



Guzheng: Chinese Musical Instrument in Shaanxi Province

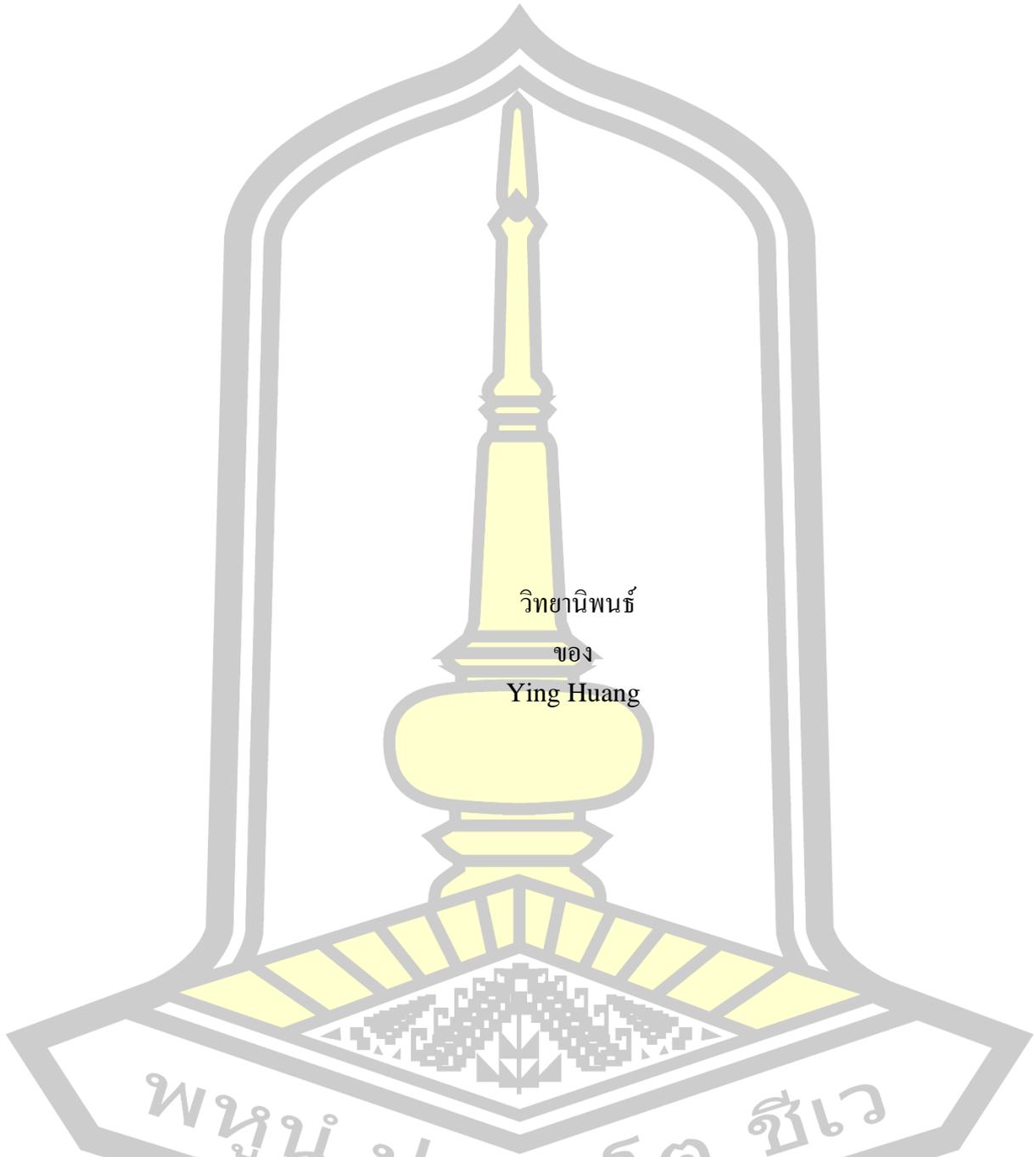
Ying Huang

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music

September 2024

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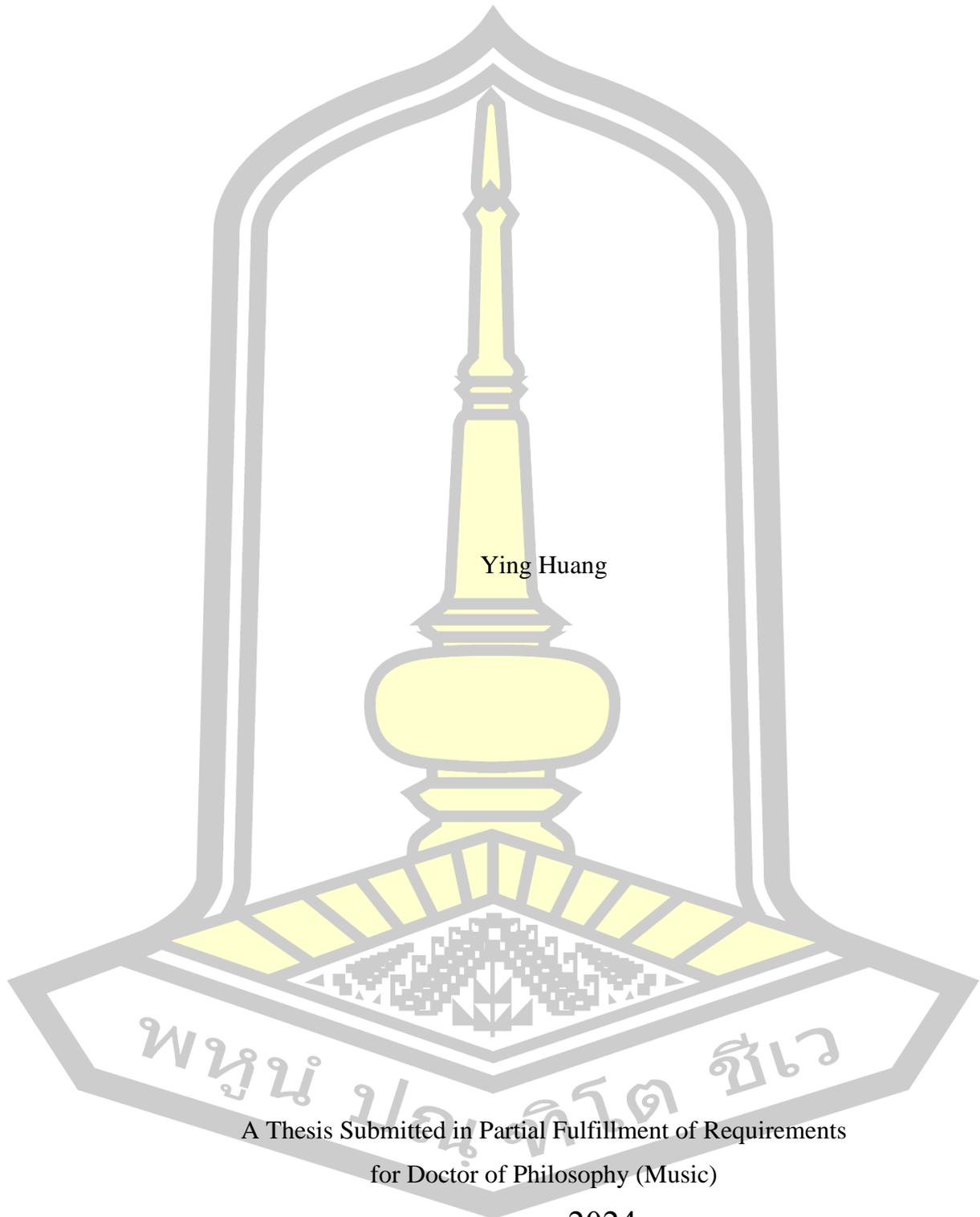
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September 2024

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The examining committee has unanimously approved this Thesis, submitted by Ms. Ying Huang , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

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### ABSTRACT

The Guzheng is a traditional Chinese musical instrument consisting of a large wooden soundboard and a set of plucked strings. The objectives of this dissertation were to: 1) Investigate the Current status of the Guzheng Chinese Musical Instrument in Shaanxi Province. 2) Analyze the musical characteristics and playing techniques of the Guzheng Chinese Musical Instrument in Shaanxi Province. 3) Examine the preservation and transmission of the Guzheng Chinese Musical Instrument in Shaanxi Province. Adopted qualitative research methods, with an interview and observation form as the research tools. Data were collected on-site through interviews with two informants and the selection of five songs for analysis. The results indicate that:

1. The current status of the Guzheng Chinese Musical Instrument in Shaanxi Province reveals a multifaceted landscape. The challenges, such as declining interest among the younger generation and limited exposure to mainstream media, pose threats to its continued vitality. Despite these challenges, there are promising signs of preservation efforts, with dedicated individuals and organizations working towards its promotion and transmission.

2. The musical characteristics can convey various emotions through melodic jumps and tone fluctuations. Mode structures follow the three-part folk music structure, with clear thematic development and emotional resonance. Rhythmic patterns use sixteenth notes for liveliness and urgency. Playing techniques include glissando, left-hand trills, finger shaking, and scraping.

3. The preservation and transmission highlight its evolving landscape. Challenges include diminishing interest among younger generations and Western influences affecting its traditional repertoire. Efforts to preserve and promote Guzheng culture include collaborations between educational institutions, government initiatives, and media exposure. Reward mechanisms, academic exchange platforms, performance troupes, and increased music competition participation are promising steps.

Keyword : Guzheng, Chinese musical instrument, Preservation, Transmission

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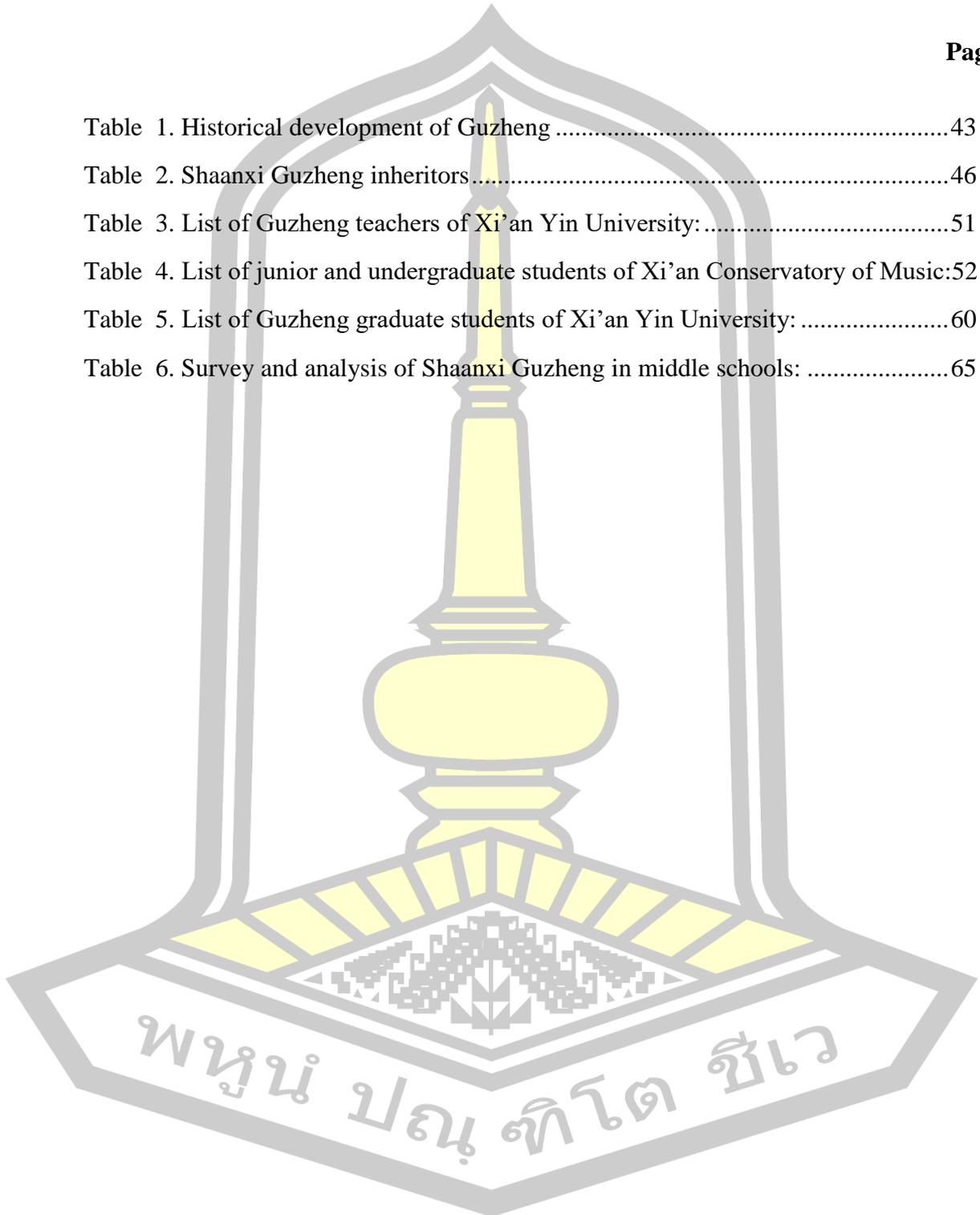
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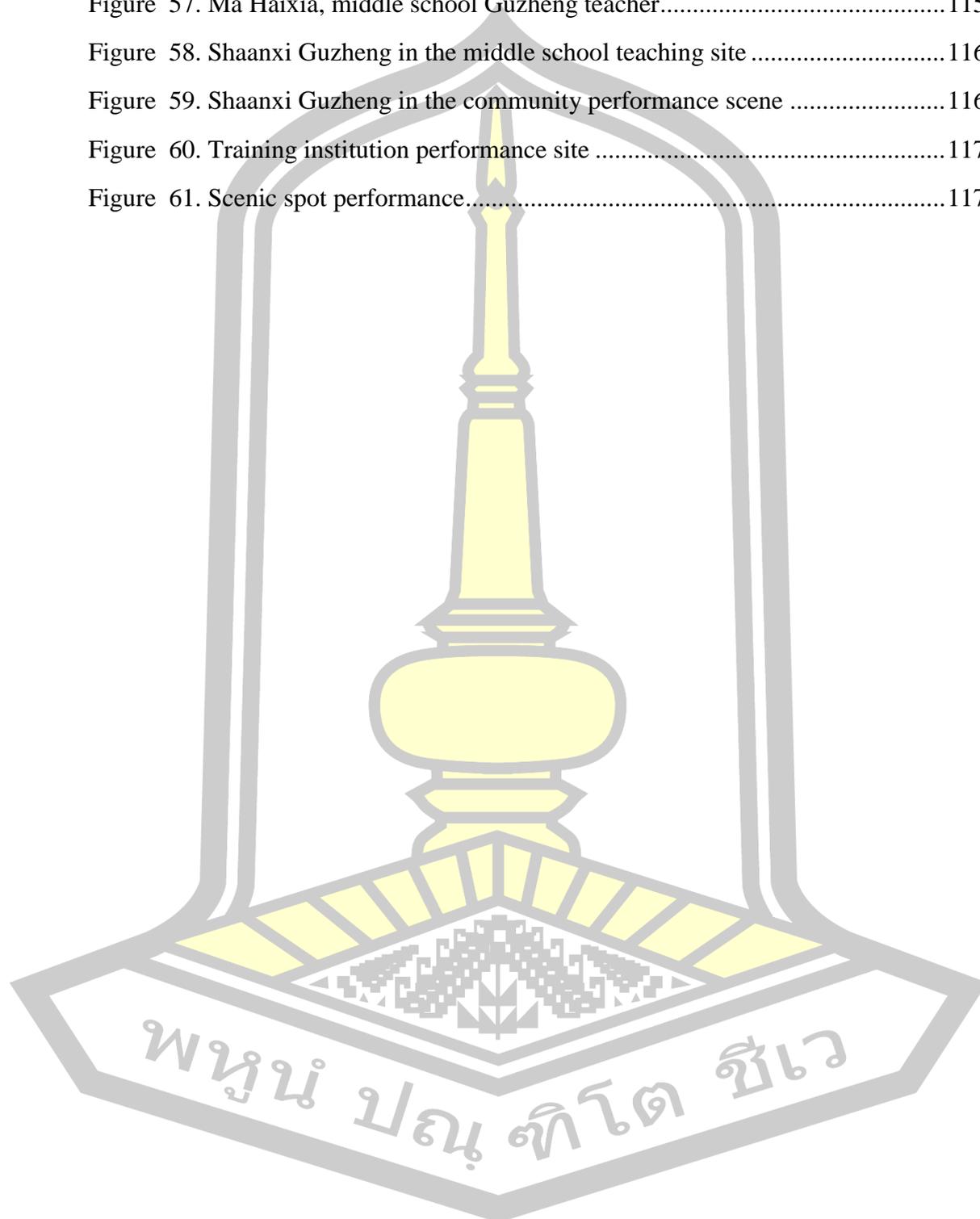


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# CHAPTER I

## Introduction

### 1. Research background

The Guzheng, a revered ancient, plucked instrument in China, often referred to as "Qin Zheng," holds a prominent and cherished place within the realm of Chinese musical instruments. This instrument's rich history and cultural significance have given rise to distinct Guzheng traditions across various regions in China, including Shandong Guzheng, Henan Guzheng, Zhejiang Guzheng, Hakka Guzheng, Mongolian Guzheng, and others. However, in the birthplace of the Guzheng itself, Shaanxi Province, awareness and recognition of this instrument were scarce before the 1950s (Tingting, 2018).

The profound transformation of Shaanxi's Guzheng heritage can be attributed to a pivotal moment, as described by Zhou Yanjia in "On Qin Zheng to Qin". In 1956, under the banner of the philosophy "Qin Zheng to Qin," Zhou Yanjia embarked on a journey to learn the Guzheng from teacher Cao Zheng at Shenyang Conservatory of Music. This experience, which led to the return to Xi'an Conservatory of Music, marked the beginning of a resurgence for Shaanxi Guzheng. Zhou Yanjia's encounter with teacher Cao Zheng highlighted the early popularity of Shaanxi Guzheng within the region but underscored the need for its revival and promotion (Yanjia, 1997).

Shaanxi's expansive terrain, stretching from north to south, encompasses unique geographical characteristics and an enduring historical heritage. This diversity has given rise to a rich tapestry of regional cultures, including an array of local music traditions. These musical traditions, nurtured by folk artists and performers over centuries, constitute an essential component of Shaanxi's cultural legacy. Sun Baoyin, an eminent art critic, aptly noted that the cultural backdrop significantly influences the style and expression of any art form. Therefore, Shaanxi's Zheng music, rooted in its cultural milieu, integrates elements from local folk songs, operas, and other indigenous musical genres, shaping its distinct melodic tones, mode structures, artistic attributes, and musical melodies. The fusion of Shaanxi Zheng music with local music, transitioning from vocal to instrumental forms, is a pivotal stage in the

development of this art form. This transformation, encompassing the reinterpretation of Shaanxi's local music through instrumental language, has invigorated Zheng's music. It introduced novel perspectives, fresh ideas, and innovative approaches to music performance, enriching the artistic expression within this tradition. Over time, educators, performers, and composers have made concerted efforts to integrate diverse musical elements into Zheng music, thus expanding its expressive palette (Yanjia & Shibin, 1982).

This research is significant on multiple fronts. Firstly, it contributes to the comprehensive understanding and documentation of Shaanxi's Guzheng tradition, an essential aspect of China's cultural heritage. Through the study of its history, culture, musical content, and artistic characteristics, this research enhances the theoretical underpinnings and performance techniques associated with Shaanxi Guzheng. Moreover, this inquiry aims not only to foster a deeper, more intuitive understanding of Shaanxi Guzheng but also to contribute to the enrichment and preservation of its cultural legacy. By exploring the multifaceted dimensions of this ancient instrument, this research strives to celebrate and safeguard the enduring artistic treasure that is Shaanxi Guzheng.

## **2. Research objectives**

- 2.1 To investigate the Current status of the Guzheng Chinese Musical Instrument in Shaanxi Province.
- 2.2 To analyze the musical characteristics and playing techniques of the Guzheng Chinese Musical Instrument in Shaanxi Province.
- 2.3 To examine the preservation and transmission of the Guzheng Chinese Musical Instrument in Shaanxi Province.

## **3. Research questions**

- 3.1 What is the Current status of the Guzheng Chinese Musical Instrument in Shaanxi Province?
- 3.2 What are the musical characteristics and playing techniques of the Guzheng Chinese Musical Instrument in Shaanxi Province?

3.3 How has the preservation and transmission of the Guzheng Chinese Musical Instrument in Shaanxi Province?

#### **4. Research benefits**

4.1 This study will enable music educators, cultural policymakers and practitioners to understand the current status of Shaanxi Guzheng

4.2 This study can provide performers and composers with a deeper understanding of the musical characteristics and playing techniques of Shaanxi Guzheng.

4.3 This study can contribute to the preservation of intangible cultural heritage. It can provide effective strategies for ensuring the continuity of this art form and help document the efforts of individuals and organizations committed to preservation and transmission.

#### **5. Research Definitions**

5.1 The current status refers to the historical development of Guzheng instrument shape, the current status of inheritors, the current status of social communication and the current status of educational institutions.

5.2 The musical characteristics refer to the melody, mode structures, rhythmic pattern, and playing techniques.

5.3 Preservation refers to the importance of ensuring the preservation of Shaanxi Guzheng through discussion and various measures, and transmission refers to the measures and methods of discussing transmission through individuals and institutions.

#### **6. Conceptual Framework**

The study employs qualitative research methods, including questionnaires, observation forms, and interviews, to gather comprehensive data. It is grounded in research theories from musicology, ethnomusicology, and anthropology. It follows a detailed research process that includes selecting research sites and key informants, selecting songs, utilizing research tools, and systematically managing and presenting data. The research seeks to contribute significant insights into the cultural and musical

heritage of the Guzheng, ensuring its preservation and continued transmission in contemporary society.

