriculum system

The curriculum system includes public basic courses, professional basic courses, professional core courses, professional development courses, comprehensive practice links, etc.

1.1.3 Professional course setting

(1) Public basic courses

Ideology and morality and the rule of law, xi jinping, new era introduction to socialism with Chinese characteristics, MAO zedong thought and the theory system of socialism with Chinese characteristics, situation and policy, four history special education, English, Chinese, introduction to Chinese excellent traditional culture, health education, sports, computer application foundation, military theory, mental health education, career planning, employment guidance, innovation entrepreneurship education, public elective courses.

(2) Basic professional courses

This kind of course is the professional basic theory, basic skills and other aspects of the major, the purpose is to make students have a more solid, generous and systematic professional quality. It mainly includes: Chinese music theory, solfeggio ear training I, solfeggio ear training, solfeggio ear training, music appreciation I, music appreciation, harmony I, harmony, a brief history of Chinese music, Chinese classics I, Chinese classics, vocal music foundation I, vocal music foundation.

(3) Professional core courses

This kind of course fully reflects the requirements of the training objectives of the major, reflects the characteristics of the major itself and the characteristics of running schools, and strengthens the students' innovative consciousness and professional ability. It mainly includes: Guqin playing method I, Guqin playing method, Guqin playing method, Guqin playing method v, playing I, playing and singing, Guqin making and repair, playing practice I, playing practice, and program creation.

(4) Professional development courses

Vocational ability development course is a course for students to reflect the intersection, penetration and combination of the professional direction, and the purpose is to cultivate compound talents. It mainly includes: calligraphy, instrumental music elective (xiao, harp, guzheng, piano) I, instrumental music elective (xiao, harp, guzheng, piano), figure modeling design, flower arrangement art, short video production, incense, classical dance, tea culture and tea art foundation I, tea culture and tea art foundation.

(5) Comprehensive practice link

Military training, labor practice, Professional Practice I, Professional practice, professional practice, Innovation and entrepreneurship training, graduation design (thesis), graduation practice.

1.2 Change the traditional teaching mode of Guqin

1.2.1 Introducing multimedia online technology

Both theory and practice in Guqin performance teaching are very important, but the total class hours are limited, so teachers have to use a large number of class hours for theoretical teaching, and there are not enough class hours to observe students' practical training results. Therefore, to solve the current problems, the total class hours should be expanded. According to this train of thought, Master ChangChao Lu (2020) bold introduction of online technology, let the teacher with the technology of online teaching, online teaching basic not limited by realistic factors, can in the classroom time, so the total class extended, but also made a lot of line for teachers and students after class, teachers can observe offline students practice training, understand students playing skills problems, and timely targeted guidance, make the Guqin play practice teaching guidance. In addition, for students independent play training, students can shoot video, with the help of online technology to teachers, so teachers can immediately provide guidance, the online technology under the role of Guqin playing teaching class, and class allocation more reasonable, break through the limitation of realistic factors, can give full play to teachers guiding role, conducive to practice teaching quality, can let students faster and better Master Guqin playing skills. For example, a teacher in the teaching through offline observation found that students in playing Guqin song "Qiu Feng Ci" left hand refers to unfamiliar skills,

when you need to use different strings to play caton frequently, especially into, complex, bump, second superior skills switch difficult, so teachers offline pointed out the problem, and teach students correct refers to some personal understanding, and then through online technology to students refers to the demonstration of video, for students to watch, imitate, can solve the problem of students in a short period of time.

1.2.2 Reform the teaching mode and change the status of students

In the teaching of Guqin performance, students are required to take the initiative of theoretical learning and artistic appreciation. Therefore, students should not be in a passive position in learning. Master ChangChao Lu(2019) reformed the current self-led teaching mode and instead adopted the student-led teaching mode, such as the guiding teaching mode. Guide the teaching mode of students is the leader, the teacher is the status of students change, and the position of the dominant makes the student initiative guaranteed, encourage students to fully divergent personal thinking, combined with the teacher's guidance, stimulate students' initiative, prompting them to analyze the music, gradually develop the active familiar with the music, analyze the Guqin music melody or rhythm, and deepen their cognition of music, traditional Guqin culture, combined with practice training Fruit, it can effectively improve the students' Guqin performance level. Such as in the theory teaching, in order to better help students understand the theoretical knowledge, and stimulate their initiative, teachers can choose to ask questions to guide, with classic music 《Mei Hua San Nong》, for example, teachers can put forward to the students 《Mei Hua San Nong》 what is the difference between each paragraph, each paragraph of music expression image, respectively need to use what skills? " The question can cause students to think, stimulate students' initiative.