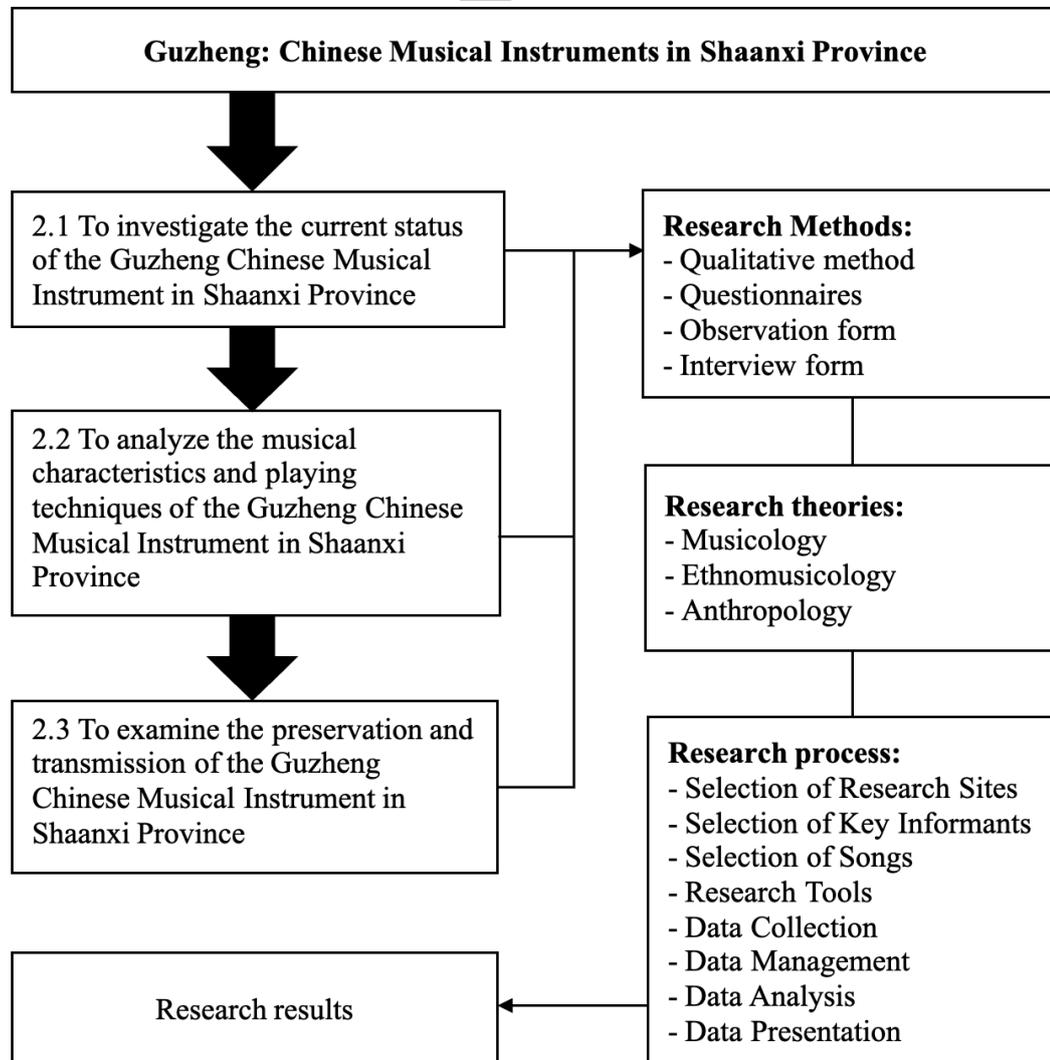


Figure 1. The Research Conceptual Framework

Source: Ying Huang (2023)



## CHAPTER II

### Literature review

In this study, consulted relevant literature, through which obtained the most comprehensive information of this study. Reviewed the following topics.

1. General knowledge of Guzheng
2. General knowledge of Shaanxi Guzheng society
3. General knowledge of Shaanxi local languages and folk songs
4. General knowledge of Shaanxi local music
5. Theories used
6. Research related

#### 1. General knowledge of Guzheng

##### 1.1 Origin of Guzheng

As for the origin of the Guzheng, there are many records in ancient Chinese literature, such as Meng Tian making the Guzheng, Jingfang making the Guzheng, and so on, there are various opinions, according to my own investigation, two of them are more extensive, the first one is Chen Yao, the wife of Wupingdu in the Jin Dynasty, and Emperor Jianwen of the Liang Dynasty wrote in Zheng Fu that the Guzheng was created by Su in the Yao and Shun periods. Passed down to later generations, there is a saying that "after the sincere creation, the child wild test into.", When recording silk instruments in the New Tang Book Rites and Music records, there is a saying of "singing the song, Zheng also". According to historical records such as "Custom Tongyi", "Old Book of Tang" and "Yuan History", in the origin period of Guzheng, the shape of the Guzheng has a lot of similarities with that of the Seither. According to the "Custom Tongyi", it is said that "the zheng is built with five strings". According to the record of "Rites and Music Annals of Yuan History" : "The Guzheng is like a ser, and the two ends are slightly hung." This shows that Guzheng only had five strings in the earliest period, and its shape was very similar to that of Musical Instruments. The head and tail of the zheng were not straight like the two ends of the current Guzheng, but slightly drooped and rolled up. (Qian, 2020)

There is a story about the origin of the Guzheng. According to legend, as early as two thousand years ago, Qin had a musical instrument called selenium. There is a man named Wan Wuyi who plays selenium very well, and his two daughters also like to play selenium. One day, two sisters competed to go to their father to learn selenium. The sister ran very fast and took the selenium away first. The sister quickly walked over and wrapped her arms around Selenium. You two are holding me back from each other. Suddenly, there was a "click" and the selenium split in half. At the sound, my father hurried over, stunned. I saw that half of my sister's hand had thirteen strings, and half of my sister's hand had twelve strings. He was anxious and angry, quickly took the selenium from the hands of the two daughters, sighed and felt away, with his right hand to flick the strings. To his surprise, half the selenium made a better sound. Wan Wuyi forgot to blame his daughter. He made some fixes to the selenium halves, but the selenium halves were better than before, and the sound was better! He was overjoyed and referred to "Zheng" as "two women who fought each other, turning them into two." From then on, "Zheng" spread in the state of Qin.(Xinhui, 2012)

The historical origin of the Guzheng has always been a matter of concern and disagreement. Especially since the founding of the People's Republic of China, a group of experts and scholars have emerged to study this subject. To sum up, there are roughly Zheng theory of selenium, Zhu Zheng origin theory, Meng Tianzhi Zheng theory, Zheng is introduced from the West theory and so on. 1) Selenium for Zheng said. Almost all papers on the origin of the Guzheng have been rejected. Jin Jianmin's article "The Mystery of the origin of Guzheng" from the musical instrument production, Chinese character creation, zheng name three aspects of the rebuttal. He pointed out that the earliest Zheng was not like selenium, but transformed into selenium. Jiao Jinhai's "The Instrument of Benevolence and Wisdom, Zheng Zheng Runye -- Zheng Le's Three Questions" holds that the twelve stringed Zheng and selenium have something in common. Zheng did not evolve from selenium, but borrowed its shape and material. It is tough and reforming. 2) Zhu and Zheng said. This is a relatively representative view in recent years. According to the literature, the early Zheng and Zhu were similar, both appearing in the late Warring States period. Zhu may have emerged earlier than Zheng, and the earliest Zheng may have evolved from it. Jiao Jinhai pointed out that Zheng has a long history of origin and has a close

relationship with selenium and Zhu in the process of its origin and development. The early Zheng and Zhu were more similar: similar in shape, both made of bamboo, both made of five strings. There are also some similarities in playing methods. Zheng and Zhu should share the same root, Zheng and selenium coexist. In addition, the Japanese scholar Lin Qiansan also believes that Zhu and Zheng are of the same lineage. 3) Meng Tianzao Zheng said. This statement mainly comes from the record of Fengsu Tongyi. (Anchao W, 2013) However, many scholars reject this origin theory. Gao Dexiang's Shuozheng refutes this claim, arguing that the Guzheng was not completed by one person at a time, but was created by generations together. Jiao Jinhai believes that compared with Meng Tian's production, Zheng and Meng Tian's reform Zheng are more in line with the actual situation in history, and points out that the conclusions about Meng Tian's reform Zheng in historical documents are more credible. 4) Zheng Xue said it was introduced from the West. This theory about the origin of the Guzheng is actually an extension of Chinese culture to the West. Chinese and foreign scholars are skeptical of the claim. Shang Linxi objected in his essay on the History of Zither, arguing that Li Si's "not to make the guest reprove" denied the western understanding of Chinese zither. (Anchao, 2013)

## 1.2 Structure of Guzheng

Guzheng is a long-standing musical instrument in China, widely popular in various regions of China. As early as the Spring and Autumn period and the Warring States period, Guzheng has been widely spread among the court and the people. In the Book of Rites, the Guzheng has five strings and builds its body. It is the earliest record of Guzheng, which has a history of more than 2,500 years from today.

In terms of shape, the zither is basically wooden rectangular, the string is curved, tilted on the surface of the harp is placed with the harp code, the harp code can be moved left and right to adjust the pitch, today's zither most of the 21 strings, while in ancient times only 5 to 16 strings. Whether in the south or in the north, the shape of the Guzheng is the same

From ancient times to now, Guzheng is loved by people both in the court and in the folk. Today, Guzheng has a beautiful tone, rich expression, elegant and elegant appearance, and it is not boring to learn at the beginning. Its simple and easy to understand features make it a favorite object of most people. It also wants to be as

long as the silk thread, and it can pop out the sound very light and can also play the grandeur of 10,000 horses galloping.(Xiaoqian, 2022)

Today's Guzheng has 21 strings, mainly composed of the panel, bottom plate, strings, head, tail, front Yueshan, back Yueshan, tuning box, side plate, sound mouth, string hole and so on. These are shown in the diagram below.

Zither panel: Glue the bow-shaped paulownia board to the top of the zither stand. It is the main resonator to assist the sound of the string, and it is also an important factor to determine the sound quality.

Side plate: located on the outer surface of the resonator and glued to the frame of the resonator. The material of the side plate has an indirect effect on the vibration of the resonator.

Bottom plate: The hardwood veneer under the frame has a greater impact on the sound. The biggest function of the bottom plate is to properly reflect and absorb the sound waves conducted by the panel.

Qin code: also known as Yan Zhu. It is the vibration transmission pillar of the string and the panel of the zheng. It is generally made of wood, and a small bone is set in the wood. The bone pieces are carved with grooves to stabilize the strings. The code can be moved from side to side to adjust the pitch.

Mt. Yue: There are two Mt. Yue on the Zheng. One is at the junction of the panel and the head zheng, called the former Yueshan; The other is at the junction of the panel and the tail of the zheng, named after Mount Yue. Yunshan plays the role of string transmission, but also has a certain role of sound transmission.

Sound holes: The zither has two sound holes, two in the bottom plate (one in the middle of the bottom plate and one near the end of the bottom plate). The position, shape and size of the sound hole are all related to the timbre and volume.

Strings: A total of 21 strings, according to different needs, can be appropriately configured copper strings, metal strings or nylon strings and other strings.

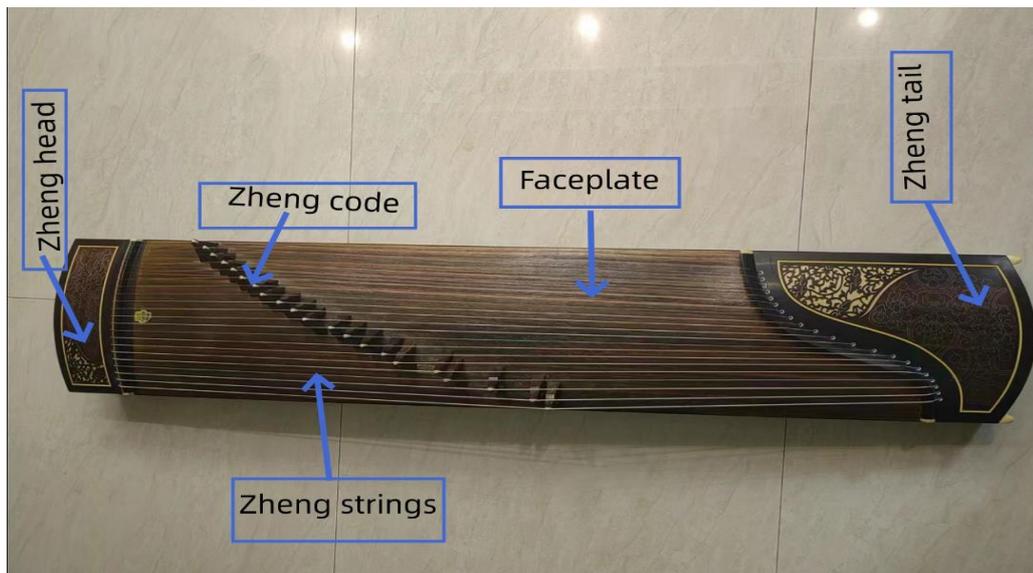


Figure 2. Guzheng

Source: Ying Huang, from fieldwork in July 2023

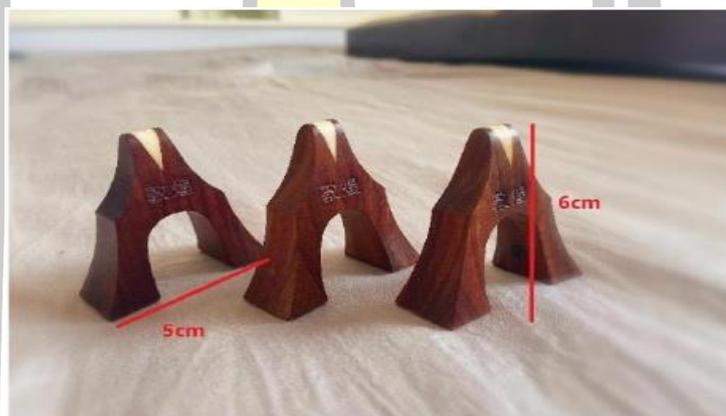


Figure 3. Guzheng saddle

Source: Ying Huang, from fieldwork in July 2023

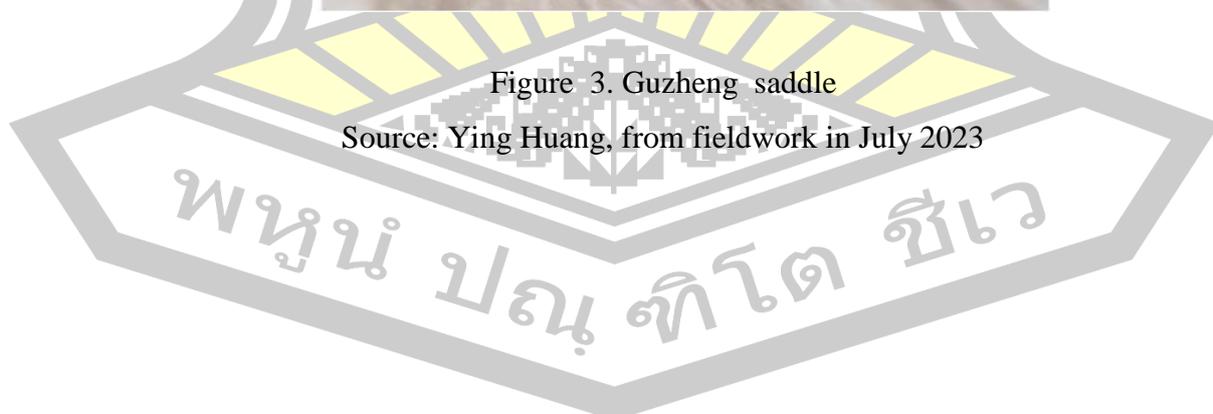




Figure 4. Guzheng string

Source: Ying Huang, from fieldwork in July 2023



Figure 5. Guzheng head

Source: Ying Huang, from fieldwork in July 2023

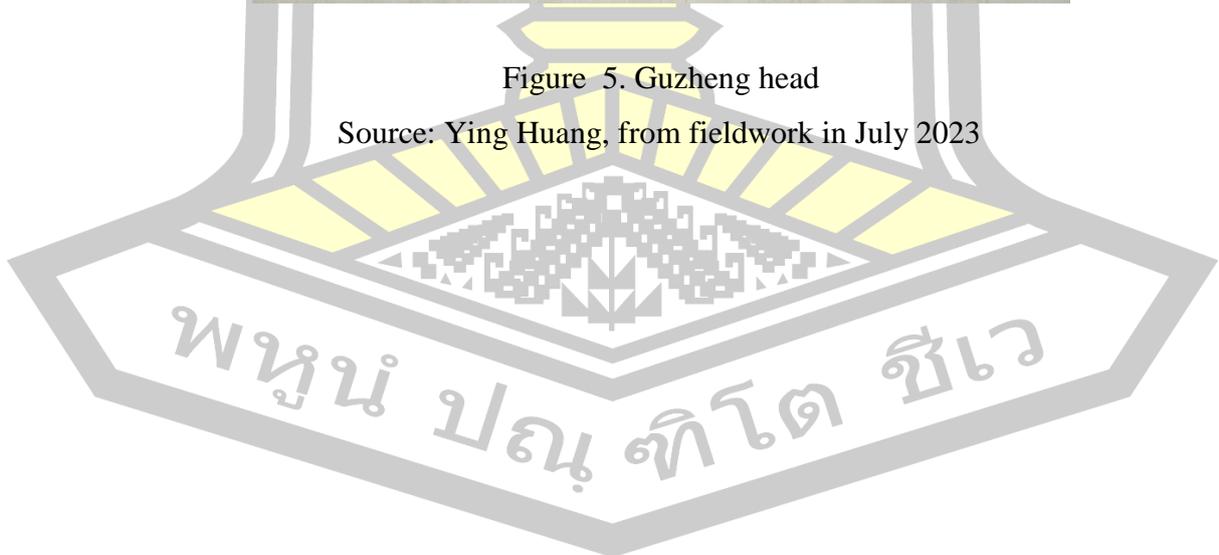




Figure 6. Guzheng tail

Source: Ying Huang, from fieldwork in July 2023



Figure 7. Guzheng sound hole

Source: Ying Huang, from fieldwork in July 2023

### 1.3 Guzheng Playing Techniques

Guzheng has a long history. According to records, it is known that the performance techniques of Guzheng have been recorded since the Tang Dynasty. The modern finger wagging of Guzheng can be divided into single finger wagging, double finger wagging, three finger wagging and left finger wagging. The moving joints can be large joint wagging and small joint wagging. In Zhao Yi's technical analysis of finger-wagging and timbre composition of Guzheng, the factors that may affect the timbre of finger-wagging are mentioned, such as the string point and the chord point.(Jingqi, 2022)



Figure 8. Guzheng sound hole

Source: Ying Huang, from fieldwork in July 2023

The left hand plays an indispensable role in the performance skills of the Guzheng. The traditional Guzheng is to press the string with the left hand to complement the sound with rhyme, which is shown by the techniques of singing, kneading, pressing and sliding on the left side, which is a very important feature of the Guzheng. The left hand fa si presses down a minor second degree to fa at the position of mi, and presses down a second degree to si at the position of la. This technique plays a very important role in Guzheng riding. (Xiaohui, 2019)

The vibrato of Guzheng is divided into big vibrato and small vibrato. The small vibrato is generally between the second degree and the second degree, while the big vibrato is generally between the second degree and the third degree. The small vibrato gives people a soft and desolate feeling. The difference is that the constant trill goes on and on and on and on and on and on. (Wenya, 2014)

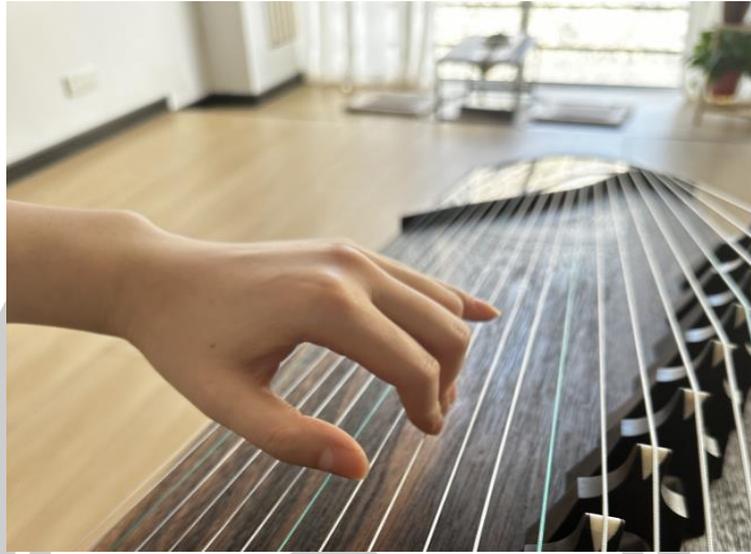


Figure 9. Guzheng sound hole

Source: Ying Huang, from fieldwork in July 2023

In summary, this literature review explores the Guzheng, a traditional Chinese instrument, through historical accounts and legends. It provides insights into its early shape, materials, and evolution from ancient China, and discusses various theories surrounding its origin, including the Zheng theory of selenium and the introduction from the West theory. The review also details the Guzheng's structure, including its panel, bottom plate, strings, head, tail, tuning box, side plate, and sound holes. It also discusses the historical development of the Guzheng's structure, particularly its transition from fewer strings to the 21-string configuration commonly used today. The review also discusses Guzheng playing techniques, emphasizing finger-wagging and the left hand's role in complementing the instrument's sound with rhyme. It covers various finger-wagging techniques, including single, double, and three finger-wagging, as well as vibrato techniques. This comprehensive review serves as a valuable resource for future research on Shaanxi Guzheng and its historical and cultural significance within the province.

## 2. General knowledge of Shaanxi Guzheng society

### 2.1 Background of the establishment of the Society

Shaanxi Guzheng Society was founded in the 1980s, and China has successively carried out the compilation work of ten books on "Integration of Chinese Ethnic and Folk literature and art". Influenced by this background, Shaanxi Provincial Department of Culture has set up a special working group to collect, sort out and study various literature and art materials in Shaanxi province. Objectively, it promoted Shaanxi musicians to attach importance to local music, and with the in-depth research and editing, the musicians realized that the folk music materials contained in Shaanxi are very rich and profound, thus attracting a lot of academic thinking. For example, in 1982, Li Shigen spoke at the first meeting of the Provincial Music Association. He made a speech entitled "Creating a New Situation of Shaanxi Music Creation", in which he pointed out that the establishment of a musical style with local characteristics of Shaanxi, which played an important role in promoting the construction of Shaanxi music culture. After the conference, it was supported by many people. The theoretical research and practical exploration of Shaanxi Zheng music is one of the practical actions of music workers. Shaanxi Zheng music is of great significance as the development of Shaanxi music, so it will naturally get people's attention and attention. Through the in-depth investigation and study of the Guzheng in Yulin area of Shaanxi province, an important conclusion is drawn that the Guzheng in Yulin is the "Qin Zheng Yu Xu", and the past academic understanding of the "Qin Zheng" in Shaanxi has been corrected. The research report was published in the first issue of *Symphony* in 1982. It can also be said that this research result opened the door to explore the origin and history of "Qin Zheng", and had a profound impact on the formation of Shaanxi Zheng school.