1.2.3 Introduce the cooperative learning mode to create a good teaching atmosphere

In order to create a good teaching atmosphere, Master Changchang Lu (2010) introduced in teaching cooperative learning mode, and combined with guide the teaching mode, such cooperative learning mode will become a way to guide students to cooperative learning, and students in cooperative learning state will naturally start a heated discussion, create a good teaching atmosphere. Cooperative learning model should play its role as a guiding method, Teachers need to pay

attention to three key points: First, Teachers should group students according to their learning conditions, learning ability and the current Guqin performance level, For example, a student has a high level of playing skills, But the sense of music is a little less, the charm of the music is not good, Make it similar to hand skill, But the students with better inner pleasure are divided into groups, Ensure that both sides can learn from each other and learn from each other; second, The teacher to a discussion topics for each group, For example, play a piece of Guqin playing music first, After put forward " music Guqin playing Yin Nao skill characteristic is what, What kind of musical image or emotion is expressed?" Encourage students to discuss around this topic; third, the teacher should pay attention to the discussion of each group, if a group discussion bottleneck, or the discussion has finished, then provide new topics or ideas, let the students find the answer, do not tell the students the answer.

1.2.4 Optimize the teaching content and mobilize students' independent creativity

It is necessary for teachers to take the classic traditional repertoire as the main teaching content, because the biggest characteristic and advantage of the Guqin instrument is to have so many popular classics for thousands of years. But this is not equal to life in the 21st century Guqin teachers can only according to the traditional teaching, Master ChangChao Lu(2010) also introduced some traditional music, students interested in content, for example, can also join some students know the melody of the transplantation, or in classical literature for words, composition level, beautiful "song play" songs. These contents can improve students' interest in learning the piano and stimulate their desire to create. And blocking is better than sparse, teachers should let students release these desires, encourage them to create boldly, cultivate students 'independent artistic thought, improve students' artistic accomplishment. For example, if a student wants to try a new way of handling a Guqin music, or if a student wants to try to transplant and compose a certain music into a Guqin solo, teachers should encourage and guide such creative thinking, and advocate other students to cooperate with him, so as to stimulate more students' creative ability.

2. Master ChangChao Lu 's approach to transmission for non-educational systems

2.1 Integrate with aesthetic education, and conduct regular teaching and transmission in primary and secondary schools

Primary and secondary school music teaching as an important way of aesthetic education and moral education, Master ChangChao Lu(2007) Guqin art into the surrounding rural primary and secondary school aesthetic class, regularly lead practice team to "intangible" fu to rural cultural revitalization, for the rural children build cultural sharing platform, feel the beauty of intangible culture, awaken the children the love of Chinese excellent traditional culture, also improve the children's understanding of Chinese traditional culture, deepen the cognition of Guqin art, enhance the identity of traditional culture, let "beauty" take root in the children, to further promote the Chinese excellent traditional culture in the country infiltration spread, boost rural revitalization.



Figure 23. Min Pai Guqin has entered the surrounding rural schools

Source: Yajun Chen designed in 2023.07

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Figure 24. Aesthetic education practice activities

Source: Yajun Chen designed in 2023.07

Local education departments set standards and principles according to the training objectives of Guqin, compile corresponding textbooks, and integrate the related content of Guqin art into the music textbooks, so that students can accept Guqin culture in a subtle way and understand the spirit of Chinese culture through Guqin culture. This not only improves the cultural literacy of the next generation, but also accumulates reserve strength for Guqin artistic talents, and lays a solid foundation for the construction of the local Guqin cultural ecosystem.

At the same time, the practice team out of the school, to the rural path, deep life, classroom learning and rural practice closely combined, use knowledge, talent, hone will, practice, further enhance the ideological and action consciousness of Chinese young college students to participate in rural revitalization.