In order to further promote the development of zither music in Shaanxi, on June 28, 1983, the Shaanxi zither artists' organization established the "Xi'an Qin Zheng Society", and established the "Qin Zheng" as the journal to promote "Guzheng exchange and interaction", with the discussion of Guzheng art theory as the center. It opens up a new world of theoretical research and practical exploration of zither music in Shaanxi. (Wenbin, 1995)

## 2.2 Introduction to Shaanxi Guzheng Society

Shaanxi Guzheng Society, founded on June 28, 1983, is the first music society established in Shaanxi Province, originally called "Xi'an Qin Zheng Society", under

the supervision of Shaanxi Provincial Musicians Association, and changed its name to "Shaanxi Qin Zheng Society" in 1993, under the supervision of Shaanxi Provincial Literature and Art Federation. The Association is a professional and non-professional social group organized by Shaanxi Zheng music artists, mainly engaged in the teaching, performance, theoretical research, Guzheng creation and other aspects of the work, with the goal of inheriting and promoting the "Qin Zheng" art and culture. Since the establishment of the society, it has attached great importance to the construction of Guzheng theory. In 1983, the book *Qin Zheng* was founded to provide a platform for the members of the society and Guzheng lovers to understand the current status and development trend of Guzheng art research. In 1984, the "Qin Zheng Art Academy" was founded to carry out the popularization of Guzheng education, which not only promoted the aesthetic education of students in Shaanxi. It also played an active role in the training of professional music talents. In 1994, the society edited and printed the "Qin Zheng Grade Examination Music Compilation" later renamed "Shaanxi Guzheng Grade Examination Music Compilation" for the teaching materials of "Qin Zheng Art Academy". In addition, Shaanxi Qin Zheng Society has also edited and published monographs and music collections such as the *History of Qin Zheng* and the *Score of Qin Zheng*, which are of great significance to the formation and development of Shaanxi Guzheng. In recent years, the society has focused its work on the popularization of Guzheng education and professional improvement, and hosted many concerts and academic conferences. In order to promote the development of zither music in Shaanxi, themed activities such as "Zither Art Collection" and "Qin zither teacher training" have been carried out. (Yang, 1993)

### 2.3 Creation concept of "Qin Zheng" journal

In the initial stage of "Qin Zheng", because the publication did not spread, the resources of articles were only limited to the local area, so the resources of articles were relatively small, and all the contents of "Zheng" were the scope of publication registration. At that time, people were generally interested in making contributions to their major, and the idea of running a journal was mainly to promote "Zheng activities and information exchange". This can be seen in the early days of the "Qin Zheng", which mainly focuses on Shaanxi Zheng people writing about the current Shaanxi zheng, while capturing some news trends in the zheng industry to be published, so

strictly speaking, the early "Qin Zheng" can not be called an official journal, but can be regarded as an internal compilation of Guzheng materials to help members of the Guzheng society communicate and use each other. However, as the number of readers of Qin Zheng gradually increased, the manuscript sources became more and more, and the chief editor of Qin Zheng was Zhou Yanjia, who was keen to advocate the academic proposition of "Qin Zheng returning to Qin", and the research results on "Qin Zheng" became the priority content published in the journal. The journal has set up "Qin Zheng school Exploration", "school discussion", "Guzheng history", "Guzheng research" and other columns, forming the theory of "Qin Zheng" as the research center, with the integration of other zheng school zheng people, zheng affairs, and zheng theory. Later, due to the vigorous development of social Guzheng art, the concept of running a journal is appropriately changing, and the journal begins to turn to teenagers and children. Set up the "popularization of Zheng art" column, the content mainly discusses the social Guzheng education, the focus of work is to popularize and improve, and the readers are mostly Guzheng lovers. There are roughly three aspects to the study of Qin Zheng's journal running. First, the concept of Qin Zheng's journal running is a dynamic development process, and the source of the manuscript has an important influence on it. The theme of the journal is not unchanged, and its development is determined by repeated practice and summary as the chief editor constantly adjusts and improves with the development and change of Shaanxi Zheng music. Among them, the source of manuscript is an important factor affecting the positioning of the journal of Qin Zheng. The second aspect is to realize the "return of Qin Zheng to Qin" is the phased goal of the development of "Qin Zheng". Although the positioning of the journal is in a dynamic development, the development of the journal is always centered on one direction, that is, "Return of Qin Zheng to Qin", and academic reports, theoretical achievements and creative works related to "Qin Zheng" can be reflected in the journal. In other words, "Qin Zheng returns to Qin" is a stage goal of the development of "Qin Zheng" publication. The third aspect is "the theory of the development of Qin Zheng art, which is of great significance to the formation and development of Shaanxi Guzheng. In the process of the publication of Qin Zheng, under the influence of Zhou Yanjia, the chief editor, Shaanxi Guzheng artists produced many academic achievements and musical works

about Qin Zheng, which were displayed through Qin Zheng. With the continuous development of the theory and practice of "Qin Zheng", Shaanxi Guzheng artists have gradually developed the will to establish Shaanxi Guzheng school. As the foundation of the art development theory of "Qin Zheng", "Qin Zheng" has an important significance for the construction of the theoretical system of Shaanxi Guzheng (Zhenghong, 2013).

In summary, the literature review on the Shaanxi Guzheng Society, founded in the 1980s, is a significant organization in Shaanxi, China. Chinese ethnic and folk literature and art had an influence on it, which led Shaanxi musicians to concentrate on regional music and conduct in-depth research. Key figures like Li Shigen played a significant role in promoting local music culture. The society's goals, educational initiatives, and contributions to popularizing Guzheng education in the region are discussed. The society hosts concerts and academic conferences to promote Zither music in Shaanxi. The "Qin Zheng" journal, created over time, evolved from internal communication among Guzheng enthusiasts to a platform for academic research and theoretical development in the field. The concept of "Qin Zheng returning to Qin" is also discussed, with its profound impact on Shaanxi Guzheng as an artistic and academic discipline. This literature review provides essential background information for future research on the Shaanxi Guzheng society and its contributions to the preservation and promotion of this traditional art form.

### **3. General knowledge of Shaanxi local languages and folk songs**

#### **3.1 Influence of local languages on Shaanxi Guzheng**

Local language is another form of Mandarin, with regional and national characteristics. Each local language has different characteristics, just as each country has different cultural differences, are different, each has its own characteristics, dialects determine the style of local music characteristics. Local languages give local music rich rhythms and melodies. The concept of dialects first appeared in the Zhou Dynasty. The formation and study of dialects is quite complicated, as there are many languages in the same region alone. There are many dialects in the region where Shaanxi Guzheng is located, and there are certain differences in different cities and counties in the same region. Folk songs are the most acceptable form of folk music,

which is closely related to dialects. Folk songs are another form of dialects. In the process of the development of a region, the number of songs gradually increased, and after the development of a certain number, a certain scale was formed, forming a folk song system with local characteristics. Many songs of Shaanxi Guzheng are written according to local folk songs, and many music works of Shaanxi Guzheng directly play the melody of folk songs. Folk songs are songs that local working people in a place use local materials and dialects to express their emotions during their long-term life and work.(Kun, 2013)

### 3.2 Influences of Shaanxi folk songs on Shaanxi Guzheng

From the perspective of language, compared with our daily Putonghua, Shaanxi dialect has a lower middle tone and a higher tone in the other three tones. For example, "Qin Opera", a local opera in Shaanxi, is closely related to the artistic style of Shaanxi Zheng School. Since Chinese has a tone part in each scale, it can be distinguished by tone. Each local dialect has its own unique tone, speaking the same sentence in dialect and Mandarin is definitely different in tone, in the music there is what kind of dialect there is what kind of music, so that the melody will penetrate into the local folk songs, operas, instrumental music and other musical forms, the same is true for Shaanxi Guzheng. Mr. Shen Meng once discussed in the article "New Trends in the Study of Dialects in the Future" that "ballads actually belong to dialect literature, and a considerable part of the words used in the content of ballads will be regional, so it is not necessary to study ballads without studying dialects, if so, a considerable part will be regional, and it is not necessary to study ballads without studying dialects. So dialects are a basis for ballads."(Yumeng, 2015)

In summary, the literature review on Shaanxi local languages and folk songs emphasizes the significant influence of local languages, particularly the Shaanxi dialect, on Shaanxi Guzheng music. Local languages are a distinct form of Mandarin with regional and national characteristics, shaping the unique rhythms and melodies of Shaanxi Guzheng. Folk songs often express the emotions and experiences of local working people using local materials and dialects. The tonal qualities of Shaanxi dialects directly affect musical compositions, leading to the integration of local melodies and dialects into the music. This review provides essential background

information for further research on Shaanxi Guzheng's musical characteristics and playing techniques.

#### **4. General knowledge of Shaanxi local music**

##### **4.1 Xi'an Drum Music**

Xi'an Drum music originated in the Tang Dynasty and flourished in the Song and Yuan dynasties. It absorbed the music of the Tang Dynasty, the Yuan opera of the Song Dynasty and the Ming and Qing Dynasties. It can be said that Xi'an drum music is a living musical history. It is mainly one of the main projects of the folk temple fair, folk wedding, funeral or sacrificial large-scale public gathering activities, and the folk are called "fine music society". Xi'an drum music has a very long history and culture, and is also a very ancient drum music. In the long development process, it has integrated with local ethnic characteristics, and is very simple. The melody of Xi'an drum music is the folk music that can best express the strong life emotions of local people. Shan xi Guzheng used to be an important accompaniment instrument for Xi'an drum music, including "Wandering Moon Palace", "Crying on the Great Wall", "Shaohua Mountain", "Plum Blossom Citation", etc. These songs are the original songs of Xi'an drum music, or Ququ, until the maturity of Shaanxi Guzheng creation, such as solo Guzheng music works "Xiangshan Archdrum" and "Brahmin citation".(Wen, 2010)

##### **4.2 Qin Opera**

Qin Opera and Shaanxi Guzheng have a very close relationship in artistic style. When Shaanxi is mentioned, people will think of Qin opera. Many of the musical features of Shaanxi Guzheng come from Qin Opera, which was once called "Qin music" in ancient documents. From the perspective of music, they share the same musical style, musical connotation and musical temperament, and are the common representatives of Shaanxi local music. From the development of Qin opera to today's martial arts performance, the form has not changed much, but the change and development of the literary scene are relatively fast. In the 1960s, some Taiqiang opera companies used the national orchestra as the accompaniment, so that the accompaniment of Qin opera is richer and fuller. The melody mode of the playing cavity is mainly the characteristic mode, which is divided into the happy scale and the

bitter scale. Huan tone scale is more up and down the progression, but also accompanied by jumping up and down more expression of joy, happiness. Warm emotional color. It is also commonly used to carve straight, heroic and bold characters. Bitter tone scale is jumping up and down more, showing the sad, sad, solemn and other emotions. The bitter sound and happy sound of Qin Opera are also the main characteristics of Shaanxi Zheng school. From the example of the score, we can see that the melody of this Zheng melody has a large number of Qinqiang crying tone scales 57124 and the backbone tone is 574 three tones. The melody trend is downward progressive, or the up and down are not more than three degrees, and the upward trend is mostly jumping form. This kind of melody is often seen in the Qin opera. It is not only used in "Yun Shang Suit", but also often used in many music of Shaanxi Zheng school. Such scales are mostly sad, sad and sad musical emotions. (Yueyang, 2016)

#### 4.3 Wan wan opera

Wan wan opera, also known as "Chinese opera", is widely popular in the central and eastern parts of Shaanxi Province. There are many theories about the origin of the name of the bowl cavity. Some people think that the bowl cavity is accompanied by a bowl rhythm when singing, so it is called "bowl cavity". In the folk, some people think that it is the name of a lighting equipment called "lamp bowl" used in the process of shadow puppet performance, commonly known as "lamp bowl" or "lamp bowl cavity". Secondly, some people think that its accompaniment instrument belongs to Ruan Xian, so it can also be called "Ruan Erqiang". The string instruments of the bowl are suona, Yueqin, Banhu, etc., and the percussion instruments are copper bowls, tanggu, big gong, etc. The artistic style of Wanwan opera has many similarities with the artistic style of Meishu and Qinqiang. The language used in singing is also mostly in Shaanxi Guanzhong dialect, and the form of natural mode scale is also very similar. The mode scale of the bowl is mostly seven-tone, with 4 and 7 diacritics. Bitter scale and happy scale are often used in Shaanxi local opera music, and naturally in Shaanxi folk songs and instrumental music works. The singing words of the wan wan are elegant, emphasizing the harmony of the sound, the sentences are different in length or uniform, and the above sentences rhyme with the board, which is different from other kinds of operas. In the

past, most of the artists sing in the style of music. The style of music is delicate, beautiful, melodious and unique. The singing style is lyrical, touching and interesting. Big jumps are often used to express passionate emotions. The plot of the interval is rich, and the characters are also many yuan. The complicated feelings of different characters in the opera, such as Sheng, Dan, Jing and Chou, can be fully and exquisitely played and expressed in the performance cloth of the opera. The representative songs include Jin Wan Chai, Xiang Lian Pei, Spring and Autumn Match, Fifteen Temples, Yuyan Chai, White Jade Zhen, Zixia Palace, Wan Fu Lian and so on.(Weiyu, 2017)

#### 4.4 Yulin Ditty

Yulin Ditty belongs to the local folk-art form in the urban area around Yulin, Shaanxi Province. It is a way to celebrate people's leisure time or festival celebrations. Many singers and players are not professional artists, and some are farmers and vendors, as well as amateurs formed by freelancers and urban craftsmen. It is usually sung at holiday parties. Yulin Ditty has formed the characteristics of Yulin area in the long history of development. People in Yulin are very fond of Yulin Ditty, which is also the reason why Yulin Ditty has been popular in this area for a long time. The performance form of Yulin little song is mainly singing, the performance form is more casual, most of the singers are using bamboo disease to beat the sound of the porcelain dish, the actors sometimes do not make up, do not dress up, and sing with the band, so there is also "Yulin Qing song" such a saying. Yulin Ditty is very special and different from other local music styles in Shaanxi Province. The musical style of Yulin Ditty has many similarities with Jiangnan Ditty, and some tunes combine Jiangnan ditty with local singing style, which is very distinctive. Yulin Xiaoqu is generally divided into two kinds of pure instrumental music with lyrics and without lyrics. The scraping technique of Yulin Guzheng music is used frequently in daily performance, most of which belong to the downward scraping of the second half beat. When the right hand is used to play soft emotional music, it is mostly single notes, while when the right hand is used to play strong emotional music, it is mostly octaves. The representative works of Yulin Zheng music are "small Baimen", "Pinch garlic Moss", Liu Qingniang ", "Embroidered Purse", "Small Boat" and so on.(Zhangwei, 2022).

In summary, the literature review on Shaanxi local music provides crucial insights into the various traditional music styles and their connections with Shaanxi Guzheng. It highlights Xi'an Drum Music as a living musical history with deep cultural roots and mentions its historical association with Shaanxi Guzheng compositions. Qin Opera, known for its close relationship with Shaanxi Guzheng in terms of musical style, connotation, and temperament, is discussed, shedding light on the shared musical features between these two art forms. The review also touches upon Wanwan Opera and Yulin Ditty, emphasizing the importance of understanding these regional music styles and their tonal characteristics, which have influenced the development of Shaanxi Guzheng. This literature review serves as a valuable foundation for the research, enabling a comprehensive examination of the musical elements, historical context, and cultural connections that shape Shaanxi Guzheng's unique identity.

## **5. Theories used**

### **5.1 Musicology**

Theme is a crucial component in western music theory, expressing a complete musical idea and serving as the core of music. It is simple, meaningful, interesting, easy to hear and remember, and refreshing. The theme is the foundation of musical development and the starting point of the musical process. Music analysis is the process of capturing, identifying, understanding, and grasping the subject. Musicians are the main body in the development of music history, establishing a musical style and reflecting the characteristics of their time. They use their works to express emotions, tell their hearts, and deduce their own life.

Music analysis is a comprehensive analysis of harmony, polyphony, form structure, orchestration, main melody, mode, rhythm, and other factors in the study of western music. Thematic analysis is an essential part of music analysis, as it helps understand and grasp the leading ideas of music works. When the theme expresses feelings and scenes in a certain environment, it can cause a corresponding connection in the listener's mind. Thematic analysis is the correct expression of the emotion shown by the analyst when resonating with the theme image of music. The

appropriate method of theme analysis affects the audience's understanding of music (Meng, 2007).

### 5.2 Ethnomusicology

Ethnomusicology is a field of study that investigates and studies the ethnomusicology of different countries and regions, focusing on their social systems, development levels, and laws related to music. It is closely related to ethnology and folklore, and includes studying the musical characteristics of different peoples, countries, and regions, their relationship to geography, history, and other cultures, writing ethnomusicology or regional musicology, and drawing music-related conclusions.

The "musical form" in ethnomusicology encompasses not only the "musical form" of "musical sound" but also all "musical forms" of "non-musical sound" related to human cultural activities. In this system, "music" is not just pure art music but a form consisting of two major morphological elements: "music sound" and "sound sound". The "music sound" form refers to various forms of art music related to sound, such as temperament, tone series, scales, timbre, melody, rhythm, texture, harmony, and more. The "sound and sound" form, which is related to human cultural activities, includes various non-musical sounds with cultural significance and symbol characteristics, such as chanting, incantations, shouts, objects, and nature (Guodong, 2010).

### 5.3 Anthropology theory

Anthropology offers various theories that can be applied to literature reviews, particularly when examining cultural aspects, social dynamics, and human behavior within specific contexts. Cultural Materialism, a prominent theory, emphasizes the role of material conditions and resources in shaping cultures and societies. Researchers can use this to analyze how economic, environmental, and technological factors influence literary works, narratives, or texts, and how these factors impact cultural beliefs, practices, and structures. Symbolic Anthropology, another relevant theory, focuses on the interpretation of symbols, rituals, and their meanings within a culture. This theory can help researchers understand the symbolic significance of literary elements and their broader cultural implications. Structuralism, a theory rooted in anthropology, can be used to examine the underlying structures and patterns

in literary texts. Postcolonialism, another relevant theory, can be used to explore the impact of colonialism and imperialism on literature. This theory helps researchers understand how literature from postcolonial regions responds to and challenges colonial legacies, identities, and power dynamics, allowing them to examine the representation of postcolonial experiences, identities, and cultural hybridity in literary works (Guodong, 2012).

In summary, the literature review uses various disciplines to provide a comprehensive framework for research. It uses musicology concepts, particularly thematic analysis, to emphasize themes in music and their role in conveying emotions and ideas. Ethnomusicology broadens the understanding of "musical form" to include both "musical sound" and "non-musical sound," highlighting cultural aspects and symbolism. Anthropological theories like Cultural Materialism, Symbolic Anthropology, Structuralism, and Postcolonialism examine the cultural, social, and historical aspects of literature, considering economic, environmental, and technological factors, reader interpretation, text structure, and author responses to colonial legacies.

## **6. Research related**

Tingting (2018) Through consulting this paper, we can learn more knowledge about Guzheng in different regions, which is helpful to understand the factors affecting Shaanxi Guzheng in this study.

Yanjia (1997) this paper has detailed records on the time and reasons for the revival of Shaanxi Guzheng. By referring to this paper, we can determine the specific research period of Shaanxi Guzheng in this study.

Yanjia & Shibin (1982) This paper proposes that the formation of Shaanxi Guzheng is influenced by local music, and the style type of Shaanxi Guzheng songs in this study can be determined by consulting this literature.

Qian (2020) This paper explains the origin of Guzheng and puts forward two sources of Guzheng. This document provides certain reference opinions for the historical development of Guzheng modeling in this study.

Xinhui (2012) This paper explains the origin of the name of Guzheng and provides historical traceability data for this study, which can be referred to in this study.

Anchao (2013) This paper expounds and compares four methods of producing the Guzheng. This paper gives the most detailed explanation of the reasons for the production of the Guzheng, providing certain theoretical basis and reference for researchers to study the shape of the Shaanxi Guzheng this time.

(Xiaoqian, 2022) This paper makes a detailed study of the history, culture and future changes of the Henan Guzheng, which provides a theoretical basis for researchers to study the history and present shape of the Guzheng.

Jingqi (2022) This paper gives a detailed introduction to the finger wagging technique of contemporary Guzheng. In this study, the research results of the finger wagging technique expounded in this paper are taken as the theoretical basis for a deeper study on the finger wagging of Shaanxi Guzheng.

Xiaohui (2019) This paper gives a detailed introduction to the contemporary Guzheng left hand pressing technique. Based on the research results, this study provides relevant theoretical support for Shaanxi Guzheng tremolo performance technique.

Wenya (2014) This paper gives a detailed introduction to the vibrato of contemporary Guzheng. Based on the research results, this study provides relevant theoretical support for the vibrato performance techniques of Shaanxi Guzheng.

Wenbin (1995) This paper studies the idea and motivation of the establishment of Shaanxi Guzheng Association, and proposes that the establishment of Shaanxi Guzheng Association played an important role in promoting the development of Shaanxi Guzheng, and this research result provides certain clues and directions for the current status of Shaanxi Guzheng research.

Yang (1993) In this paper, the concept of the establishment of Shaanxi Association was studied, and the main contents and work undertaken by Shaanxi Guzheng Association were elaborated in detail. This study provides a certain reference for the selection of Shaanxi Guzheng music.

Zhenghong (2013) This paper studies the concept and selection types of the journal in three periods sponsored by Shaanxi Guzheng Association. The research

results of this paper can help researchers to understand the development of Shaanxi Guzheng more comprehensively.

Kun (2013) This paper studies the formation of folk songs and shows that folk songs are another form of dialects. According to the research results, it provides a certain theoretical basis for the choice of Shaanxi Guzheng song style.

Yumeng (2015) This paper puts forward that each dialect has its own tone, and the tone of folk songs is also influenced by dialects. The research viewpoints in this paper provide some help for this research perspective.

Wen (2010) This paper studies and introduces the playing form and cultural background of Xi'an drum music, and provides the corresponding basic knowledge for the analysis of the selected songs in this study as the theoretical basis for analysis.

Yueyang (2016) This paper studies and introduces the performance form and cultural background of Qin opera, and provides the corresponding basic knowledge for the analysis of the selected song Yunshang Su as the theoretical basis for the analysis.

Wenyu(2017)In this paper, the source, singing form and cultural background of wan wan Opera are studied and introduced, and the corresponding basic knowledge is provided as the theoretical basis for the analysis of Qin soil music in the selected songs in this study.

Zhangwei (2022) This paper studies and introduces the performance forms and tunes of Yulin ditty, and provides the corresponding basic knowledge for the analysis of Liu Qingniang's music in this study.

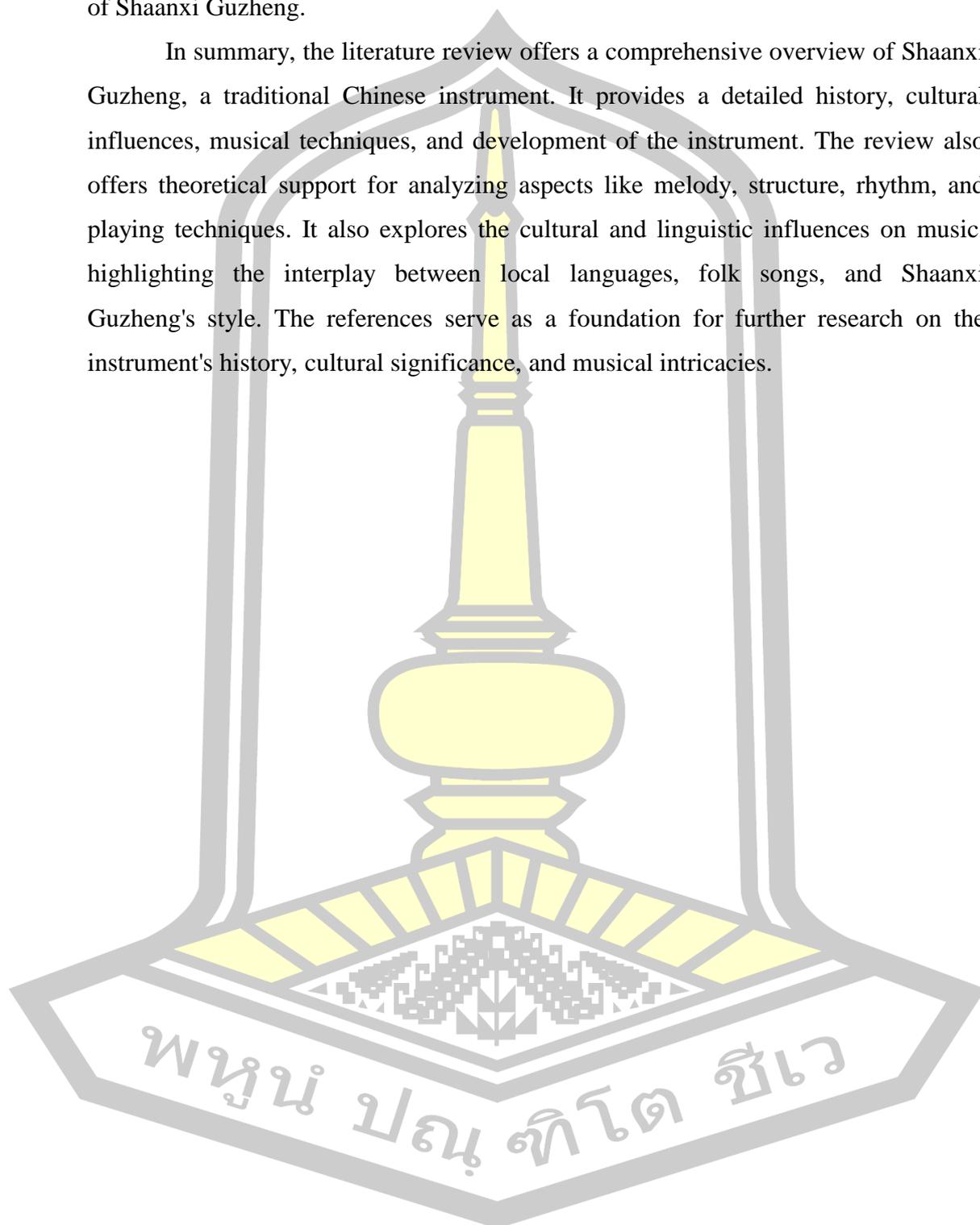
Meng (2007) This paper studies the theory of musicology, in which the composition of music form is elaborated in detail. In this study, the theory of musicology is applied to the analysis of Shaanxi Guzheng music songs, and the melody, structure and rhythm are analyzed in the music analysis.