Figure 25. Master ChangChao Lu is teaching students outside school

Source: Yajun Chen designed in 2023.07



Figure 26. Master ChangChao Lu is teaching students outside school

Source : Yajun Chen designed in 2023.07

2.2 Establish the school-local cooperation mode to build the rural Guqin performance talent cultivation system

Master ChangChao Lu(2022) explores the development of the cooperation between the university and local governments. Relying on the scientific research and education platform of the school, he deeply excavates the excellent heritage of Fujian Guqin culture and carries out second creation, so as to make the paper heritage alive, presented in various artistic forms, integrated into the revitalization of rural culture, and protect the literary soil that the Guqin art depends on for its survival. To develop the school cooperation, give full play to their respective advantages, build effective

and sustainable talent training mode, build training base, ChuanXiSuo, research center, and so on cooperation platform, strengthen the talent exchange, local provide practice platform for college students, at the same time the school needed for the local tailored talents, such as Fujian art vocational college Guqin art research center and Fujian NingDe Pingnan county town government cooperation, Regularly organize public welfare Guqin learning activities, send professional students to stay in local colleges and schools, and help local governments to explore traditional intangible cultural heritage, participate in local tourism and cultural festivals, hold concerts, experience links, and so on, to promote local tourism. Integrate the Guqin art into the cultural industrialization, and make the Guqin art "down to earth" and enter the people's life. We will promote elegant arts such as Guqin to go out of campus and into life, cultivate inheritors and disseminators of fine traditional Chinese culture, and help the development of "Min Pai" with distinctive literature and art.



Figure 27. Master ChangChao Lu 's team participated in the tourism and cultural festival in ShuangXi Town, Pingnan County, NingDe City, Fujian Province

Source: Yajun Chen designed in 2023.08

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Figure 28. Offline experience of the Guqin link, to promote the local tourism industry

Source: Yajun Chen designed in 2023.08

At the same time, local delivery students go to colleges and universities through systematic training to improve the professional level of local Guqin art talents, and enhance the cultural strength of local Guqin. In addition, we can jointly create research and development workshops for Guqin production, jointly develop Guqin production and related derivative industries, establish and improve the Guqin art industry chain, and promote rural revitalization, so that Guqin art can connect with local industries, so as to truly realize sustainable development.

3. Students' evaluation of Master Changchao's Lu teaching method

Master ChangChao Lu (2006) has been teaching for 17 years, and has taught at least 1,000 students, from eight or nine-year-old children to retired elderly people of all ages. Here's what several of his students interviewed by the researcher had to say about his teaching methods.

Zihao Lu(2023), a university graduate, is now a guqin teacher. In his eyes, Master Changchao Lu is like this: Mr. Lu is not only an excellent performer, but also

an excellent guqin teacher. When teaching guqin, he always teaches through the students' own characteristics, has a good different teaching method for each student, and has achieved good results in practice based on the "happy teaching method" summarized

by years of learning and teaching experience. For example, when the students have the same level of performance, he will assign different repertoire to the students, so that they can communicate and complement each other, and for the students who are slow to learn, he can use concise language to guide them. Perhaps many people will think that the guqin is very mysterious and it will be difficult to learn, but he will personally unveil the mystery of the guqin, so that students do not feel that it is not difficult to learn, so that this kind of learning is silent, so that students can slowly gain a sense of achievement.



Figure 29. Zihao Lu, a university graduate

Source: Yajun Chen designed in 2023.10

Wenjun Gao(2023), a freelancer. He believes that Master Changchao Lu, his students range from eight or nine-year-old children to retired old people of all ages, generally mostly working white-collar workers and young people, some college students from other universities, and even retired old people also come to him to study. In the society, there are also many guqin clubs, there are many people who learn guqin, and he will go to the social qin club every year to give lectures, and the excellent students he teaches have held many guqin concerts. He believes that music is all the same, and many feelings about music are also similar, so that they can feel

the music of the guqin at the same time, but also feel other Chinese culture, including the study of Chinese poetry and calligraphy, which not only helps the learning of the guqin, but also allows students to better understand the breadth and profundity of Chinese culture.



Figure 30. Wenjun Gao, a freelancer.

Source: Yajun Chen designed in 2023.10

Yuyu Dai(2023) is a manager of the Guqin and Qin Society. Teacher Lu in her eyes is like this: for the transmission of the guqin, Teacher Lu believes that the first thing is to have good teachers, and if you really love the art of the guqin and have the ability to inherit it, you will carry forward the art of the guqin. Now he feels more and more that it is his duty as a teacher, not only to play the piano well and teach several students, but also to let more people around him know the guqin music, Master ChangChao Luhopes that as a teacher, he must adopt the right way to spread the guqin. And he hopes that the guqin will be known to everyone, just like Tang and Song poems, and willing to listen and read, not necessarily all of them can play, but they must know the guqin, and the people who really love it will learn the guqin. Although art now integrates a lot of commercial things, many people have doubts about the transmission of guqin art, but Mr. Lu said that he has never been worried about the development of guqin, because guqin has a strong vitality, can last to this day, I believe that it will not be broken in the future, but the road of development is always tortuous, but in the end it will still develop in a good direction.



Figure 31. Yuyu Dai, a manager of the Guqin and Qin Society.

Source: Yajun Chen designed in 2023.10

Summary

In this chapter, the researchers conduct a special study on the method of transmission of Master ChangChao Lu. According to the analysis of the interview materials of the researchers, we know that :

After years of efforts, Master ChangChao Lu has changed the Guqin transmission from the initial folk Master-apprentice transmission system to the professional art college system and systematic teaching through the transmission of the two modes of education system and non-education system, recruited and trained specialized talents for the folk music performance major of professional art colleges, changed the traditional Guqin teaching mode, integrated with aesthetic education, and established a school-local cooperation model to inherit.

CHAPTER VI

Conclusions, discussions and suggestions

This chapter consists of three parts: conclusion, discussion and recommendation. Mainly to Master ChangChao Lu as the object of study, focusing on the study of Master ChangChao Lu 's performance methods and transmission methods. After further research, the following conclusions were reached.

1. Conclusion
2. Discussion
3. Suggestions

1. Conclusion

1.1 Study on Master ChangChao Lu 's method of playing Guqin

Through the study of Master Changchao Lu's Guqin performance art, we will understand Master Changchao Lu's method of playing the Guqin. Through multiple interviews and specific problems encountered in practice, it is used as a clue to explore. The main research includes the master's fingering, musical style, and performance techniques.

In terms of technique, the researchers analyzed in detail the unique fingering techniques used by Master Changchao Lu during the performance, including the strength of the fingers, technique and the processing of notes. Through imitation and practice, they seek to accurately reproduce the master's playing techniques in order to better understand the subtleties of his musical expression.

Through practical performance, the researcher strives to master Master Changchao Lu's performance techniques, including how to handle the strings and use the skills of two-handed coordination. This involves a great deal of attention to detail in the performance to ensure accuracy and closeness in the reproduction process.

Through in-depth research and imitation of Master Changchao Lu's Guqin playing methods, the researchers have successfully grasped the master's unique fingering, musical style and performance techniques. This not only helps to pass on the art of Guqin more traditionally and efficiently, but also lays the foundation for

showing the unique charm of Guqin culture. Through this research, they have made substantial contributions to the promotion of excellent traditional music and the protection and transmission of Guqin culture.

1.2 Study the methods of Master ChangChao Lu 's transmission

Through in-depth interviews and field investigations, the researchers have learned and study the transmission methods of Master ChangChao Lu, and the researchers have drawn the following conclusions and experiences:

Master ChangChao Lu 's unremitting efforts over the years demonstrate his unwavering commitment to the development and transmission of traditional music. His uniqueness lies in the skillful integration of modern music methods, and through the optimization of the professional teaching of Guqin, he has successfully transformed the transmission of Guqin from the original folk master-apprentice transmission system to the systematic teaching of professional art colleges. This innovative initiative has built a solid bridge between tradition and modernity, and laid a solid foundation for the wide dissemination of Guqin culture.

Master ChangChao Lu focuses on improving people's understanding of the art of Guqin, and attracts and cultivates the younger generation's love and interest in Guqin by optimizing Study professional teaching. This effort has enabled the art of Guqin to keep pace with the times and better adapt to the pace of the times. Through this innovative way of transmission, he has successfully injected new vitality into the transmission, development and promotion of Guqin culture.

By integrating modern music methods and optimizing professional teaching, Master ChangChao Lu has successfully transformed the transmission of the Guqin into a more systematic and professional model. This effort not only contributes to the preservation of traditional culture, but also sets an example of sustainable development for the dissemination of Guqin art in contemporary society.

2. Discussion

Understand Changchao Lu's Guqin style and performance techniques in the context of Chinese music.