Guodong (2010) This paper explains the research object of ethnomusicology, and proposes that ethnomusicology is closely related to the geography, history and culture of different regions. The above theoretical basis provides a basis for the study of Shaanxi Guzheng.

Guodong(2012) This paper expounds the detailed study of anthropology, and puts forward that anthropology is the basic theory and knowledge of anthropology,

sociology, culturology, etc. The above theories provide theoretical basis for the study of Shaanxi Guzheng.

In summary, the literature review offers a comprehensive overview of Shaanxi Guzheng, a traditional Chinese instrument. It provides a detailed history, cultural influences, musical techniques, and development of the instrument. The review also offers theoretical support for analyzing aspects like melody, structure, rhythm, and playing techniques. It also explores the cultural and linguistic influences on music, highlighting the interplay between local languages, folk songs, and Shaanxi Guzheng's style. The references serve as a foundation for further research on the instrument's history, cultural significance, and musical intricacies.



## CHAPTER III

### Methodology

This research is qualitative. fieldwork survey, collected data and sought ancestors. Therefore, my methods are as follows.

1. Research scope
  - 1.1 Scope of content
  - 1.2 Scope of time
2. Research process
  - 2.1 Selection of the research sites
  - 2.2 Selection of the key informants
  - 2.3 Selection of the song
  - 2.4 Research tools
  - 2.5 Data collection
  - 2.6 Data management
  - 2.7 Data analysis
  - 2.8 Data presentation

#### **1. Research scope**

##### 1.1 Scope of content

1.1.1 The current status of Guzheng in Shaanxi province is comprehensively investigated in various aspects. This survey includes the exploration of the historical development of the Guzheng, the evaluation of the current status of the Guzheng inheritors, the current ways of the Guzheng transmission and the investigation of the educational institutions engaged in Guzheng research.

1.1.2 The musical characteristics and playing techniques inherent to the Guzheng Chinese Musical Instrument within Shaanxi Province. Analysis of the melody, mode structures, rhythmic patterns, and playing techniques.

1.1.3 The Preservation and transmission exploration into the significance of inheritance and preservation, the challenges and problems encountered in the process, and analyzes the various preservation and transmission practices.

### 1.2 Scope of time

The study was conducted from January 2023 to January 2024. Conduct field research from March 2023 to January 2024, interview, observe and record key informants, and complete the writing and revision of the thesis during this period.

## 2. Research process

### 2.1 Selection of the research sites

This paper takes Shaanxi province as the research site and Shaanxi Guzheng as the research object to carry out field investigation. Shaanxi Province is chosen as the research site because Shaanxi province is the earliest birthplace of the Guzheng, which is widely spread in Shaanxi province and listed as intangible cultural heritage.



Figure 10. Map of Shan xi Province, China

Source: Chinafolio(n.d.)

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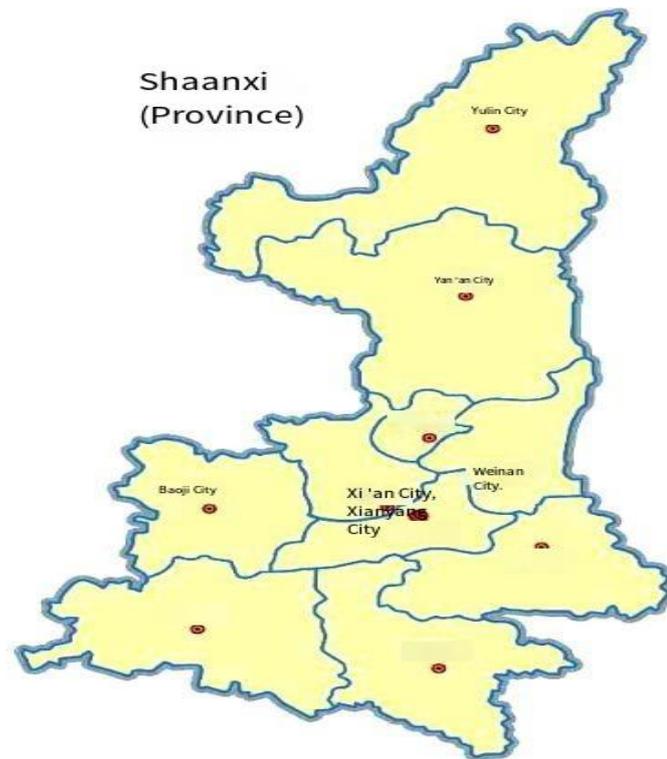


Figure 11. Map of Xi'an, Shaanxi Province, China  
Source: Chinafolio(n.d.)

## 2.2 Selection of the key informants

### 2.1.1 Information of selected key research personnel

The criteria for a key informant are:

- 1) It grows in Xi'an, Shaanxi Province
- 2) She is the daughter of an inheritor of Shaanxi Guzheng music
- 3) She has some experience in playing

According to the above selection criteria, the key informant in the selection is Ms. Sun Zhuo (Figure 12).

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Figure 12. Sun Zhuo

Source: Ying Huang, from fieldwork in July 2023

Sun Zhuo, female, graduated from the Central Conservatory of Music in 1998 with a bachelor's degree in Guzheng performance. In 2001, he graduated from the graduate class of the Department of Folk Music (Guzheng Performance) of the Central Conservatory of Music and obtained a master's degree. In 2010, he graduated from the School of Oriental and African Studies, University of London with a PhD in ethnomusicology. He is currently an associate professor of Music College of Shaanxi Normal University, a master's tutor, a member of the Guzheng Professional Committee of Chinese Musicians Association, a member of Shaanxi National Orchestra Association, and a vice president of Shaanxi Qin Zheng Society.

#### 2.1.2 General Informants

The criteria for general informants are:

- 1) It grows in Shaanxi.
- 2) Very familiar with Shaanxi Guzheng music
- 3) Have many years of experience in playing

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Figure 13. Cao jin

Source: Ying Huang, from fieldwork in July 2023

Cao Jin, who graduated from Xi'an Conservatory of Music and once studied Guzheng with Fan Yifeng, professor of Guzheng in Xi'an Conservatory of Music, now works as a national second-level Guzheng player in Xi'an Song and Dance Theater, deputy secretary general and executive director of Shaanxi Qinzheng Society, deputy head of Shaanxi Qinzheng Society Chang'an Guzheng Orchestra, and hired teacher of Shaanxi Normal University.

Individual awards include the Oriental Cup International Guzheng Excellence Award held by the Ministry of Culture in 1995, the first prize of Ensemble in the Shaanxi Provincial Ethnic Instrumental Music Competition in 2007, the second prize of the third Shaanxi Provincial Ethnic Instrumental Music Competition in 2015, the first prize of the Qin People's Voice Competition in 2014, and the first prize of Xi'an Chang'an Cup Competition in 2015. In 2021, he won the second prize of Dunhuang Cup Ensemble Competition, and in 2020, he won the Excellence Award of Shaanxi Provincial Ethnic Instrumental Music Competition.

There are teaching awards, such as Excellent Gardener Award in the third section of Shaanxi National Instrumental Music Competition in 2015, Excellent Instructor of Zukak Cup Shaanxi Guzheng Competition in 2017, Excellent Instructor of Zukak Cup Shaanxi Guzheng Competition in 2019, Excellent Instructor of Zukak Cup Shaanxi Guzheng in 2021, Excellent instructor of Shaanxi Guzheng in 2023, Excellent instructor of the second Qinling Cup Guzheng in 2021.

There are art exhibitions, such as the 2017 Shengshi Qionghua Concert, the 2018 Zhou Chenglong Guzheng music Concert, the 2019 Tribute to the Red Classic ethnic concert, the 2022 Chamber concert Datang Fanyin, the 2015 Eurasian Economic Forum performance, the 2015 visit to Turkmen cultural exchange, the 2017 National Art Fund creation and promotion project Changan Dream.

#### 2.1.3 Casual informants

The criteria for casual informants are:

- 1) A teacher engaged in the teaching of Guzheng
- 2) Have teaching experience
- 3) Learn about local music

Sampling strategy

She has been engaged in Guzheng teaching for many years and has certain experience.

#### 2.3 Selection of the song

These selected classical works bear a significant influence on our research. The criteria for selecting songs are as follows:

2.3.1 These songs are recommended by the Shaanxi Guzheng inheritors.

2.3.2 These songs are the most representative works of Shaanxi Guzheng.

2.3.3 Songs showcasing distinct regional characteristics.

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Type of songs	Description	Total songs	Choose song
1. Mi Hu opera	Mi Hu opera is a graceful and delicate form of opera, with many singing roles and repeated singing of single songs.	3	1
2. Qin Qiang opera	Qin Opera is a kind of wild and bold opera form. The performance form is composed of singing, reading, sitting and playing.	10	1
3. Wan Wan opera	Wan wan opera is a small copper bowl as the main accompaniment, with shadow puppets as the form of performance.	4	1
4. Yulin Ditty	Yulin Ditty is a kind of folk song sung while sitting, accompanied by Musical Instruments.	4	1
5. Xi'an Drum music	Xi'an Drum music is an instrumental ensemble, which can be played sitting or walking.	11	1

Source: Ying Huang, from fieldwork in July 2023

In the Chapter V choose five musical styles of Shaanxi Guzheng as the selection criteria. I collected 32 Shaanxi Guzheng songs through literature collection and field investigation. Among them, there are 3 Mihu opera, 10 Qin Qiang opera, 4 Wan Wan opera, 4 Yulin Xiao qu, 11 Xi'an drum music, In my thesis, I chose 5

songs, each representing a musical style. The specific content of the analysis is to analyze the musical characteristics and playing skills of Shaanxi Guzheng.

#### 2.4 Research Tools

In this study, my main research tools are field investigation, literature investigation and questionnaire survey, which will deeply discuss the current situation of Shaanxi Guzheng, summarize and analyze it, objectively evaluate the problems existing in the current situation of Shaanxi Guzheng, and put forward relevant opinions on the preservation and transmission of Shaanxi Guzheng. Video equipment will be used to collect on-site investigation library, take photos and videos to collect data. Sort it out after the return visit.

Questionnaire production process based on research objectives:

- 1) Ask questions according to the purpose of the research.
- 2) Take it to the instructor for inspection.
- 3) Modify according to the editor of the tutor.
- 4) Send to experts for inspection before use.

##### 2.4.1 Field investigation method

Follow up the performance of the guzheng in Shaanxi area, conduct an in-depth investigation of the spread of the Shaanxi guzheng, collect and organize the songs of the Shaanxi guzheng, and investigate the spread of the Shaanxi guzheng as a whole. By taking photos and videos, and recording and recording the data collected, the data collected will make the research more abundant and complete, and the source is real and based.

##### 2.4.2 Literature research

Literature investigation is an indispensable research method for the study of Shaanxi Guzheng, which is a very important theoretical research. Collecting literature and extracting relevant information can help us more accurately understand the accurate information of this subject and more effectively solve the research status and problems. Collecting, collating and analyzing the songs and development status of Shaanxi Guzheng have laid a good foundation for the preparation of the thesis and the actual field study by consulting papers, monographs and music scores.

### 2.4.3 questionnaire survey method

Questionnaire survey is a commonly used research method in modern research, which provides a reliable theoretical basis for the research by more direct understanding of the current situation of Shaanxi Guzheng, and the data obtained by this research method is more authentic and credible. Questionnaire survey can be carried out not only for individuals but also for institutions and schools, which is more flexible and effective. In this topic of the study of the present situation of Shaanxi Guzheng can not be missing.

### 2.5 Data Collection

Through interviews and surveys, we took precious photos and videos, recordings, questionnaires, notes, etc., and obtained a piece of information by sending questionnaires to teachers and students, interviewing old artists, etc. These words, pictures and recordings are of great help to the writing of the text. They make the article richer and more complete on the basis of predecessors' theoretical basis, and there are real and verifiable materials and sources. By reading the relevant literature of this topic, we can understand the research status of the academic circle and solve the problems to be promoted in the research of this topic. Sorting out and collecting Shaanxi Guzheng songs and existing research results, including historical documents, monographs, song composition examples, have laid a good theory for the preparation of the paper and practical investigation.

2.5.1 Collect the history and development materials of Shanxi Zheng music through libraries, historical documents, websites, interviews and other means.

2.5.2 Collect the music content, playing skills and repertoire of Shanxi Zheng music through websites, books and field visits.

2.5.3 Record the changes of Shanxi Zheng music's unique playing techniques, Guzheng shape, musical structure and music style through websites, field observation and interviews.

### 2.6 Data Management

Data management is the process of effectively collecting, storing, processing and applying data, and its purpose is to effectively play the role of data. Among the data I collected about the historical development, music content and repertoire of Shaanxi Guzheng music, I classified and managed these data according to the time,

music content classification, music source channels and relevant information of different representatives to provide help for the subsequent data analysis.

## 2.7 Data Analysis

After all audio and video recordings are recorded into text, they are classified according to research objectives.

On the basis of a large number of field investigations, this paper studies the spread of Shaanxi Guzheng, discusses the causes and rules of the current situation of Shaanxi Guzheng, summarizes and studies the musical characteristics and playing skills of Shaanxi Guzheng, and provides some feasible suggestions for the spread and development of Shaanxi Guzheng.

2.7.1 Objective 1: The current status of historical development using the methods of field investigation and interview, through the investigation data analysis of local educational institutions, to understand the current situation of Shaanxi Guzheng, local students were sampled to obtain relevant data.

2.7.2 Objective 2: Using the method of field investigation and research, I interviewed Cao Jin, my main informant, and learned about the musical characteristics of Shaanxi Guzheng songs analysis of musical instrument and playing techniques, such as melody, rhythm pattern, playing techniques, etc. It will be reviewed through hands-on demonstrations, audio recordings, and video analysis.

2.7.3 Objective 3: The preservation and transmission assessed through surveys and interviews with investors and stakeholders. Problems and challenges in preservation are identified through content analysis of archival materials, educational institution policies, and personal narratives.

## 2.8 Data Presentation is divided into seven chapters

- 1) Chapter I: Introduction
- 2) Chapter II: Literature review
- 3) Chapter III: Methodology
- 4) Chapter IV: The Current Status of Guzheng
- 5) Chapter V: The Musical Characteristics and Playing Techniques
- 6) Chapter VI: The Preservation and Transmission
- 7) Chapter VII: Conclusion, Discussion, and Suggestions

## CHAPTER IV

### The Current Status of Guzheng

This chapter delves into a comprehensive examination of the present state of Shaanxi Guzheng. The investigation was carried out through a combination of field interviews and data analysis, shedding light on several critical aspects:

1. The historical development
2. The current status of Inheritors
3. The current status of Social communication
4. The current status of educational institutions

#### 1. The historical development

The historical development of Guzheng shape structure in Qin, Tang and Qing dynasties from 1950s to now is investigated by referring to the literature. The research includes the performance materials, the crowd, the form and the venue of the Guzheng. The findings and contents of the survey are presented below.

##### 1.1 Guzheng of Qin Dynasty

This period is the first period of Guzheng development. With the rapid development of social economy and culture, just like the development law of all things, a single form of music can no longer meet the needs of the society at that time, and diversified forms of music have also appeared. In order to have a more perfect pitch to match the richer music, the shape of the zither is destined to change and reform. During this period, the study of Guzheng music theory was also very prosperous, and there were eight articles on the study of Qin Zheng. At that time, Shaanxi Guzheng and harp instruments were all over the country and were favored by the royal family. At the same time, due to economic and cultural exchanges, they gradually spread to South Korea and other countries. About the original shape of Guzheng, there are related documents recorded as five strings, the original harp was made of bamboo. At that time, the shape of Guzheng was very similar to Guzheng. The surface of the Guzheng was round and the back plane was flat, similar to today's Guzheng.

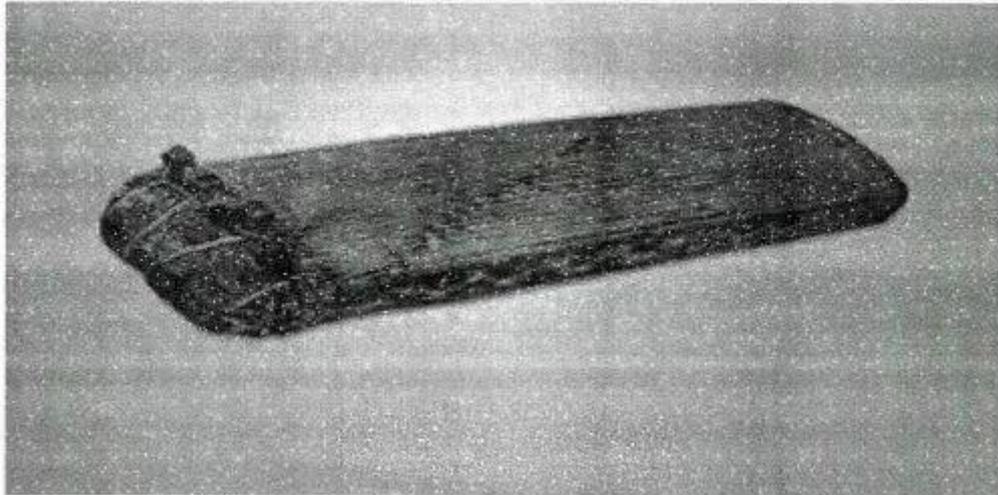


Figure 14. A Guzheng unearthed in the Yi section of Zeng Hou

Source: Ding Xiao Ru

(History and present situation of Shaanxi Zheng school music , 2015)

In the folk, Shaanxi Guzheng was widely spread in Shaanxi area at that time. It is mainly used in folk sacrificial activities and entertainment celebrations. People like to use the form of beating weng and playing Guzheng to celebrate and express their hearts and emotions. Qin Zheng was widely used in the court, and the Yuefu of the Han Dynasty was recorded in the national poetry collection and editing, until Emperor Wu Dingjiao sacrificial ceremony, Yuefu was set up, and poetry was collected and read at night. There are Zhao, Dynasty, Qin, Chu. It can be seen that the poetry and music of Shaanxi region are also in the range of collection. Professor Xiao Difei of Shandong University said in his research on the repertoire of Yuefu that there are seven Musical Instruments in Xianghe tune: Sheng, Zhu, Di, qin, ser, Zheng and pipa; seven Musical Instruments in Sanqing tune: Sheng, Di, Jie, qin, ser, Zheng and pipa; and seven Musical Instruments in Siqi instrument: Sheng, Di, Jie, qin, ser, Zheng and pipa. There are seven Musical Instruments in Chu tune: sheng, Di, nong, Jie, qin, Zheng and pipa. From here we can see that the Guzheng was a very important musical instrument in the Yuefu of the Han Dynasty. In this period, there also appeared the earliest "Zheng Fu" in China, the author of this "Zheng Fu" is Hou Jin of the Eastern Han Dynasty. A native of Dunhuang, living in Shaanxi Province, Hou Jin likes reading very much, he is very good at playing the Guzheng, the content of the

zheng Fu he wrote means the wonderful Guzheng, integrating the mystery of the five tones, bringing together a variety of sounds, beyond numerous music sounds, it occupies an important position. Get clear and harmonious from the rhythm. The instrument of articulation is made by combining silk and wood. The length of the Guzheng is six feet, which corresponds to the number of rules, so the cool and high sound can move heaven, and the mellow sound can be combined with the earth. Palace, Shang, horn, character, feather five scales are used together, or play, or stop, easy to manipulate. The big sound matches the small sound, the stress is one, the light sound follows. The sound is broken, rejoined, pronounced backwards. The strange voice, the wonderful and delicate performance, I just don't know how to make it. The tone is smooth, the rhythm is even, the speed is not slow, and the speed is consistent with the normal degree, which is the behavior of a gentleman. Impassioned, fair, outstanding, twists and turns, this is the section of a strong man. The tune is high, and the singers are few; The art is subtle, but difficult to master. Yu Boya is good at playing the piano, but he is vague about this instrument. Only a clear, continuous, exhilarating, harmonious performance, as Confucius said, can be worthy of it. (Xiaoru, 2015)

## 1.2 Guzheng in Tang Dynasty

The Tang Dynasty was a period of great cultural development, and it was also the heyday of Guzheng development. Many fields are at an unprecedented peak, and literature and art have naturally entered a flourishing period. The music culture of this period developed further on the basis of continuing the achievements of previous generations.

Guzheng developed very rapidly in this period, and it was an indispensable accompaniment instrument in the court music of Tang Dynasty. Every time the court held a large banquet, seven pieces of music and ten pieces of music were played. There are nearly 100 pieces of music alone. There are dozens of Qin zither accompaniment in these songs, among which Qin zither is not only used in local music, but also in many foreign or minority music. From this, we can see that zither was very diversified in this period.