According to Wang Xinwei's (2021) article "On the transmission and protection of Guqin art." published in the magazine "Chinese Writers and Artists", I

have a deeper understanding of the historical, social, and humanistic values of Guqin art, as well as the vitality of the project itself. The article emphasizes that through the integration of tradition and modernity, the protection of Guqin art has become lively, and emphasizes the adherence to the unique artistic charm of Guqin, so as to promote the promotion and development of Guqin art, an intangible cultural heritage item. Inspired by this article, I decided to delve into Master Changchao Lu's Guqin style and playing techniques. My goal is to make the ancient "Min School" Guqin art and culture more alive through detailed research, and carry forward it in the process of transmission. Through an in-depth study of Master Changchao Lu's Guqin performances, I hope to be able to understand not only his unique playing style, but also his unique insights into the art of Guqin. This research made me deeply appreciate the preciousness of traditional culture and the responsibility of passing it on. While gaining an in-depth understanding of the art of Guqin, I gradually realized the historical accumulation and cultural connotation of this intangible cultural heritage. Through the study and Xi of Master Changchao Lu, I was able to get a glimpse of the profundity of Guqin art and appreciate the cultural wisdom and aesthetic value contained in it. This research has broadened my aesthetic horizons and cultural understanding. In the process of in-depth research, I gradually realized the integration of traditional art and modern society, and how to protect the Guqin art while giving it new vitality, so that it still has a unique charm in contemporary society. Through the detailed study of Master Changchao Lu's Guqin style and performance techniques, I have not only gained deeper knowledge at the academic level, but also a contribution to intangible cultural heritage, and a practice of cultural transmission responsibility.

According to Zhu Bingqing's (2017) "Research on the Operational Mechanism of Transmission of Intangible Cultural Heritage in Universities" (Master's thesis, Southwest University), especially in the context of the endangerment of intangible culture, traditional family education and master-apprentice transmission have been difficult to adapt to the needs of today's social development. Through the study of this content, I am well aware that the essence of education is to promote the transmission and regeneration of culture in society through the cultural process. In the face of the crisis of intangible culture, universities, as palaces of knowledge, should make full

use of their advanced academic concepts and excellent scientific research hardware equipment, give full play to their functions of serving the society, and actively participate in the protection and transmission of intangible cultural heritage. In this context, I chose to conduct an in-depth study of Master Changchao Lu's systematic performance techniques and teaching. I hope that through this exploration, I will not only be able to understand and inherit the valuable experience of Master Changchao Lu, but also provide a useful reference for cultural transmission, cultural adaptation and cultural innovation in higher education. Through the detailed study of Master Changchao Lu's performance techniques, I deeply feel the responsibility and mission of the university in the transmission of intangible culture. This is not only the cherishing of traditional culture, but also the full use of academic resources to inject new vitality and vitality into intangible culture. I believe that this research will not only help Master Changchao Lu's traditional skills to be better passed on in colleges and universities, but also promote higher education to play a more active role in cultural protection and transmission. Through the in-depth study of Master Changchao Lu's performance techniques and teaching, I deeply understood the mission of the university in inheriting intangible cultural heritage. This research process not only broadened my academic horizons, but also provided me with valuable experience for future exploration and practice in the field of cultural transmission.

3. Suggestions

3.1 General Recommendations

3.1.1 The focus of this study is to learn Study Guqin performance methods of Master Changchao Lu. This paper analyzes the current part of Guqin playing practice of Master Changchao Lu, but realizes that there are still many aspects worthy of in-depth study. In view of the fact that Guqin art as an intangible cultural heritage is facing an stential crisis, and the traditional master-apprentice transmission and family education no longer meet the development needs of society, the researchers suggest that future researchers continue to study the Guqin performance methods of Master Changchao Lu and more transmission methods.

Further research on the art of the Guqin. It is necessary to break away from the traditional teaching and transmission methods, and use innovative means to expand the in-depth research on the expression form and performance skills of the Guqin in contemporary times.

3.1.2 This study explores in detail the method of inheriting Master Changchao Lu.

It can promote the better development of Guqin performance and transmission. Interdisciplinary integration with other fields of art. As one of the representatives of traditional Chinese music culture, the combination of Guqin and other traditional cultural elements help to expand its audience and make it more modern and fashionable. By combining it with tea art and calligraphy, the Guqin can be better integrated into contemporary life and enhance its influence in modern society.

For example, the development of interdisciplinary courses such as Guqin and tea art, calligraphy, and guzheng ensemble aims to increase public interest and love for Guqin, and at the same time make it more widely disseminated. This interdisciplinary combination not only enriches the artistic expression of the Guqin, but also helps to expand the influence of the Guqin in a multicultural context.