The relevant literature records this "Old Book of Tang" volume 29 said, music Yu ban related literature records this "Old Book of Tang" volume 29 said: "(Yanle)

music with a jade chime, a large ring, a harp, a horizontal harp, a small harp, a big Pipa, a big five-stringed pipa, a small five-stringed pipa, a big Sheng, a small sheng, a big Tartari, a big Xiao, One Xiao, one cymbal, one cymbal, one flute, one piccolo." It can be seen from this document that Qin Zheng has these two forms. In this period, the types of zither were not only the Shaanxi zither, but also the rolling zither and the Yunhe zither were created in the Tang Dynasty on the basis of the Qin zither. The legend of the name of cloud and Zheng is named because of the "head cloud". (Yumeng, 2015)

In Tang Ming Emperor's period, because Tang Ming Emperor loved music, he attached great importance to the cultivation of court music talents, and the status of musicians was greatly improved during this period. After the Rebellion of An and Shi, many court musicians who played zheng were exiled to the folk places, which gradually promoted the development of folk zheng art. Therefore, in this period, Qin Zheng was not only widely used in the court, but also very popular in the folk. In the folk pear garden teaching workshop, Qin Zheng was a commonly used accompaniment instrument. Many of the artists in the Liyuan Teaching workshop are folk artists from all over the country, performing and learning in it, many of which are artists from Shaanxi region, the fourth article of the "Teaching Workshop Record" wrote: in the eleventh year of Kaiyuan, the production of "Shengshou Music", so that women wear five square colors to dance. Yichun hospital women, teach a day can play, but pinch home is not a month. To the day of the play, on the Yichun hospital people first, pinch bomb home in the line, the lead to learn its hands also. The guitarists mentioned in this article are some female musicians who play Zheng. Qin Zheng was very prosperous at this time. The efforts of a large number of Qin Zheng artists must be indispensable. (Yang, 1993)

### 1.3. Guzheng in Qing Dynasty

In the Qing dynasties, Guzheng has a great innovation in shape, zheng types have gradually increased, of course, with his corresponding production technology advanced and improved. During this period, the Guzheng developed to fifteen and sixteen strings, and the natural playing skills were relatively improved and enriched, which had a direct impact on the modern Guzheng art. In the Song Dynasty, Guzheng was combined with local opera, which laid the foundation for its widespread spread

among the people. In this period, the Guzheng has been widely spread in Chinese folk music, and it is more closely combined with local folk music. For example, in the form of opera, rap, song and dance zheng, the Guzheng is an indispensable principal or accompaniment instrument of these folk music. Under such a background, the Guzheng had a very good development in the land of China and various ethnic regions, and gradually China appeared the zither school based on regional style characteristics. Now the major schools such as Shandong zither school, Henan zither school, Zhejiang zither school and so on all began in this period. This is a stage of the gradual development and maturity of a Guzheng. At the same time, the new playing techniques provided the necessary technical conditions for the composition of music, and a lot of playing styles and pieces were formed in this period, which played a great role in the post-modern composers and performers. During this period, Qin opera became the most important opera in Shaanxi. In Shaanxi area, Shaanxi Guzheng was closely related to Qin opera. Shaanxi Guzheng is one of the main accompaniment of Qin opera, and this later Shaanxi Zheng school laid a solid foundation. (Xiaoru, 2015)

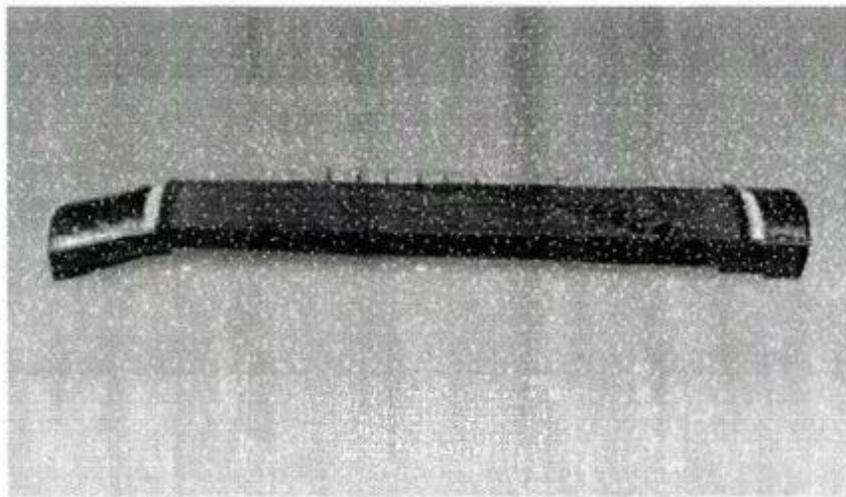


Figure 15. Qing Dynasty 14-string Guzheng

Source: Ding Xiao Ru

(History and present situation of Shaanxi Zheng school music , 2015)

#### 1.4 Guzheng from the 1950s

In the late Qing Dynasty, Guzheng has been spreading and developing among the people. Qin Zheng has always been passed down orally from generation to

generation. Until modern times, Guzheng gradually stopped being passed down orally. Guzheng also changed from the original 14 to 16 strings to 21 strings, and its strings were made of nylon rope material. In the early 1930s, Shaanxi Guzheng gradually moved toward academic school and professional truth. Mr. Wei Ziqi from Henan initiated the first Guzheng training in Yanjing. Since then, Guzheng has ushered in a period of great development of contemporary Guzheng music in the country, and a large number of excellent writers and works have appeared. The development of Zheng school all over the country has gradually matured and has its own stable style characteristics. However, in Shaanxi province, where the Guzheng originated, because of various five major textual research reasons, Shaanxi Guzheng appeared a new era of development. The existing Shaanxi Zheng school has been forgotten by history. It was revived in the 1950s with the efforts of a large number of outstanding Shaanxi Guzheng players. Since then, Shaanxi Guzheng has continued until now.



Figure 16. The shape of the Guzheng in the 1950s

Source: Ying Huang, form fieldwork in July 2023

Table 1. Historical development of Guzheng

Historic stage	Playing field	Performing crowd	Way of performance	Guzheng appearance	Guzheng material	Inheritance way
during Qin and Han dynasty	Court and sacrifice	royalty	Band ensemble	Five strings	bamboo	Musicians, aristocrats taught

Historic stage	Paying field	Performing crowd	Way of performance	Guzheng appearance	Guzheng material	Inheritance way
Sui and Tang dynasties	Palace, folk music studio	Royalty, aristocrats, scholars	Vocal accompaniment, band ensemble	Fourteen strings	bamboo	Aristocrats, scholars
period of Ming and Qing Dynasty	Folk music studio, entertainment venue	Readers, musicians, folk artists	Opera accompaniment, band ensemble	15 or 16 strings	wood	folk artisan
1950s to present	Schools, concerts, communities, entertainment venues	Folk artists, teachers and students	Opera accompaniment, instrumental ensemble, solo, ensemble	Twenty-one strings	wood	Professional Guzheng teacher

The historical development of Guzheng can be divided into four stages. From the Qin and Han dynasties to the Sui and Tang dynasties to the Ming and Qing dynasties to the 20th century to the present, it can be seen through investigation and research that the performance venues, performance forms and performance groups of Shaanxi Guzheng are all affected by historical development and social changes. From the initial 5 strings to the present 21 strings, it can be seen that its playing skills have been constantly updated, and its performance venues have been developed from sacrificial ceremonies and royal banquets to folk music halls, to schools and society at present. It can be seen that changes in social systems have also changed the crowd of Shaanxi Guzheng players. The progress of science and technology has also changed the material and appearance of Guzheng, and the increase of local music elements from ancient times to today has also enriched the musical forms of Shaanxi Guzheng.

## 2. The current status of Inheritors

As for the research on the inheritors of Shaanxi Guzheng, I conducted the research through the representative inheritors of different stages of Shaanxi Guzheng school. The period of inheritors was selected from the early 1950s to the present. For this investigation, I adopted field interviews and literature review.

## 2.1 Quyun, the inheritor of Shaanxi Guzheng



Figure 17. Quyun

Source: Ying Huang, from fieldwork in July 2023

Qu Yun used to be a professor of Art College of Shaanxi Normal University, tutor of Guzheng graduate students, director of Beijing Guzheng Research Association, director of Eastern Guzheng Research Association, Executive director of Chinese Musicians Association Shaanxi Branch, director of Beijing Guzheng Research Association, director of Eastern Guzheng Research Association, Executive director of Chinese Musicians Association Shaanxi Branch. In 1959, she were admitted to the High School Attached to Xi'an Conservatory of Music and studied Guzheng performance systematically with Mr. Zhou Yanjia. She are a key student of the school. In 1965, she studied pipa with Zhang Lihua during she undergraduate study. After graduation, She worked in Shaanxi Folk Art Troupe, where she learned folk music deeply. She was also guided by famous scholars Cao Zheng and Li Shigen for a long time, which laid a solid foundation for she future performance, creation and theoretical research. Professor Qu Yun once performed Guzheng solo with the Tang Yue Dance Company and traveled all over China. Her Guzheng song Xiangshan Shot Drum, which she created and performed, won the outstanding works of the 6th Asian International Music Forum, Qingjiang Song Music Forum and the National Folk instrumental Music "Shancheng Cup" Competition. His other works include Plum Blossom Melody, Zheng Zheng, String Plate Tune, etc.

The most representative work of Qu Yun, "Xiangshan Archery Drum", is based on Xi'an drum music, and uses the cycle structure of transition and synthesis. The length of the music is longer than that of the previous Shaanxi Guzheng works. It is based on the famous Qu brand "Liu Qingniang" in the Tang Dynasty, and adds the musical material of "Yue Er Gao". In addition to the skills of the right hand continuous big glissando, the right hand split finger, the large pinch of pressure, etc., the performance technique of this work also adds the skill of rapid clicking. This two-handed playing technique makes the whole work more novel, so this work occupies an important position in the creation field of Shaanxi Guzheng.

Table 2. Shaanxi Guzheng inheritors

<b>Inheritor</b>	<b>Representative works</b>	<b><u>Musical form structure</u></b>	<b>Music material</b>	<b>Playing skill</b>
Qu Yun	Xiangshan Shooting Drum	D tuning string trilogy	Xi'an drum music, Qupai Liuqingniang, high moon, happy sound, bitter sound	Left hand press the tone, right hand big pinch, wedge support, big pinch press, quick point

Qu Yun is the inheritors of Shaanxi Guzheng school from the 1950s to the present. Judging from she works and playing skills, it can be seen that the music materials of Shaanxi Guzheng all come from Shaanxi local music, and she playing skills and composition have been developed to a certain extent. On the basis of maintaining the traditional playing techniques of sliding with the left hand and splitting with the right hand, new techniques of doting, linking and splitting were added, and the musical structure and length of the music were also developed. The local musical materials evolved from a single material to a variety of materials integrating with each other. From this, it can be seen that the Shaanxi Guzheng continued and developed both in terms of musical works and techniques during this period.

### 3. The current status of Social communication

#### 3.1 Shaanxi Guzheng into the community



Figure 18. Shaan xi Guzheng community performance

Source: Ying Huang, form fieldwork in July 2023

In order to let more people know about Shaanxi Guzheng, enrich the spare time life of local residents and improve the spiritual life of residents, community staff in Shaanxi region arrange Shaanxi Guzheng performances in the way of cultural inheritance, and bring intangible cultural heritage into the community to let more people know about Shaanxi Guzheng and understand the local music culture.

Holding such activities can not only promote the development of Shaanxi Guzheng to lay a solid foundation among the masses, but also promote the dissemination of intangible cultural heritage, so that more residents can understand the knowledge of intangible cultural heritage, and improve the awareness of residents to attach importance to and protect intangible cultural heritage.

The introduction of Shaanxi Guzheng into the community is a very meaningful thing. The community has a large number of residents and a wide range of popularity. It not only brings Shaanxi Guzheng music culture to everyone, but also promotes exchanges among residents to enrich cultural and artistic activities in the community.

### 3.2 Shaanxi Guzheng into the tourist attractions



Figure 19. Shaanxi Guzheng scenic spot performance

Source: Ying Huang, from fieldwork in July 2023

Shaanxi Province has been the center of China's cultural exchanges from ancient times to the present day. Shaanxi Province not only has a long culture and rich folk customs, but also a tourist destination, which is rich in ancient cultural capitals, historical sites and landscapes. Shaanxi has also become a hot tourist destination.

It is not only a feast of culture and art, but also an effective means of inheritance. The performance of Shaanxi Guzheng in tourist attractions attracts a large number of tourists to watch it. To a certain extent, the performance not only drives the economy and tourism of Shaanxi, but also spreads the unique charm of Shaanxi Guzheng to all parts of the country. More deeply understand and feel the unique charm of Shaanxi local music.

Shaanxi Guzheng performances in tourist attractions not only enrich the form of tourism publicity, but also effectively expand the spread of Shaanxi Guzheng so that more people know about Shaanxi Guzheng.

### 3.3 Shaanxi Guzheng walks to the stage



Figure 20. Shaanxi Guzheng stage performance

Source: Ying Huang, form fieldwork in July 2023

In order to improve the performance level of Shaanxi Guzheng and promote the influence of Shaanxi Guzheng, Zhuque Cup is the largest performance competition of Shaanxi Guzheng. The spirit purpose of this performance competition is to promote and inherit traditional Chinese culture and attract more people to participate in it. The form of Shaanxi Guzheng traditional music competition can be solo or ensemble. It's a chance for Guzheng lovers to show their talents and communicate.

Often holding such competitions can not only promote the spread of Shaanxi music culture and carry forward the spirit of Shaanxi Guzheng art, but also provide a platform for more fans to learn Shaanxi Guzheng and promote the development of Shaanxi Guzheng. For students learning Shaanxi Guzheng, performing on the stage can stimulate their enthusiasm and initiative in learning, improve their psychological quality and shape their brave personality in the process of performance, and participate in such competitions can also compare with other people to find their shortcomings and learn from each other.

The Shaanxi Guzheng Exhibition Competition provides a platform for the Shaanxi Guzheng teachers to communicate with each other. Through the competition and exhibition, the teachers can learn from each other to improve the teaching quality of Shaanxi Guzheng.

#### 4. The current status of educational institutions

##### 4.1 Current status of Shaanxi Guzheng in colleges and universities

Mr. Wei Jun said in the lecture of Shaanxi Guzheng School National Academic Forum on the 60th anniversary of Xi'an Conservatory of Music that I agree with Mr. Li Shibin's opinion that when our school started to establish Guzheng major in 1957, we were very unfamiliar with the instrument, and our understanding of this academic thought could be said to be very shallow. In subsequent teaching practice, I think Mr. Cao Zheng, in his profound knowledge, talked about the dying of the Qin Zheng in Shaanxi, and the revival of the Shaanxi Guzheng by learning the Shaanxi folk music, so that the ancient Shaanxi Guzheng can rise again in Shaanxi. Speaking of this, it is very close to the return of the Qin Zheng to Qin. At that time, Zhou Yanjia, who was a student at that time, summarized it with four words according to the inspiration and will of Mr. Cao Zheng, which became the motto of Shaanxi Guzheng players.

Professor Wei Jun said well: "Qin Zheng Shaanxi school is an organization developed by collective wisdom and group strength, history reminds us that only by adhering to the scientific concept of development, organized, systematic and scientific inheritance of Qin Zheng art, can we inherit Qin Zheng civilization." It is up to generations of Zheng people to struggle and work hard. Each person is the 'paving stone' in a historical period. "Since 1956, when Xi'an Conservatory of Music opened the zheng major, Qin Zheng Shaanxi school has made gratifying achievements in the revival of Qin Zheng after decades and generations of efforts, which cannot be separated from the contributions of every educator, who worked hard in their respective positions to spread civilization. With the gradual growth of this team, presenting a complete situation of the old, middle and young ages, sort out the detailed list of Guzheng professional teachers of Xi'an Conservatory of Music as follows.(Wen, 2010)

Table 3. List of Guzheng teachers of Xi'an Yin University:

Teacher's name	Teaching year
Gao Zicheng	1957-1986
Zhou Yanjia	1959-1996
Wei Jun	1982-2007
Yin Qun	1987-1996
Fan Yifeng	1994
Lei Hua	1997
Zhai Yuan	2006
Qu Mingming	2012
Li Yu	2015

Source: Cui Wen

(Qin Zheng and Qin Zheng Shaanxi school,2010)

Cao Zheng lecturing in Xi'an Conservatory of Music for one year in 1957, Mr. Wang Shengwu lecturing in the school for a short time in 1962, Mr. Sun Wenyan lecturing in the school for a short time in 1982, Mr. Wei Jun was sent to Xinghai Conservatory of Music to learn the Chaozhou Guzheng under Professor Chen Anhua in 1982, and then many teachers went to Guangzhou and Shanghai Conservatory of Music. Zhou Yanjia learned Shaanxi Guzheng from Cao Zheng and eventually became a Guzheng teacher of Xi'an Conservatory of Music. Wei Jun and Fan Yifeng learned Guzheng from Zhou Yanjia and eventually became a Guzheng teacher of Xi'an Conservatory of Music. Qu Mingming, Li Yu and Lei Hua all graduated from Xi'an Conservatory of Music and then became a Guzheng teacher of Xi'an Conservatory of Music. It can be seen from these data that the Guzheng teachers of Xi'an Conservatory of Music are basically students of the school.

Below Xi'an Yin College from the beginning of 1956 to the present Guzheng major statistics as follows

Table 4. List of junior and undergraduate students of Xi'an Conservatory of Music:

<b>A few years</b>	<b>Name</b>	<b>Total</b>	<b>Education background</b>
56 year	Zhou Yanjia and Wang Rong	Two people	college degree
59 year	Qiao ting xiu	One people	college degree
60 year	Li Yunzhi, Yin Desheng, Song Zerong	three people	college degree
61 year	Yang Yonglin, REN Hongxiang, Chen Yongning, Zhao Xilin, Chen Liman, WEI Jun	Six people	college degree
62 year	Wen Yunying	One people	college degree
63 year	Li Shibin, LI Ke, Guo Shuangzhu	three people	college degree
64 year	Wang Xueming, Liu Aiqin, Xu Bangjie	three people	college degree
65 year	Qu Yun	One people	college degree
77 year	Wei Jun	One people	college degree
78 year	Chang Xiaodong	One people	college degree

<b>A few years</b>	<b>Name</b>	<b>Total</b>	<b>Education background</b>
79 year	Li Xia, Wang Weiguang, Zeng Yuzhen, Wang Xue-zhang	Four people	bachelor degree
83 year	Yin Qun, Huang Mei	Two people	bachelor degree
84 year	Zhang Xiaohong, Gu Yaping	Two people	bachelor degree
85 year	Li Li	One people	bachelor degree
90 year	Fan Yifeng, Yin Ningxun	Two people	bachelor degree
91 year	Chang Xiaozheng	One people	bachelor degree
93 year	Lei Ying, Yang Pengjuan	Two people	bachelor degree
94 year	Xue Lian, Wu Libing	Two people	bachelor degree
00 year	Ji Lijing	One people	bachelor degree
01 year	Yu Li, Zhang Libing	Two people	bachelor degree
02 year	Zhao Chanyuan and Ma Huijuan	Two people	bachelor degree
03 year	Zhai Yan, Li Yu, Cao Jin	three people	bachelor degree

A few years	Name	Total	Education background
08 year	Song Yajie, Hu Jingjing, Qu Mingming, He Bei, Jiang Yaru, Yan Yijun	Six people	bachelor degree
10 year	Wu Nan, Jin Jin, Zhang Min, Liu Kexin, Xiao Jing, Xue Liang, Tie Jing, Zhang Yaqiong, Li Yiming, Li Kai, Hao Fang, Li Qing, Ma Yuanyuan, Xu Wen, Xun Zhen	fourteen people	bachelor degree



11 year	Zhang Wenwen, Fan Ting, Liu Ying, Zhao Xu, Zheng Wei, Yang Le, Wang Feifei, Yang Xu, Yao Yu, LAN Qingwei, Zhao Zhan, Cao Ying, Chen Ting, Qian Chen, Wu Linling, Qiao Ting, Zhao LAN, Yang Min, Zhao Xin, Li Yiwei, Chen Chen, Miao Lin, Zhang Weijia, Xing Nan, Dong Yu, Cao Xiaoqing	Twenty-six people	bachelor degree
12 year	Zhang Jingnv, Li Xia, Guan Xiaojuan, Hou Ming, Liu Xue, Zhong Yu, Li Junying,	Twenty-nine people	bachelor degree

	<p>Sun Yu, Men          Yanning, Bao          Chunyin, Liu          Yuan, Mei          Zhu, Guan          Guan, Yi Haya,          Zhang Jie,          Yang Qi, Wang          Yibo, Liu          Yiqian, Zhang          Mingjuan,          Wang Yingru,          Cui Jie, Zhao          Qian, Liu          Cong, Liu Xin,          Lu Dan, Feng          Xinyue, Xu          Jia, Hu Yana</p>		
16 year	<p>Ju Huan, Yu          Wenting,          Zhang Yanan,          Wei Yueming,          Li Rui, Yu          Chao, Gao          Jiamin, Zhang          Ruoxi, Liu          Lina, Huang          Xin, Zhao Xin,          Wei Qiannan,          Li Jinlin, Liu          Pu, Zhao Yu,</p>	Twenty-six people	bachelor degree

	Wuyun Tana, Zhang Qian, CAI Lu, Li Yan, Tang Qian, Li Jiuru, Fang Xiaoyu, Ding Jie, Wu Mengting, Chen Shuying		
18 year	Qiao zhi meng、 ye meng die、 cheng li、 han teng teng、 yang lei、 zhang chang、 hu bin、 zhao ying hong、 zhao meng、 an ke yu、 wu qiong、 han yong、 li rui、 li bin qi、 ma chen、 liu ying、 fan qin yun、 liu xi、 liu jia、 wei	twenty-five people	bachelor degree

	shuai、li wen jiao、mao jian、wang miao、yu chen、wang jing zhi		
19 year	Miao Qing, Wu Jun, Ji Yangzi, Zhang Zixuan,  Shi Jing, Bai Jiao, Liu Hainan, Jin Xin, Niu Huan, Yang Bo, Xu Bingjie, Gao Feng, Wang Kunpu, Li Tong, Chen Panlei, Bian Jing, Chen Kejing, Fan Xiaowei, Gong Jieqiong, Wang Jiesan, Wang Mei, Sun Wei, Guo Xiaoxiao, Dong Zhichao, Wang Yinan, Liu Chunyang,	thirty-four people	bachelor degree

	Zhao Chunyang, Yang Na, Jiang Jiangtao, Guo Lu, Tan Yujie, Zhang Cen, Liu Yinan, Zang Liangwen		
	Wang Mengmeng, Zhang Lu, Sun Qing, Vance, Yan Jie, Liu Jing, Gong Li, Yang Fan, Xiao Ning, Jin Xin, Fang Yingkun, Song Fan-Yulan, Yin Sai, Zhang Sisi, Wang Zengjing, Li Tingting, Chen Wenting, Zhang Pei, Wang Zhanrong, Li Hongwei, Cao Peng, Zhao Hui, Yu Han,	thirty-six people	bachelor degree

	Yin Zhe, Chen Yanrong, Guo Yuan, Feng Yan, Huang Xukang, Wang Ying, Wang Di, Li Jian, Wu Juan, Han Xue, Zhu Shujia, Huijing, Wang Dong		
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Source: Cui Wen

(Qin Zheng and Qin Zheng Shaanxi school,2010)

Table 5. List of Guzheng graduate students of Xi'an Yin University:

<b>Postgraduate name</b>	<b>Faculty adviser</b>	<b>Time for school</b>	<b>Time of Graduation</b>
Hai ying	Zhou yan jia	The year 1988	The year 1991
Fan Yifeng	Zhou yan jia	The year 1991	The year 1994
Zhang Tong	Zhou yan jia	The year 1992	The year 1995
Lei Hua	Wei jun	The year 2000	The year 2003
Li Yu	Wei jun	The year 2003	The year 2006
Zhai Yuan	Fan yi feng	The year 2003	The year 2006
Yao Yu	Wei jun	The year 2006	The year 2009
Wu Nan	Fan yi feng	The year 2006	The year 2009
Cui Wen	Wei jun	The year 2007	The year 2010
Pu Jingwen	Wei jun	The year 2007	The year 2010
Cui Xiaoran	Fan yi feng	The year 2007	The year 2010
Zhang Zhan	Fan yi feng	The year 2007	The year 2010
CAI Ran	Fan yi feng	The year 2008	The year 2011

Postgraduate name	Faculty adviser	Time for school	Time of Graduation
Sun Qing	Fan yi feng	The year 2008	The year 2011
Wan si si	Wei jun	The year 2009	The year 2012
Wei Yueming	Wei jun	The year 2010	The year 2013

Source: Cui Wen

(Qin Zheng and Qin Zheng Shaanxi school,2010)

According to my survey on the list of Guzheng teachers and students in Xi'an Yin College, the number of Guzheng majors in Xi'an Yin College has been gradually increasing since 1956 when the Guzheng major was established in Xi'an Yin College. However, it can also be seen that before 1980, the Guzheng teachers in Xi'an Conservatory of Music were all students who graduated from their own school. After 1980, the teaching teachers were not students who graduated from their own schools. Although the number of people learning Guzheng increased, the most traditional music of Shaanxi Guzheng did not get better development due to the rapid popularization of Guzheng, the entry of western music culture and the development of Guzheng playing skills.

#### 4.2 Current status of Shaanxi Guzheng in middle schools



Figure 21. Shaanxi Guzheng middle school teaching

Source: Ying Huang, from fieldwork in July 2023

This study is based on the national curriculum standards and takes the association teachers and the students participating in the association in the primary school of Xi'an, Shaanxi Province as the investigation objects. This paper tries to understand the current teaching situation of Guzheng community in primary school from three dimensions: the teaching organization form and time arrangement, the specific situation of students and the specific situation of teachers. By means of interviews and questionnaires, this paper investigates the Current status of Guzheng community teaching activities in Xi'an primary school, and analyzes the teaching activities of Guzheng community in primary school education stage during the implementation of new music curriculum, in order to provide corresponding theoretical basis and data for the teaching activities of Guzheng community in primary school education stage through real and effective data. According to the present situation of Guzheng community teaching activities in Xi'an primary school education stage, combined with the actual development of the current new music curriculum, this paper points out the problems and shortcomings in the process of teaching activities of Guzheng community in primary school, and puts forward feasible suggestions and countermeasures.

#### 4.2.1 Investigation and analysis of students' basic situation

From the grade distribution of club students, there are 3 students participating in the first grade Guzheng club, 4 students participating in the second grade Guzheng club, 6 students participating in the third grade Guzheng club, 11 students participating in the fourth grade Guzheng club, 14 students participating in the fifth grade Guzheng club, and 15 students participating in the sixth grade Guzheng club. It can be seen that the students who participate in the Guzheng club are mainly concentrated in grades 3 to 6, the students in grade 4 participate in the Guzheng club the most, and the students in grade 1 participate in the Guzheng club the least. Students in grades 3-6 have a relatively strong ability to accept knowledge, and their psychological development is more mature than students in lower grades, which is also the main reason for this phenomenon.

In the survey, the researchers found that many community students did not know what is Shaanxi Guzheng School, only 6 students said they knew Shaanxi Guzheng school, 47 people said they knew Shaanxi Guzheng school. This data can

indicate that students are very unfamiliar with Shaanxi Guzheng School, and researchers rarely heard teachers explain Shaanxi Guzheng School in class during the observation period.

In terms of favorite Guzheng music types, students have a wide range of choices, among which 7 students like beautiful music, 15 students like cheerful and lively music, 2 students like sad music, 10 students like gorgeous music, 19 students choose music adapted from songs. It can be seen that most students like music adapted from songs, followed by cheerful and lively music. According to the researchers' analysis and classroom observation, when students learn Guzheng works adapted from popular songs, their attention is higher than other music, and the practice efficiency will be greatly improved. The reasons for this phenomenon may be due to the age of pupils and the dissemination of information, such as the Internet and mass media. It can be seen that the outside world has a great influence on students' music aesthetics.

As for students' views on participating in the Guzheng club, the following data shows that 5 students think that participating in the Guzheng club has a great impact on their study, 10 students think that participating in the Guzheng club has a great impact on their study, 30 students think that participating in the Guzheng club will not affect their study, 8 students have no opinion on participating in the club. Seeing that most of the students participated in the school's Guzheng community learning, they showed a positive attitude and thought that participating in community activities would not delay the study of cultural classes.

#### 4.2.2 Analysis of teachers' basic situation

Community teachers are the core of community teaching activities, and their teaching methods and ideas are directly related to the learning quality of community students. The interview records selected by the researchers are all true and effective, and the teachers also talk about the problems of the club activities, and they give very valuable opinions on the current status and construction of the Guzheng club activities.

As to whether there will be individual guidance for students in the group teaching activities, the teachers answered that there will be individual guidance, but the time of this way will be relatively short. For example, in the group class, the

teacher will walk to the students when the students practice freely, observe the fingering of each student one by one, and give some suggestions for improvement to correct the incorrect way of playing. However, because the number of students in each class is too large, or the age level is uneven, and the class time is limited, sometimes every student is not taken into account, or the guidance is not detailed enough.

#### 4.2.3 Investigation and analysis of teaching activities of Guzheng Club

As to whether the school often stops the club class for some reason, after asking the teachers and students, it can be found that the club class of Guzheng has 20 class hours in a semester, and the 8th class on Friday afternoon every week, each class lasts 45 minutes. Schools are often closed for meetings or inspections of off-campus cultural classes. Generally speaking, the class hours of each semester are only half, so according to the survey, it can be seen that the school often occupies the class time of the Guzheng community for other reasons.

In the interview, when asked whether the teachers would have a unified teaching plan and textbooks, all the teachers answered that there were fixed textbooks. The researchers sorted out the answers of the teachers and found that they were generally in the form of fixed textbooks plus performance pieces. The teaching materials used in the community teaching shall ensure that all the members of the community have one copy. The teaching materials mainly include Yang Nani's Guzheng teaching materials and the National Guzheng Performance Grade Examination Collection. The teachers of the community said that they will also organize a set of primary Guzheng teaching materials for the teaching of playing skills. However, as for the teaching plan, the teachers all answered no, but continued to follow the existing teaching order. From this survey result, we can know that not every school association will establish a scientific and effective Guzheng teaching system. Although there are textbooks, there is no unified teaching plan, and teachers mostly rely on their own teaching experience to teach. This phenomenon is bound to lead to different teachers' teaching results will be uneven, which will affect the learning quality of students to a certain extent.

Table 6. Survey and analysis of Shaanxi Guzheng in middle schools:

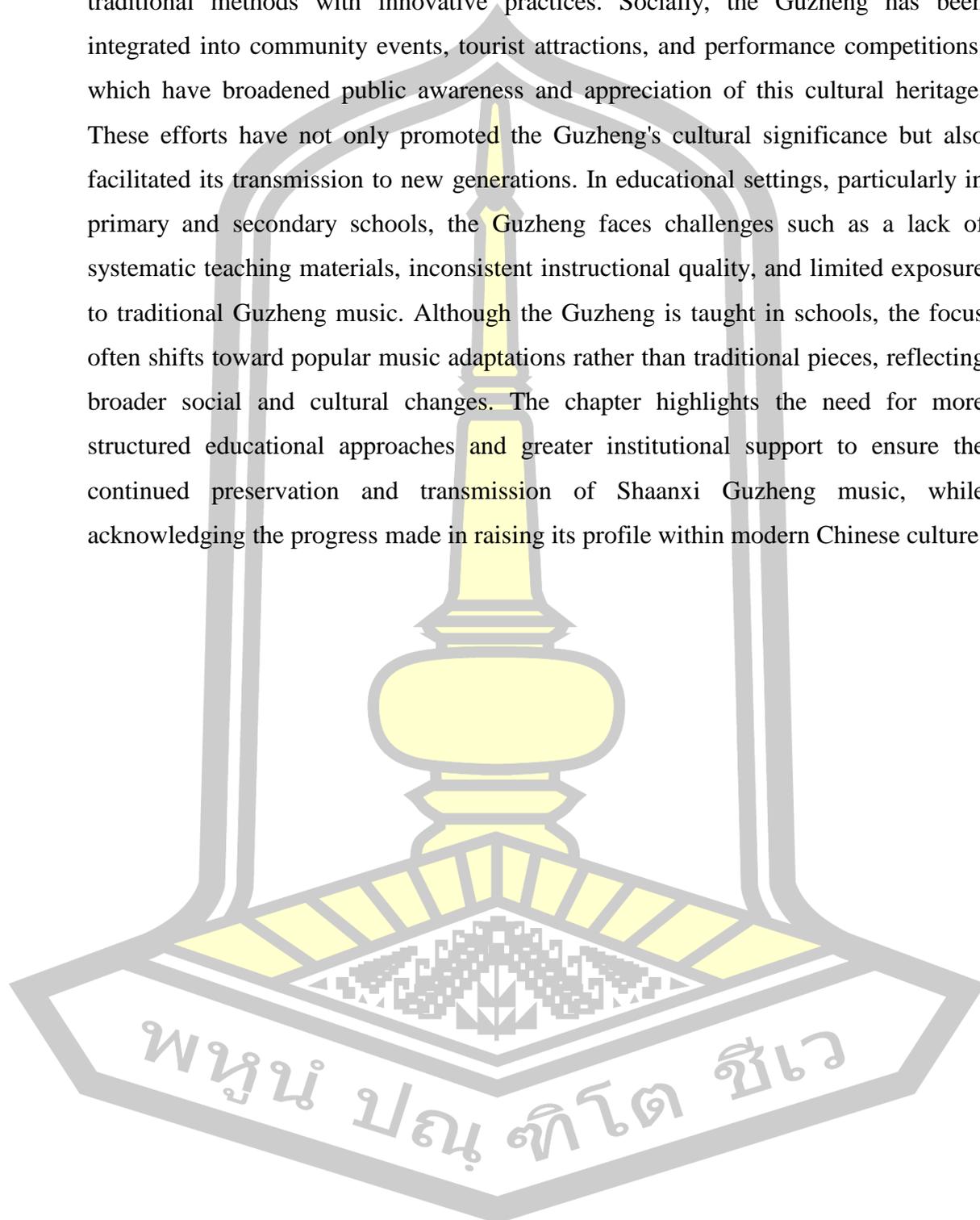
Investigate the issue	School	Teacher	Student
Understanding of Shaanxi Guzheng traditional music	incomprehension	understand	Mostly unknown
The type of Guzheng repertoire you like to play	The teacher arranges the repertoire himself	Textbook repertoire	Upbeat pop music
Class time	Two classes a week	Occasionally suspended for other school work	Occasional school suspensions due to other school arrangements
Whether to delay the culture class	Start the class without delaying the culture class	I don't think I'm delaying the culture class	Most people don't think that joining the club will delay the academic class

Through the investigation, it can be found that school leaders do not pay enough attention to the Guzheng community activities in primary and secondary schools, the textbooks are not systematic enough, the evaluation mechanism of teachers in the Guzheng community is not perfect, most of the works performed are pop music, and most of the students do not know about the traditional music works of Shaanxi Guzheng.

### Summary

The current status of Shaanxi Guzheng through an examination of its historical development, the contributions of key inheritors, its role in social communication, and its presence in educational institutions. The Guzheng has undergone significant transformations from the Qin, Tang, and Qing dynasties to the present, evolving from a five-string instrument used in royal courts and sacrificial ceremonies to a 21-string instrument played in various social contexts. Inheritors like Qu Yun have been pivotal

in preserving and enhancing the instrument's techniques and repertoire, blending traditional methods with innovative practices. Socially, the Guzheng has been integrated into community events, tourist attractions, and performance competitions, which have broadened public awareness and appreciation of this cultural heritage. These efforts have not only promoted the Guzheng's cultural significance but also facilitated its transmission to new generations. In educational settings, particularly in primary and secondary schools, the Guzheng faces challenges such as a lack of systematic teaching materials, inconsistent instructional quality, and limited exposure to traditional Guzheng music. Although the Guzheng is taught in schools, the focus often shifts toward popular music adaptations rather than traditional pieces, reflecting broader social and cultural changes. The chapter highlights the need for more structured educational approaches and greater institutional support to ensure the continued preservation and transmission of Shaanxi Guzheng music, while acknowledging the progress made in raising its profile within modern Chinese culture.



## CHAPTER V

### The Musical Characteristics and Playing Techniques

This chapter aims to analyze the melody Patterns mode rhythmic and Playing techniques .Through carefully chose 5 songs and rigorous analysis according to the criteria established in Chapter 3, a fascinating tapestry of discoveries is revealed, providing insights into the world of Guzheng music in the Shaanxi cultural landscape.

#### 1. Wu Yin lin

This song is a Guzheng work created by Mr. Wei Jun in 2005. This work is a Shaanxi Guzheng music work based on the musical elements of the mi hu opera. This work truly depicts the author's inner feelings during his illness. In the process of fighting the disease, the author adjusted his emotions, repeatedly thinking about the art of Guzheng, and gradually changed from pain, sadness, and confusion to calmly facing everything. (This song is from the Appendix3)

1.1 Characteristics of the Melody, The music begins with two successive downward sad music (G-E-D-C ♯-B)and (F-C ♯-B-A) This melody is continuous and un interrupted, with a strong Shaanxi local music characteristics. (See Figure 22 Measure 6)

#### Wu lin yin

(Mi Hu Opera)

Composer: Wei jun

Transcription by ying huang

**Lento Wistfully** ♩ = 40

Figure 22. Wu lin yin melody

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

1.2 Characteristics of the mode structures, The music structure consists of three parts in total: senza misura, adagio and allegro. In the senza misura, there is no fixed beat and the rhythm is free. The same tone type is repeated to emphasize the theme, and the whole music is promoted layer by layer to give people an infinite reverie, allegro is 2/4 time signature slow speed as if to tell their own heart, allegro is 2/4time signature The overall speed is relatively fast and there is not much change in tempo. (See Figure23 Measure 1, Figure24 Measure 6, Figure25 Measure 71)

### Wu lin yin (Mi Hu Opera)

Composer: Wei jun

Transcription by ying huang

**1** **Passionately**

Figure 23. Wu lin yin mode structures

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

### Wu lin yin (Mi Hu Opera)

Composer: Wei jun

Transcription by ying huang

**6** **Lento Wistfully** ♩ = 40

Figure 24. Wu lin yin mode structures

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

## Wu lin yin (Mi Hu Opera)

Composer: Wei jun

Transcription by ying huang



Figure 25. Wu lin yin mode structures

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

1.3 Characteristics of the rhythmic patterns, 32 minute double dot Rhythm is a very characteristic rhythm type in MiHu opera, which is also called tight and slow singing. (See Figure26 Measure 14)

## Wu lin yin (Mi Hu Opera)

Composer: Wei jun

Transcription by ying huang



Figure 26. Wu lin yin rhythmic patterns

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

1.4 Playing techniques, the performance skills in this section are mainly glissando and left hand trills, and the lower glissando is also a unique performance skill of Shaanxi Guzheng. The left hand presses the string in advance on the left side of the string, and after the right-hand plays the string, the left hand slowly releases the

string and the sound slides back from high to low. This finger method can express the unique local music characteristics of Shaanxi. (See Figure27 Measure 14)

**Wu lin yin**  
(Mi Hu Opera)

Composer: Wei jun Transcription by ying huang

Figure 27. Wu lin yin playing techniques

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)



Figure 28. Wu lin yin

Source: Ying Huang, form fieldwork in July 2023

## 2. Yun Shang Su

This musical piece is a Guzheng composed by Zhou Yiguo in 2002. The song draws on the local opera of Shaanxi, Qin Opera, which is based on the short name of Shaanxi and is mainly popular in southern Shaanxi. Also known as Running Qin or Clapper Opera, the song yun shang su expresses the emotion of regret, written by the ancient Chinese poet Bai Juyi, which describes the love story between the Tang Emperor and Yang Guifei.(This song is from the Appendix3)

2.1 Characteristics of the Melody, the introduction part is based on the backbone tone (D-G-A) as the motivation. The whole piece develops around a theme. (D-G-A) is the unique melody of Qin opera. This melody arrangement gives people a

feeling of vigor and momentum, and perfectly shows the bold character of local people. ( See Figure29 Measure 1)

## Yun shang su (Qin opera)

Composer: Zhou yi guo

Transcription by ying huang

*1* **【lead】** **Passionate**

Figure 29. Yun Shang Su melody

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

2.2 Characteristics of the mode structures, The structure of the whole song is composed of four parts, namely, introduction - Adagio - Allegro - ending. The introduction part of the music is magnificent and the rhythm is free, the adagio is slow and the music is coherent, and the allegro part of the music is full of rhythm and vitality, and the ending brings the music to a climax.( See Figure30 Measure 1, Figure31 Measure 15, Figure 32 Measure 61,Figure33 Measure 236)

## Yun shang su (Qin opera)

Composer: Zhou yi guo

Transcription by ying huang

*1* **【lead】** **Passionate**

Figure 30. Yun Shang Su mode structures

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

## Yun shang su

(Qin opera)

Composer: Zhou yi guo

Transcription by ying huang

15 **Lento** 深情地

Figure 31. Yun Shang Su mode structures

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

## Yun shang su

(Qin opera)

Composer: Zhou yi guo

Transcription by ying huang

61

Figure 32. Yun Shang Su mode structures

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

## Yun shang su

(Qin opera)

Composer: Zhou yi guo

Transcription by ying huang

236 **Slow up and get faster**

Figure 33. Yun Shang Su mode structures

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

2.3 Characteristics of the rhythmic patterns, The sixteenth note small dotted rhythm in bar 39 is a unique rhythm pattern in Qin music accompaniment, also known as tight singing. This rhythm pattern has a strong sense of jumping and liveliness in the performance, highlighting the head of the middle note, and fully embodies the characteristics of Shaanxi local music. ( See Figure34 Measure 17)

**Yun shang su**  
(Qin opera)

Composer: Zhou yi guo Transcription by ying huang



Figure 34. Yun Shang Su rhythmic patterns

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

2.4 Playing techniques, the introduction uses a lot of finger shaking techniques. Here, the little finger finger is used as the support point. The position of the pronunciation hole on the right side of the string is conducive to the continuous enhancement of the strength of the thumb, which can promote the entire music mood to the climax. ( See Figure35 Measure 1)

**Yun shang su**  
(Qin opera)

Composer: Zhou yi guo Transcription by ying huang

**1** **【lead】** **Passionate**

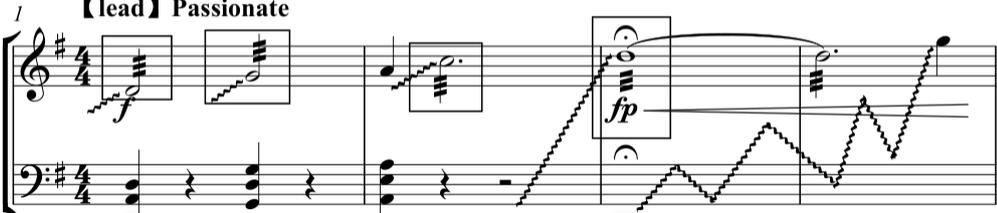


Figure 35. Yun Shang Su Playing techniques

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)



Figure 36. Yun Shang Su

Source: Ying Huang, form fieldwork in July 2023

### 3. Qin tu qing

Qin Tu qing is a Shaanxi Guzheng music piece created by Zhou Zhan 2008. The song is based on Wanwan Opera, one of Shaanxi's ancient dramas. This work shows how much the author missed his hometown after leaving it. (This song is from the Appendix3)

3.1 Characteristics of the Melody, Characteristics of the mode structures, The 24 bar melody repeatedly appears bitter musical scale, mainly sol do la slo fa mi (D-G-E-D-C-B), The sad scale in Wan Wan Opera . ( See Figure37 Measure 17)

### Qin tu qing (Wan wan opera)

Composer: Zhou Zhan

Transcription by ying huang



Figure 37. Qin tu qing melody

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

3.2 Characteristics of the mode structures, The song is divided into four parts: ramble, Adagio, allegro and the end. The ramble part freely expresses the feeling of missing my hometown after leaving my hometown; the slow pace of the adagio part is like a memory of the past; the fast and intense music of the allegro part shows the strong desire to return to my hometown. In the end, the music goes wide, symbolizing that although there is no hometown, the firm faith cannot be shaken. ( See Figure38 Measure 1,Figure39 Measure 32, Figure40 Measure 139,Figure41 Measure 183 )

### Qin tu qing (Wan wan opera)

Composer: Zhou Zhan

Transcription by ying huang



Figure 38. Qin tu qing mode structures

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

### Qin tu qing (Wan wan opera)

Composer: Zhou Zhan

Transcription by ying huang

Figure 39. Qin tu qing mode structures

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

## Qin tu qing (Wan wan opera)

Composer: Zhou Zhan

Transcription by ying huang



Figure 40. Qin tu qing mode structures

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

## Qin tu qing (Wan wan opera)

Composer: Zhou Zhan

Transcription by ying huang



Figure 41. Qin tu qing mode structures

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

3.3 Characteristics of the rhythmic patterns, In this song, there are many large syncopated rhythms, and the arrangement of large syncopated rhythms and sixteen rhythm patterns gives people a sense of urgency, which is also often used in Wan wan opera rhythm patterns. (See Figure42 Measure 54)

## Qin tu qing

(Wan wan opera)

Composer: Zhou Zha

Transcription by ying huang



Figure 42. Qin tu qing rhythmic patterns

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

3.4 Playing techniques, the music uses the scraping playing technique here. While shaking fingers with the right hand, the index finger and big finger of the left hand freely scratch in the high and low areas of the string, and the right hand plays the melody part with the left hand to push the music to the climax. (See Figure43 Measure 183)

## Qin tu qing

(Wan wan opera)

Composer: Zhou Zhan

Transcription by ying huang



Figure 43. Qin tu qing playing techniques

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)



Figure 44. Qin tu qing

Source: Ying Huang, form fieldwork in July 2023

#### 4. Liu Qing niang

This music work is Li Meng in 1980 in the Yulin minor melody of Guzheng accompaniment songs, this song adopts the melody of Yulin minor, Yulin is located in northern Shaanxi, Yulin minor singing style and northern Shaanxi folk songs integrated, reflecting the Loess Plateau of Shaanxi unrestrained style characteristics. The melody of Yulin Guzheng is as light as that of Yulin minor. (This song is from the Appendix3 See Figure45 )

#### Liu qing niang (Yulin Ditty)

Composer: Li Meng

Transcription by ying huang

【lead】 Free beat

From slow to fast ♩ = 46-54

Figure 45. Liu Qing niang

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

4.1 Melodic features, in this music, it is in the key of D, in which melodic jump occurs many times, and the sol from the small character group to the do from the small character group in bars 3 and 4, 5 and 6 form the melodic jump of the ascending four degrees, and the ascending four degree jump of the melody also appears in bars 8 and 10, bar 2 and bar 3. The small words re and sol also form a descending fifth of the melody jump, the whole melody up and down the emotional intensity. (See Figure45)

4.2 Characteristics of mode structures: This song only has one part of the musical structure, composed of one part of music form structure is Chinese folk music common form structure. (See Figure45)

4.3 Characteristics of rhythm pattern: In the first five measure, the eighth note is followed by the eighth rest. This rhythm pattern has a strong sense of jumping. The sixth measure is dominated by eighth notes and the first eight and last sixteen notes from the end of the music, and the rhythm is highly fluid. (See Figure45)

4.4 Performance skills, this piece of music is an example of Guzheng accompaniment score, the fingering is relatively simple, mainly flower finger and small pinch, large pinch, flower finger performance is the uniform speed of the big finger string downscale playing, generally imitating wind, water sound in the music. (See Figure45)

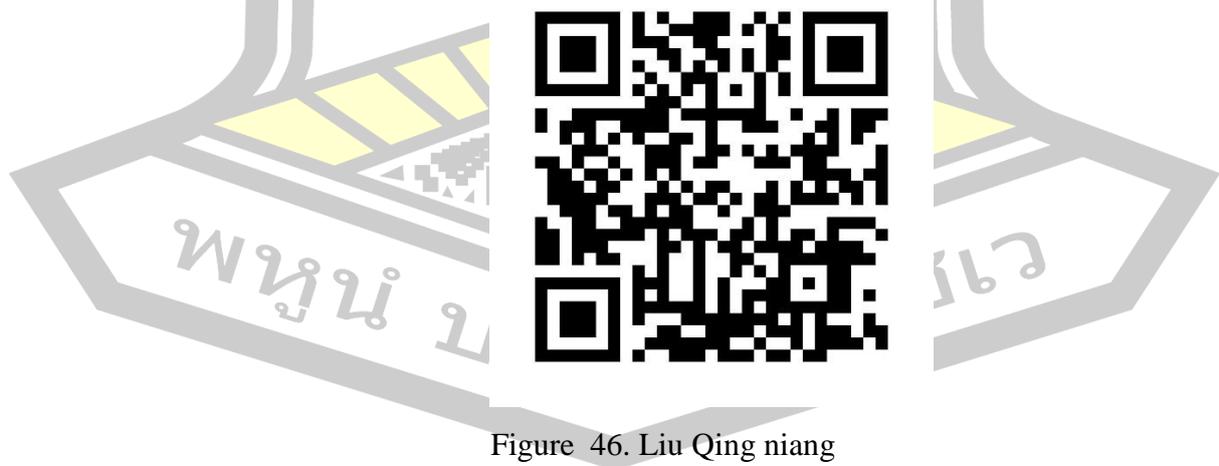


Figure 46. Liu Qing niang

Source: Ying Huang, form fieldwork in July 2023



# Xiang shan she gu

(Xi 'an drum music)