3.2 More research recommendations

3.2.1 Schools can use this achievement to increase the appreciation and analysis of Guqin music.

3.2.2 Use this achievement to promote the Guqin culture and combine it with other ethnic music.

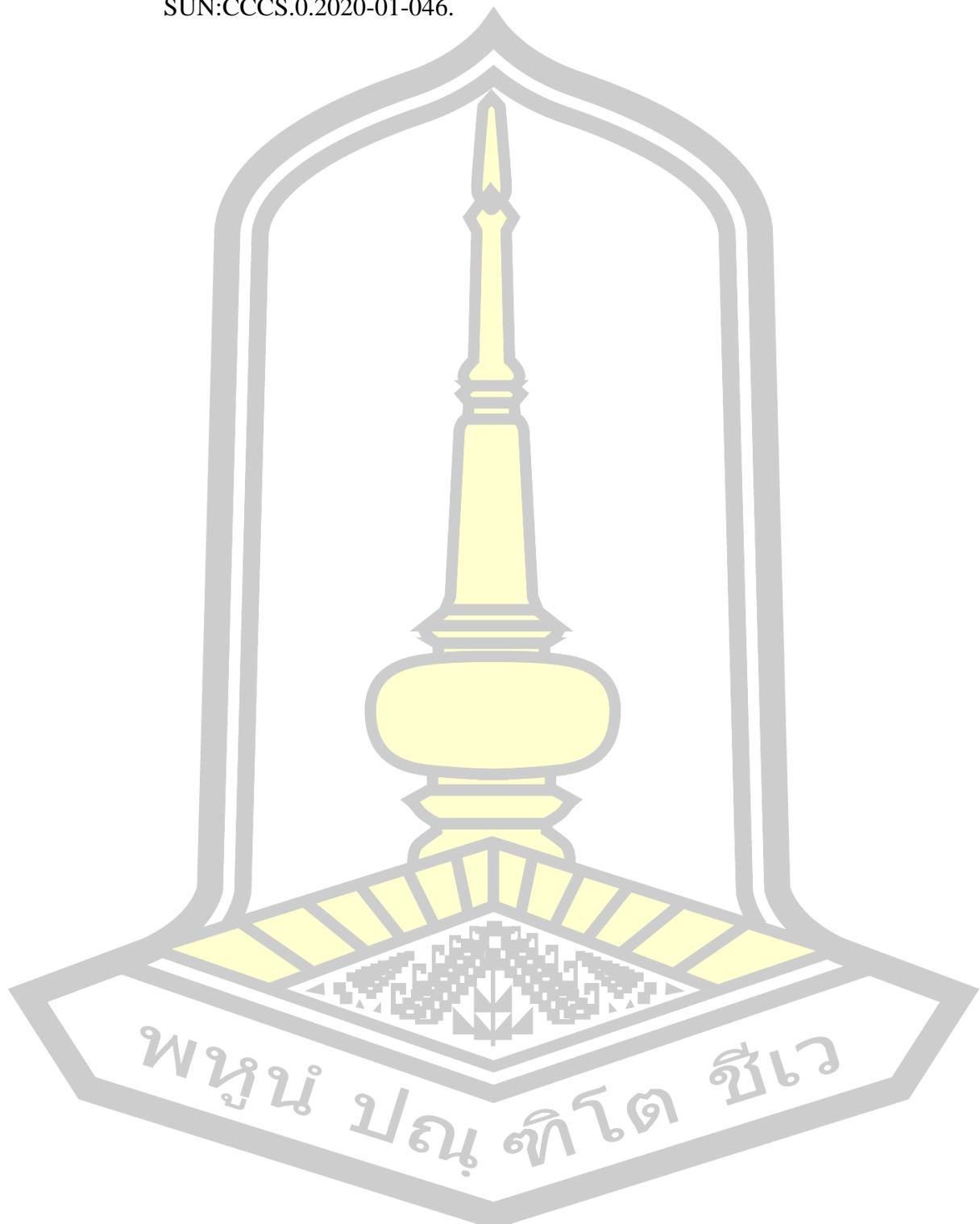
3.2.3 This achievement can be used for all kinds of Guqin performance activities to improve the musical aesthetic level of students.

3.2.4 This achievement can be used to promote the combination of Guqin culture and other art forms. Keep up with the pace of the times, not only inherit, but also carry forward.

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