Composer: Qu yun

Transcription by ying huang



Figure 48. Xiang shan she gu mode structures

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

# Xiang shan she gu

(Xi 'an drum music)

Composer: Qu yun

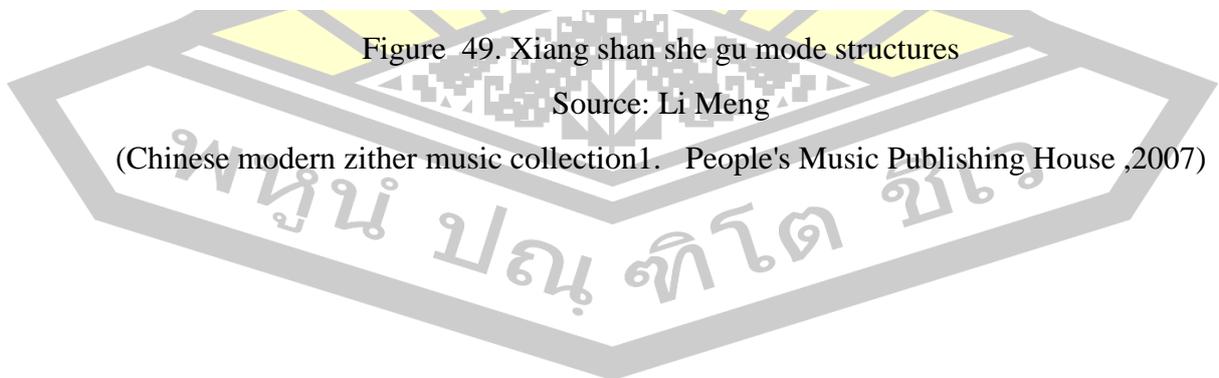
Transcription by ying huang



Figure 49. Xiang shan she gu mode structures

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)



## Xiang shan she gu

(Xi 'an drum music)

Composer: Qu yun

Transcription by ying huang



Figure 50. Xiang shan she gu mode structures

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

5.3 Characteristics of the rhythmic patterns, The most unique rhythm of this song is the extensive use of sixteenth notes to play the parts with the most Shaanxi skills and musical style. (See Figure51 Measure 46)

## Xiang shan she gu

(Xi 'an drum music)

Composer: Qu yun

Transcription by ying huang

Figure 51. Xiang shan she gu rhythmic patterns

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)

5.4 Playing techniques, This song uses the Shaanxi Guzheng left hand big finger to press the string technique and the two-tone trill technique. The left hand big finger vibrates slightly up and down after pressing the B tone and the two, three, four

fingers of the left hand after pressing the G tone. The pitch is between G and G#.  
(See Figure52 Measure 14)

## Xiang shan she gu

(Xi'an drum music)

Composer: Qu yun

Transcription by ying huang



Figure 52. Xiang shan she gu playing techniques

Source: Li Meng

(Chinese modern zither music collection1. People's Music Publishing House ,2007)



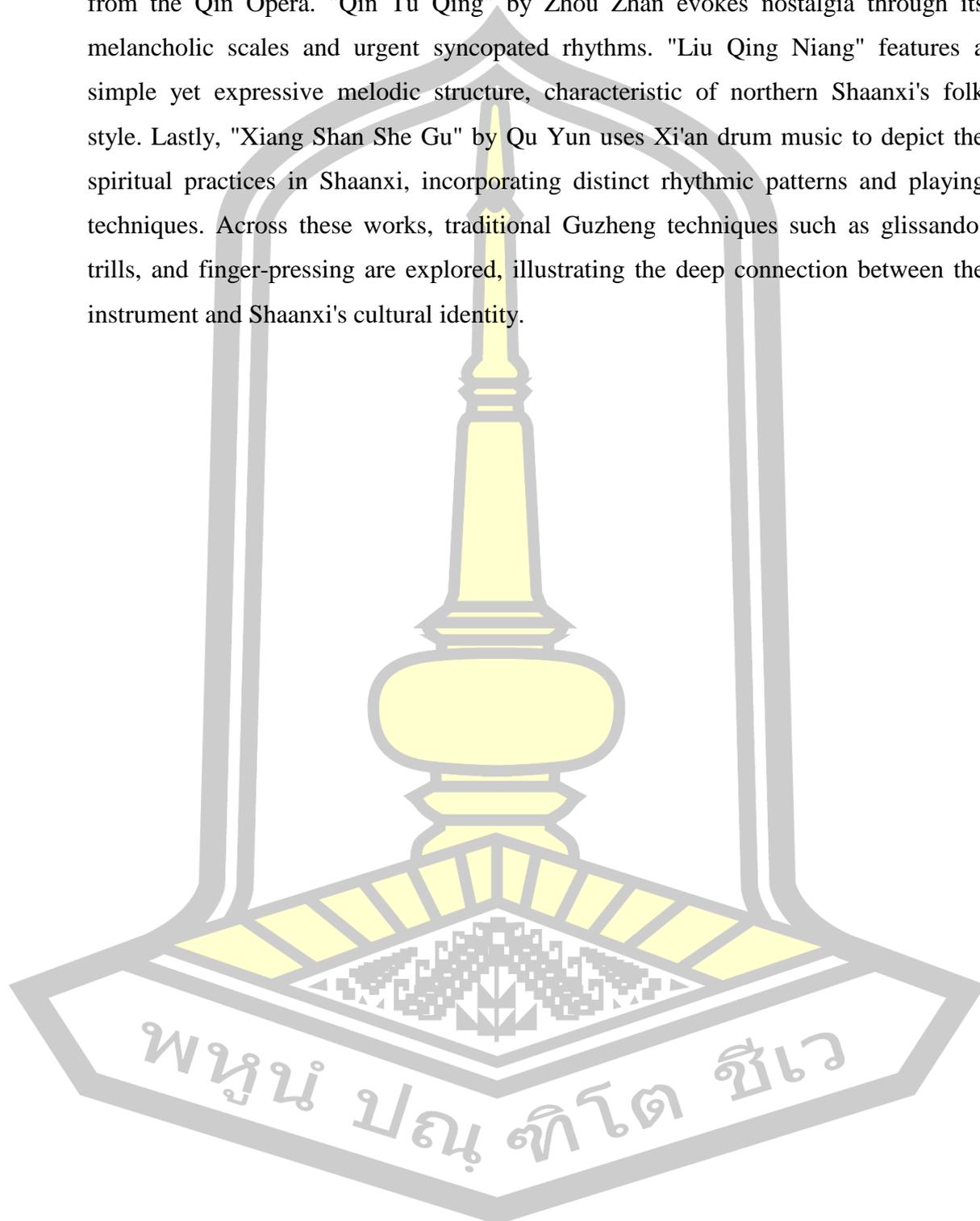
Figure 53. Wu lin yin

Source: Ying Huang, form fieldwork in July 2023

### Summary

The analysis focuses on the musical characteristics and playing techniques of five selected Guzheng pieces, highlighting the unique features of Shaanxi Guzheng music. Each piece exemplifies distinct melodic, rhythmic, and structural elements that reflect the region's cultural heritage. "Wu Yin Lin," by Wei Jun, portrays personal emotions through continuous melodies and rhythmic freedom, using Shaanxi's local musical elements. "Yun Shang Su," composed by Zhou Yiguo, captures the bold

character of the region with a structured composition and lively rhythms, drawing from the Qin Opera. "Qin Tu Qing" by Zhou Zhan evokes nostalgia through its melancholic scales and urgent syncopated rhythms. "Liu Qing Niang" features a simple yet expressive melodic structure, characteristic of northern Shaanxi's folk style. Lastly, "Xiang Shan She Gu" by Qu Yun uses Xi'an drum music to depict the spiritual practices in Shaanxi, incorporating distinct rhythmic patterns and playing techniques. Across these works, traditional Guzheng techniques such as glissando, trills, and finger-pressing are explored, illustrating the deep connection between the instrument and Shaanxi's cultural identity.



## CHAPTER VI

### The Preservation and Transmission

In this chapter, researchers conduct research from the following three aspects:

1. The importance of the transmission and preservation
2. The problems of the transmission and preservation
3. The preservation and transmission

#### 1. The Importance of the Transmission and Preservation

##### 1.1 Guzheng has a certain influence in China

When I interviewed Ms. Sun Zhuo, she said in recent years, with the increasing number of Guzheng lovers and professional learners, the demand for Guzheng music is also increasing, and various new Guzheng music pieces breaking the traditional five-tone debugging are emerging endlessly. However, some of these modern newly created works lack the most simple musical nature unique to Guzheng, and only cater to the difficult skills and complex rhythm. And the use of debugging transitions to continuously increase the difficulty of the tracks. The national instrument with a long history is not only favored by more and more Chinese people, but also loved and sought after by many foreign artists and some western bands. Under such domestic and international forms, a large number of new works of Guzheng came into being in order to adapt to different audiences, and its repertoire gradually diversified. This caused a lot of composers to be interested in this instrument. Many composers who do not fully understand national instruments often prefer to use Guzheng to interpret difficult music works, which not only fails to fully express the timbre of Guzheng, but also fails to win the love of some professional learners and the public, and even the audience can not feel the touch and soul expressed by this work. Blindly focusing on the increase of difficulty but ignoring the most essential characteristics of Guzheng, so this problem is worthy of our reflection and discussion in the future creation and teaching practice. (Sun Zhuo,2023,interviewed)

### 1.2 Shaanxi Guzheng has a long historical significance

When I interviewed Ms. Sun Zhuo, she said through the further study and research of the traditional repertoire, the rational cognition of the novel, unique and difficult pursuit in the new works deviates from the Current status of pursuing the softness of the Guzheng, so as to balance the problems in the education and teaching of the Guzheng. First of all, the further study of the traditional repertoire and call for more people, especially the Guzheng learners, to re-understand and return to the traditional repertoire; Secondly, while adhering to the study of traditional repertoire, we should also accept and learn excellent contemporary Guzheng works with an open attitude: Finally, the development of Guzheng art is the need of inheriting traditional national music culture. (Sun Zhuo,2023,interviewed)

Guzheng has a long history, thousands of years of historical and cultural background in there, the development has nine schools, each school inherited is also the most traditional Guzheng music. Guzheng is not only a kind of musical instrument, but also a kind of national culture. We strive to keep the unique heritage and culture of Guzheng while keeping pace with The Times. Only in this way can the national musical instrument go to the world better. While improving the learning depth of the traditional repertoire, we should also accept the emergence of a large number of excellent new works with an open attitude and do in-depth research and study on them so as to better combine the traditional and modern repertoire of the Guzheng and apply it in teaching practice, so as to have certain guiding significance for the teaching of the Guzheng (Xiaoru, 2015).

On the issue of Guzheng repertoire, we should adhere to a dialectical philosophical attitude to treat, cannot abandon the traditional repertoire, nor can we not think about innovation; only by combining tradition and innovation skillfully can we play everyone's favorite repertoire and the Guzheng art can forever live in a beautiful spring.

## 2. The Problems of the Transmission and Preservation

### 2.1 Shaanxi Guzheng is inherited through a single-channel

When I interviewed Ms. Cao Jin, she said with the development and renewal of the society, the inheritance of Shaanxi Guzheng is no longer in the form of folk teaching and teacher teaching, but nowadays it is only taught in the form of university teaching. With the continuous renewal of the university teaching team, most of the Guzheng teachers have received an education from professional music colleges, and they are Guzheng talents trained by the colleges. Most teachers in these colleges learn some traditional Shaanxi Guzheng repertoire. It can be found through investigation that the inheritance of Shaanxi Guzheng is not popularized through social teaching and middle schools. However, it is found in the investigation that the teaching of Guzheng in middle schools basically does not play traditional Shaanxi Guzheng music but mostly plays pop music or modern repertoire. In middle schools, students rarely know what a modern piece is and what is a traditional piece. In the teaching of Guzheng in middle schools, there is a problem that teachers only amplify the teaching. Most of the lessons are taught in groups, where teachers explain knowledge points, demonstrate performance, and students imitate practice. Only after the teacher has demonstrated can they understand the content of more learning. In the teaching, more students imitate a sentence according to the teacher's demonstration. Students do not fully grasp the skills of playing, cannot deeply understand the music content of the repertoire, and lose their own thinking and imagination of music. In the teaching, the teachers did not set a strict syllabus for teaching, and the teaching content of the Guzheng was not standardized and the performance repertoire was developed according to the teachers' personal preferences. In the performance of the community, the traditional repertoire of Shaanxi Guzheng was very limited, which also led to the students' poor understanding of the traditional repertoire of Shaanxi. School leaders have no specific evaluation methods for the school Guzheng community and teachers, and there are no certain requirements, so the teachers are lax in teaching the Guzheng community. (Cao Jin,2023,interviewed)

## 2.2 Lack of Shanxi Guzheng Textbook Theoretical Knowledge Preservation

Through the questionnaire and conversation survey, the author learned that many of the Guzheng teachings in colleges and universities are limited to the training of Guzheng playing skills, blindly pursuing its difficulty and skills, and rarely considering the connotation of the music, affiliation, and other relevant background

knowledge, which unconsciously ignores the cultivation of students' comprehensive quality. In the survey, it was found that students generally knew little about the relevant theoretical knowledge of Shaanxi Guzheng. The above data also reflects that, to a certain extent, students who have graduated pay more attention to the relevant theories and skills of Shaanxi Guzheng and learn more traditional Shaanxi kite music than students who are currently studying in school. However, the current students pay less attention to the relevant theoretical knowledge of Shaanxi Guzheng, and they prefer those who play modern and complex music with excessive technical difficulty.

Of course, for those regions with developed economies and profound cultural heritage, the learning level of the Guzheng major will definitely be different. However, the above content honestly reflects the teaching situation of Shaanxi Guzheng in some universities in Shaanxi and the change in the status of Shaanxi Guzheng knowledge in the teaching of Zheng music from some aspects, which should arouse our attention and consideration.

At present, there are more and more schools of Guzheng teaching, and more and more people are learning Guzheng. However, according to the survey, most students and teachers choose modern Guzheng music when they choose music, while only a few students choose traditional Guzheng performance. Parents hope their children can learn Guzheng quickly, so teachers and parents will inevitably have the idea of eager success and instant benefits. Not a few students want to play music when they are just getting started and want to be successful for a year or so. In order to complete the teaching task as soon as possible, some teachers blindly catch up with the progress also occupy a certain proportion. In addition to ignoring the learning of students' basic skills, they rarely explain the relevant theoretical knowledge and playing skills of Shaanxi Guzheng to students. Music is a high-level language, specific and abstract; Shaanxi Guzheng school performance skills are rich and diverse, if not more practice is difficult to master, as a Guzheng teacher should lay a good foundation for students from the beginning. Training students to practice the basic skills can not only cultivate students' down-to-earth fine qualities but also promote the development of their intelligence so as to achieve the effect of inclusiveness.

### 2.3 Shaanxi Guzheng teaching materials are not perfect

From the perspective of the textbooks and teaching syllabuses used in colleges and universities, college teachers will use a variety of textbooks in teaching Shaanxi Guzheng. At the same time, the teaching of Shaanxi Guzheng technology and the selection of music also brings certain difficulties to the inheritance of Shaanxi Guzheng traditional music, and a lot of textbooks will be used in teaching. For example, some Chuanrong repertory pieces present different scores in different books, which leads to the selection of authoritative textbooks. Secondly, there are no special traditional performance textbooks in university teaching, and even if the Xi'an Conservatory of Music organizes some scores, there is no textbook compilation system of performance methods and skills. For the repertoire of Shaanxi Guzheng played by students, the most popular choice is some new music, such as "Travelers" and "Desert Journey", which combine new playing skills and composition. Students think that the traditional Shaanxi Guzheng music is too simple, and the music is too boring, and they are unwilling to learn it. From the inheritance and development of Shaanxi Guzheng in colleges and universities, it can be found that many of the older generations of Shaanxi Guzheng inheritors can accumulate experience in teaching while actively sorting out traditional works over the years so that they can find inspiration to create new pieces while innovating traditional pieces, and then carry out teaching in combination with the characteristics of students and the innovation of repertoire techniques. However, as far as current college teachers are concerned, they lack a hint of innovative teaching methods in the teaching of traditional Shaanxi zither and the skills and styles of traditional repertoire. They just blindly demonstrate the charm of Shaanxi zither through performance demonstration and explanation and teach it to students in a general way without really making students understand it. Therefore, it is difficult for students to feel the cultural and artistic charm of the traditional repertoire of Shan xi Zheng School (Wenya, 2014). Therefore, it can be found that the repertoire and techniques of the traditional Shanxi Zheng school have completely different repertoire characteristics from those of Shaanxi Guzheng in the new era. The traditional repertoire and techniques of Shaanxi Guzheng are the cultural essence preserved by the inheritors of Shaanxi Guzheng from generation to generation. However, due to the lack of in-depth explanation of these traditional

repertoire and techniques in college teaching, the integration of traditional Zheng school repertoire and techniques in college teaching is neglected. To a certain extent, it affects students' perception and interest in the works of the traditional Zheng school, resulting in the traditional Zheng school's training of traditional repertoire skills and styles in colleges and universities not well inherited and developed. Although the techniques and repertoire of the traditional Zheng school are not necessarily good enough to meet the so-called "good sound" of today's students, these are the treasures of traditional and other schools of art. The charm of these songs cannot be replaced by modern Zheng songs. These traditional works will become more classic after years of precipitation, and they need to be continuously inherited and developed.

#### 2.4 Lack of rational cognition of Shaanxi Guzheng transmission

Guzheng as an ancient musical instrument, after thousands of years of development, accumulated many produced in different historical periods. Colorful traditional repertoire. However, in recent decades, introducing social Guzheng training classes and teaching Guzheng in normal universities has promoted the development of Guzheng art, and the creation of zither music has a prosperous scene. But at the same time, there are also some problems with the concept of traditional repertoire and creative repertoire; many people are not clear, and even equate the two, there is confusion.

For example, in 2009, Jilin Audio and Video Publishing House marked "Jiang NV Tears" as a traditional Shaanxi song, included in the "Traditional Zheng Song Collection" : in 2011, the "Second International Guzheng Competition" held in Hong Kong. However, "Tears of Ginger Girl" and (Han River Rhyme) are included in the "traditional songs" item of the designated program: In the Collection of Chinese Traditional Kite Songs published by Baihua Literature and Art Publishing House in 2010, "Han River Rhyme" and "Naoyuanxiao" are classified as traditional Zheng songs of Henan school, ("Tears of Ginger Girl", "Qin Sang Song" and "Xianban Tune" are classified as traditional Zheng songs of Shaanxi school. "Spring Cave" is classified as the traditional Zheng music of Chaozhou. However, in the online appreciation program of China Ancient Music Network, "Jiang NV Tears" and "Qin Sang Song" are both marked: "Performer: Zhou Zhan Music format: Traditional ancient music". The author of the first song is not identified, and the second song is

labeled "Zhou Yanjia Song" in the "introduction ", which is inconsistent. It is very common to confuse the composition of " traditional songs "and" traditional style " (Wenya, 2014).

"Traditional repertoire" is mainly divided on the basis of times, while "traditional style repertoire" is divided on the basis of content and style. The two are different concepts, and many people confuse them, categorizing all the tracks that reflect traditional materials and traditional content, and use traditional music elements or show strong traditional music styles as traditional repertoire. Who the creator is not examined, which brings troubles to the division of traditional repertoire, and finally forms a situation of confusion between traditional Guzheng repertoire and traditional style repertoire.

2.5 Shaanxi Guzheng works are gradually westernized and lack folk music transmission

When I interviewed Ms. Cao Jin, she said Guzheng is a traditional national instrument of our country, and Guzheng solo music is a kind of traditional national instrumental music. It shows its unique style and distinctive national characteristics in terms of mode, scale, rhythm, and melody. China's traditional national instrumental solo works, based on the unique national style of musical vocabulary, not only pay attention to the development and development of melody but also to the long development process, the formation of more melody development methods and principles, such as repetition, cycle and variation, evolution and other ways and principles. Influenced by Western music creation theories, contemporary solo works of national instrumental music inherit some elements of traditional repertoire but adopt foreign creation techniques, alienating the works' musical vocabulary and deviating from the tradition of national music. Moreover, the melody development methods are too motivated and patterned. As a result, contemporary national instrumental solo music does not have distinct national characteristics like traditional music, and its distance from traditional music is getting farther and farther. (Cao Jin,2023,interviewed)

2.6 The number of folk transmissions of Shaanxi Guzheng gradually decreased

When I interviewed Ms. Sun Zhuo, she said since the 20th century, the introduction of Shaanxi Guzheng into universities also marks that the teaching of Guzheng has embarked on the standardized road of specialization and academic system, which is an important turning point in the history of Guzheng. However, due to the restriction of modern music education concepts and teaching methods, the inheritors of Shaanxi Guzheng have gradually changed from folk artists to professional Guzheng-playing students who graduated from music colleges. In the investigation and interview of Xi'an Conservatory of Music, it can be found that due to the change in people's aesthetics and the Westernization of music education, there are fewer and fewer folk Shaanxi Guzheng players. Under the influence of the college system, different schools of Guzheng blend with each other and Guzheng playing techniques gradually become unified, and the unique techniques of Shaanxi Guzheng are gradually fading out of the field of vision of Guzheng playing. (Sun Zhuo,2023,interviewed)

For the above reasons, the development of Shaanxi Guzheng in the folk is gradually replaced by modern Guzheng teaching. At the same time, due to the market demand and economic demand, the number of folk inheritors of Shaanxi Guzheng is gradually reduced. People are more aware of the academic style of Shaanxi Guzheng playing, and the nationality and local characteristics of Shaanxi Guzheng are gradually forgotten. Performances are only performed during intangible cultural heritage festivals and are no longer as common as before. The transition of inheritors from folk to college has also brought great obstacles to the development of Shaanxi Guzheng music.

### **3. The Preservation and Transmission**

#### **3.1 Shaanxi Guzheng Music Preservation**

##### **3.1.1 Sorting out and compiling traditional tracks**

In the long process of development, Guzheng has both glory and decline, for example, the Tang and Song dynasties were very prosperous, and in the Ming and Qing Dynasties, it showed a sign of decline. In addition to many historical reasons, there are also some other objective factors, such as ancient notation being very backward; the final result is that the traditional Guzheng repertoire is still relatively small. After digging and

tracing, some Guzheng experts believe that in the Teochew, Hakka, and Minnan Zheng music, a few precious Guzheng traditional songs can still be found. All the traditional Guzheng has been passed down through the mouths of people who have learned it for thousands of years, and some of them have added some local musical elements but basically retain the original appearance of the traditional repertoire.

Traditional repertoire can generally be divided into the following three categories: one is the Guzheng repertoire passed down from generation to generation after the baptism and selection of history; the other is the repertoire developed in modern times, which is mostly extracted and integrated from folk music art materials such as local opera and rap; and the other is the repertoire transplanted and adapted from other Musical Instruments (Xiaoru, 2015).

To transplant and adapt the traditional repertoire, not only to maintain the original appearance of the traditional repertoire but also to adapt according to the characteristics and performance characteristics of the Guzheng, in fact, is quite difficult. Therefore, although the transplant modifier is not a composer but also paid hard work, the later spread of the repertoire description did not retain the transplant modifier's name; their silent dedication is worthy of our inheritance and development and should be respected and loved by future generations.

### 3.1.2 Preserve the nationality of Shaanxi Guzheng

Guzheng repertoire has a unique national style and charm and is a form of expression of Chinese national music. It contains the long and profound ideology and art of Chinese culture, so the solo music of Guzheng must be rooted in the rich tradition of folk music. However, as western music is highly sought after by people, the solo music of folk instrumental music is more or less interfered with by foreign music during its creation. In addition, many people worship foreign music and think that Western music technology is advanced, and traditional music skills are simple and backward, which leads to the influence of the instrument music of Guzheng. The traditional repertoire of Guzheng cannot find a balance between inheriting the tradition and learning from the West. To be specific, not only are small works dominated by Western music theory, but large works are more Westernized. Traditional melody development principles and methods are rarely used, and the theoretical stages and structures of Western music are simply adopted, which makes

the traditional pieces similar in structure and lack their own styles and life atmosphere. This unhealthy culture and style needs our music teaching workers to correct it in a timely manner and to guide the students in a planned way from our country's rich classical and folk materials, to take nutrition and creative sources, with rich knowledge to create their own musical language and technical means, so that our national music keeps pace with The Times while always maintaining distinct national characteristics. This is the same truth for all composers and performing artists, and history has proved that we can maintain distinct national characteristics and strengthen artistic expression is crucial to the development of Chinese folk music (Xiong, 2016).

### 3.2 The transmission of Guzheng teaching in Shaanxi Province

It is often said that history is a mirror that has accumulated many experiences and lessons of failure for people, guiding people to move forward on the right track. Therefore, for the inheritance of Guzheng art, whether it is successful or not, its valuable experience and lessons are the precious wealth that our descendants must learn and use for reference. As a Guzheng teacher, we should extract the essence from it, get rid of its bad bai, seriously summarize predecessors' achievements, inherit in criticism, and learn to sublimate inheritance.

The purpose of music education in normal universities is to cultivate more talents who can undertake the mission of popularizing music. Students majoring in Guzheng should teach the art of Guzheng to more people in the future, so that Guzheng music can return to the public. Therefore, in the process of Guzheng teaching, we should pay attention to the education of basic music, and the current teaching situation of Guzheng in normal universities is not optimistic, especially in the aspect of teaching traditional repertoire, which is in urgent need of reform.

The Guzheng has undergone a lot of changes since it was discovered. The traditional repertoire has undergone various hardships, and under the accumulation of generations of zither masters, many of them have finally been retained and passed down to the present day, which is very difficult. Generations of Guzheng inheritors have set an example for our future generations in inheriting the traditional repertoire of Guzheng. At present, we have various problems in inheriting the traditional repertoire, and all aspects are not perfect. However, I believe that as long as we earnestly learn the virtues of inheritance

of the ancients and act in a serious and responsible spirit, we will certainly carry forward the traditional repertoire of Guzheng. Guzheng art has a long history and contains rich Chinese national history and culture. University Guzheng teaching workers should be proud of inheriting our traditional culture and can take aesthetics as the core and happily spread the culture of the motherland.

As a Guzheng teaching staff, we should not only have a comprehensive understanding of the music works we learn and play, including the age and author of the production, but also a deep understanding of the content of the work, which is the basic quality that every practitioner must have. As has been described earlier, many practitioners in social Guzheng training courses have no understanding and even obey the phenomenon in the teaching process. This kind of impetuous learning attitude and style is a serious problem in front of us; we must seriously face and solve it from reality. As the builders of cultural undertakings, in the good environment of the current vigorous development of cultural undertakings in our country, we should be aware of our responsibilities and obligations, and the urgent task is to constantly improve their professional quality and comprehensive teaching level.

### 3.3 Ways of transmission

For the transmission of traditional Guzheng, it is necessary to keep up with the changes in The Times. The excellent traditional culture of Shaanxi traditional Guzheng school can be promoted through a series of measures such as the joint combination of universities, the government and the media, and cooperation with various social departments such as the government.

First of all, colleges and universities can protect and inherit the traditional Zheng school through the publicity of intangible cultural heritage in teaching. Through local courses or school courses and other forms, expand the transmission of traditional Zheng schools in colleges and universities. Shaanxi Guzheng is one of the intangible cultural heritage of Shaanxi. A series of methods can be carried out, such as training courses in Shaanxi Guzheng, traditional school, inviting well-known artists of Shaanxi Guzheng school to hold lectures, or establishing an aesthetic education curriculum system of "promoting Shaanxi Guzheng culture and enhancing the confidence of Shaanxi Guzheng school." These forms are conducive to popularizing the publicity and education of Shaanxi Guzheng knowledge and making use of the advantages of curriculum education so as to

improve the cultural awareness of college students to protect and inherit the traditional Zheng school such as Shaanxi Guzheng school. The protection of the traditional Zheng school is a huge workload and involves a wide range. It is not only necessary for universities to do a good job in teaching inheritance but also for all sectors of society to work together to better inherit and protect the traditional Zheng school such as Shaanxi Guzheng School. Therefore, the role of the government and the media in the inheritance and protection of Shaanxi traditional Zheng school is also crucial. Nowadays, information is developing rapidly. We can get all kinds of information through the Internet. The rise of new media can also promote the inheritance, development, and dissemination of the traditional Zheng school. Colleges and universities can integrate media tools such as WeChat public accounts, Weibo, and XiaoHongshu into the teaching process to make students more interested in learning the knowledge of the traditional Zheng school so as to promote the traditional Zheng school and Chinese traditional culture more widely. In terms of skills dissemination, online education can be achieved through platforms such as the Internet. By popularizing the skills and methods of the traditional Zheng school, the knowledge of Zheng art of the traditional Zheng school can be further popularized, and the Zheng art of each Zheng school can be compared in a comparative way so that students can better grasp and understand the characteristics of each traditional Zheng school, deepen the understanding of the traditional Zheng school, and present a three-dimensional development of the traditional Zheng school. In this way, students can also actively absorb the nourishment of the traditional Zheng school culture and art and improve their own cultivation of the traditional Zheng school skills. At the same time, college students can pay more attention to the development of the traditional Zheng school and strive to better inherit and develop the traditional Zheng school in Shaanxi.

At the same time, colleges and universities should actively participate in the Chinese instrumental music TV competition held by the government and the China Media Group so as to promote the excellent traditional Chinese culture. Showcasing the charm of Chinese instrumental music and promoting the prosperity of socialist culture, there are also performance activities to promote Chinese culture, such as the large-scale original Chinese classic music competition program - Guo-Music Grand Ceremony, which is included in the list of key radio and television programs by the

National Radio and Television Administration in 2022. The program focuses on the theme of Chinese folk music. It breaks the traditional performance forms, integrates and innovates the playing techniques of traditional instruments, reproduces classic songs with diversified art forms, and presents unexpected and novel playing versions for the audience. Similar activities should be introduced in the inheritance of the traditional Zheng school.

'The transmission of the traditional Zheng school in Shaanxi needs to be improved in combination with The Times so that more young people love Guzheng and are willing to take the initiative to learn it, so that the traditional Zheng school can more widely enter the vision of young people, and traditional repertoire can occupy an important position in music culture, so that they can actively participate in the promotion of national music culture. Looking at the inheritors of the traditional Zheng school, most of them are over 70 years old. Therefore, more young people are needed to inherit the traditional Zheng school. The elderly, middle-aged and young people make joint efforts to do a better job in the inheritance and development of Shaanxi traditional Zheng school in college teaching.

#### 3.4 Establish the relevant preservation mechanism

Establish a reward mechanism for the creation of Qin Zheng works to promote the creation and prosperity of excellent Guzheng music works and form a strong creative team. The performance discipline should have its own characteristics, and no performer can promote Shaanxi Guzheng without good work. Therefore, it is necessary to establish a reward mechanism for the creation of Qin Zheng music to create a group of excellent creative teams in each college. It is suggested that the college should take construct a first-class college to highlight the characteristics of the school as the leading role, set up a reward mechanism for Shaanxi Guzheng creation, and take the teachers and students of the composition department of the college and the teachers engaged in Guzheng professional teaching as the main body to create good works.

In addition to the establishment of the incentive mechanism for the creation of Shaanxi Guzheng works, the incentive mechanism for academic theoretical research is set up to promote the continuous innovation of Shaanxi Guzheng academic theoretical research and, at the same time, to form a nationally influential and capable professional theoretical team.

Strengthen the construction of the teaching material system of Shaanxi Guzheng teaching. Cutting-edge teaching is based on cutting-edge teaching materials. This paper constructs basic teaching materials in a comprehensive field, including the popular ensemble, ensemble, the exploration of playing techniques, the theory system of Shaanxi Guzheng, the development history of Shaanxi Guzheng, and the comparison of the style characteristics and playing techniques of various Guzheng schools.

Establish a regular academic exchange mechanism, relying on Shaanxi Guzheng Society and Qin Zheng Journal; in addition to attending various academic exchange meetings and forums related to Shaanxi Guzheng held in the province, it is also necessary to participate in other Guzheng schools, universities, and foreign academic exchange activities related to Shaanxi Guzheng. Only by passing on and learning from each other can Shaanxi Guzheng achieve greater development.

Focus on cultivating and establishing a performance team with brand influence in the province and even the whole country. The ultimate goal of music performance art is to go to multiple sets, show to the audience, communicate with the audience through musical language, and expect resonance so that good music can achieve the purpose of mind education. In recent years, the performance practice of the Qin Zheng Art Troupe of the College has been a good attempt, which not only has a good social effect but also makes Qin Zheng recognized and appreciated by more people and makes a contribution to the promotion and dissemination of Qin School Guzheng. In the future, it is possible to build a national, well-known Guzheng performance brand as the goal of the Qin Zheng Art Troupe of the University, create and provide a variety of performance opportunities and competition opportunities for the art troupe at home and abroad, build and enhance the brand in practice, and train a potential performance team in practice.

With the concept of building a first-class music college and highlighting the characteristics of the school as the direction, through the implementation of the above measures and the establishment of an integrated mechanism of creation, research, teaching, and performance, Shaanxi Guzheng major is expected to become the teaching highland and strong discipline of the college and will not dishonor the great mission of Shaanxi Guzheng in the trend of great cultural prosperity and development.

### 3.5 Social Guzheng Teaching Transmission

### 3.5.1 Establish a good social training institution

When I interviewed Ms. Ma Hai Xia, she said now more and more parents hope that their children can learn a musical instrument in their spare time to improve their own artistic accomplishments. Of course, more and more art training institutions have been launched, and basically every art training institution has a Guzheng class. After investigation, it was found that most of the founders of these training institutions were music learners, and many of them had a very vague purpose at first, and most of them were using this institution to earn some profits. In their teaching, they do not pay attention to the teaching of traditional Zheng music, let alone the teaching of Shaanxi Guzheng traditional Zheng music. They often only pay attention to the quick teaching method. Of course, some teachers in training institutions give up teaching Shaanxi Guzheng music because of their limited personal ability, which is undoubtedly hindering the inheritance and development of Shaanxi Guzheng. At this time, a good management mechanism for training institutions is particularly important. When the training institutions are set up, the relevant institutions should fully understand their school scale, registered funds, hardware equipment in the classroom, school philosophy, qualifications of teachers in training courses, etc., and regularly carry out spot checks on these training institutions or observe their teaching conditions and provide Shaanxi Guzheng teaching seminars to the principals of these training institutions several times a year. Make the Guzheng social education market to form a good development of Shaanxi Guzheng transmission. (Ma Hai Xia,2023,interviewed)

### 3.5.2 Social grade examination and competition

Social grading activities are a series of musical activities to promote music. However, due to the imperfect and imperfect system of social grading activities, we did not strictly hold social grading and related competitions under the temptation of economic interests. In some social activities of grade grading and competitions, the value of traditional Shaanxi Guzheng songs was not particularly emphasized. Instead, the repertoire can be randomly selected for examination or mixed with other modern repertoire so that the artistic value of Shaanxi Guzheng is not reflected. Social grade examination and social competition are the most extensive and direct ways to popularize Shaanxi Guzheng. Therefore, in order to better develop and promote Shaanxi Guzheng School in social activities, it is necessary to make corresponding norms for the social grade examination

system and some competition rules. For example, traditional Shaanxi Guzheng songs must be played in the grade examination system or competition. Or, in the re-examination and theoretical written examination, the content of Shaanxi Guzheng traditional culture theoretical knowledge is added so that teachers will pay attention to the teaching of Shaanxi Guzheng traditional music and techniques in peacetime teaching, and such measures can promote the inheritance and development of Shaanxi Guzheng to a continuous extent.

### 3.6 The Guzheng Orchestra transmission

Xi'an Conservatory of Music, as a local music college, relies on the rich regional music and historical and cultural resources of Shaanxi Province, collects, collates, and researches various musical forms existing in folk, and combines professional art education to form a unique teaching practice and development path. Since the 1950s, under the promotion of representative scholars such as You Damin and Lu Rirong and under the joint efforts of players and composers from different professional directions, a group of "Chang'an Music" musicians has been formed. Among them, Qin Zheng is a typical representative of the Chang'an music school of national instrumental music. As one of the important contents of the construction of characteristic disciplines of Xi'an Conservatory of Music, Qin School Guzheng has been one of the most important specialties of Xi'an Conservatory of Music since its establishment.

Qin Zheng is not only an important practical achievement of the Xi'an Conservatory of Music but also a successful example of traditional music in contemporary professional education. It needs more young students to inherit and develop, follow the footsteps of previous scholars, inherit this musical wealth, and carry forward Shaanxi Zheng music art in the new historical period, and open up a new situation. As an artistic practice platform, the Qin Zheng Orchestra can play a positive role in promoting the development of Qin Zheng. Through rehearsals and performances, students from all over the world can integrate into the Qin Zheng family, and every student in the Qin Zheng orchestra can become the inheritor and disseminator of Qin Zheng. Through taking professional courses and practicing Qin Zheng Orchestra, Master a large number of Qin Zheng works so that the Xi'an Conservatory of Music Zheng music tradition inherited from them. (Wenya, 2014).

Shaanxi Guzheng is an important practical achievement of the Xi'an Conservatory of Music and a successful example of traditional music in contemporary

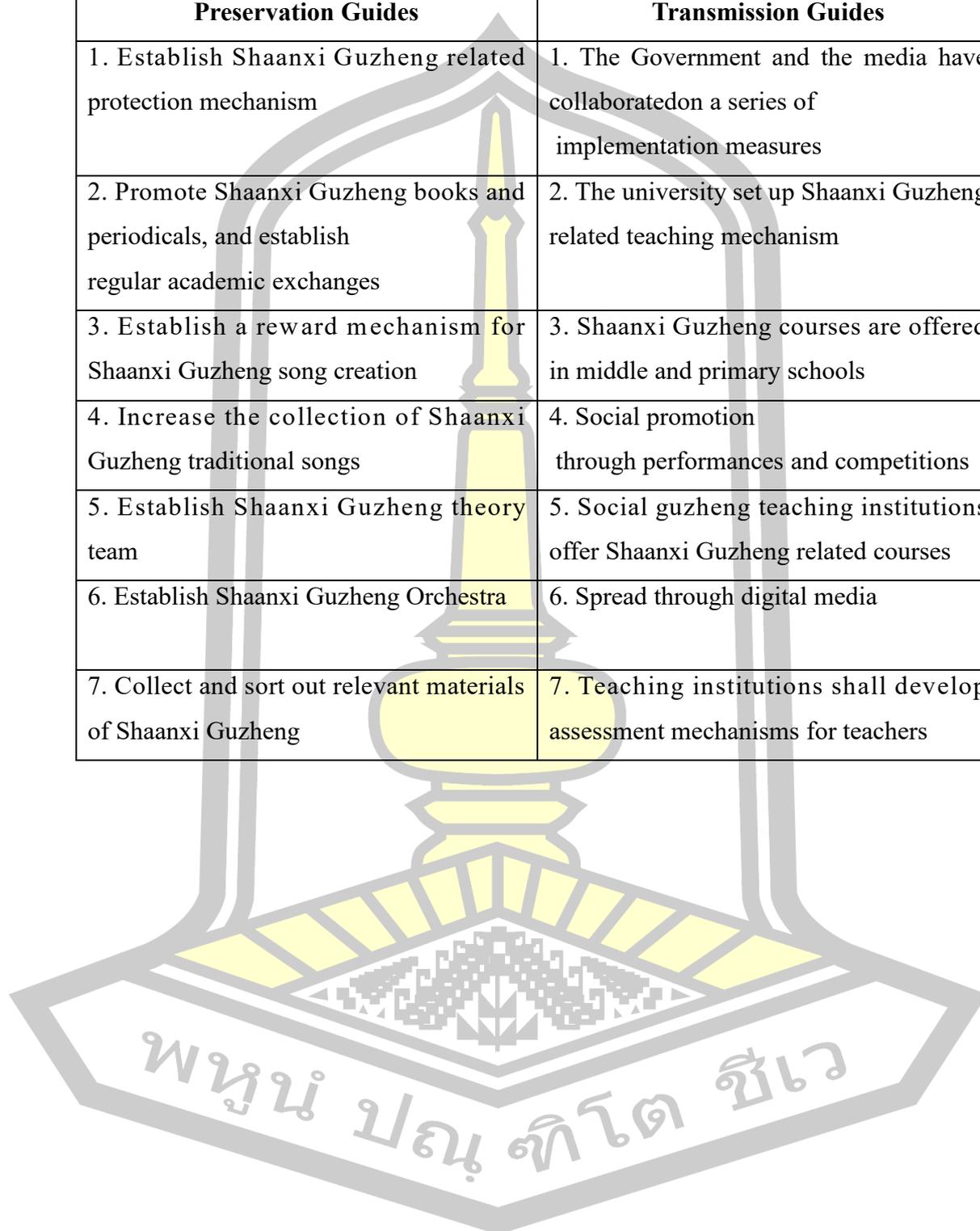
professional education. We can establish more Shaanxi Guzheng traditional orchestras because it needs more young students to inherit and develop, follow the footsteps of previous scholars, inherit this musical wealth, and carry forward Shaanxi Zheng music art in the new historical period. Break new ground. Shaanxi Guzheng Orchestra, as an artistic practice platform, can play a positive role in promoting the development of Shaanxi Guzheng. Through rehearsals and performances, students from all over the world can integrate into the Shaanxi Guzheng family, and every student in the Shaanxi Guzheng Orchestra can become the successor and disseminator of Shaanxi Guzheng. Through the study of professional courses and the practice of the Qin Zheng Orchestra, I mastered a large number of Qin Zheng works, let the Shaanxi Guzheng music tradition inherited from them.

### **Summary**

The preservation and transmission of Shaanxi Guzheng are crucial for maintaining its traditional essence while adapting to contemporary contexts. Guzheng, a traditional Chinese musical instrument, has gained popularity both domestically and internationally, but there are concerns about modern adaptations that prioritize technical complexity over its inherent musicality. Challenges in preserving Shaanxi Guzheng include its reliance on university-level teaching, a lack of theoretical knowledge preservation, and the decline of folk transmission methods. Strategies to address these issues include improving teaching materials, establishing preservation mechanisms, and promoting Guzheng through social and educational platforms. Balancing tradition with innovation is essential to ensure the cultural heritage of Shaanxi Guzheng is maintained. Universities, government, and media play a vital role in creating a supportive environment for Guzheng's transmission, encouraging structured teaching, and engaging young people in this traditional art form.

Table 7. Guises for preservation and transmission:

<b>Preservation Guides</b>	<b>Transmission Guides</b>
1. Establish Shaanxi Guzheng related protection mechanism	1. The Government and the media have collaborated on a series of implementation measures
2. Promote Shaanxi Guzheng books and periodicals, and establish regular academic exchanges	2. The university set up Shaanxi Guzheng related teaching mechanism
3. Establish a reward mechanism for Shaanxi Guzheng song creation	3. Shaanxi Guzheng courses are offered in middle and primary schools
4. Increase the collection of Shaanxi Guzheng traditional songs	4. Social promotion through performances and competitions
5. Establish Shaanxi Guzheng theory team	5. Social guzheng teaching institutions offer Shaanxi Guzheng related courses
6. Establish Shaanxi Guzheng Orchestra	6. Spread through digital media
7. Collect and sort out relevant materials of Shaanxi Guzheng	7. Teaching institutions shall develop assessment mechanisms for teachers



## CHAPTER VII

### Conclusion, Discussion, and Suggestions

#### 1. Conclusion

The current status of Shaanxi Guzheng reflects both the rich historical heritage and the challenges in its modern transmission and preservation. Historically, Guzheng evolved significantly from the Qin and Tang dynasties to the Qing dynasty, developing in structure, playing techniques, and repertoire, with its influence spreading across various social strata and even internationally. In contemporary times, while the Guzheng has gained popularity and academic recognition, there are concerns about the dilution of its traditional essence. The transmission of Guzheng has shifted from folk and oral traditions to formal education in universities, which has led to a decline in the unique playing techniques and regional styles of Shaanxi Guzheng. Social communication of Guzheng has expanded through community performances and integration into tourist attractions, yet the focus on modernized and Westernized repertoire often overshadows traditional works. Educational institutions, especially in primary and secondary schools, face challenges in systematically teaching Guzheng, with many students unfamiliar with traditional Shaanxi Guzheng music. The teaching materials and evaluation mechanisms in these institutions are often inadequate, leading to a preference for popular music over traditional pieces. This highlights the need for a more structured and culturally aware approach to preserving and teaching Shaanxi Guzheng, ensuring that its traditional music continues to thrive alongside modern adaptations.

The analysis of the musical characteristics and playing techniques of selected Guzheng pieces from the Shaanxi cultural landscape reveals the intricate relationship between local musical traditions and individual expression. Through the examination of five carefully chosen compositions, each piece showcases unique melodic structures, rhythmic patterns, and performance techniques deeply rooted in Shaanxi's musical heritage. For instance, "Wu Yin Lin" by Wei Jun reflects the emotional journey of the composer through its continuous, uninterrupted melody with strong local characteristics, while "Yun Shang Su" by Zhou Yiguo draws on the bold and

vigorous melodies of Qin Opera. Similarly, "Qin Tu Qing" by Zhou Zhan conveys a deep longing for the composer's hometown through its melancholic scales and rhythmic urgency, and "Liu Qing Niang" exemplifies the unrestrained style of the Loess Plateau through its melodic jumps and rhythmic fluidity. Finally, "Xiang Shan She Gu" by Qu Yun incorporates the unique rhythmic and melodic elements of Xi'an drum music, using both traditional and innovative techniques. Collectively, these pieces not only highlight the diversity and richness of Shaanxi Guzheng music but also demonstrate how composers and performers adapt and innovate within this traditional framework, ensuring its continued relevance and vibrancy in the modern era.

The preservation and transmission of Shaanxi Guzheng music are deeply rooted in its historical and cultural significance, but face significant challenges in the modern era. The importance of Guzheng as a national instrument is underscored by its growing popularity both domestically and internationally. However, the increasing focus on technical complexity in contemporary compositions risks overshadowing the traditional essence of the instrument. The transmission of Guzheng music, particularly in Shaanxi, has shifted from a diverse, community-based practice to a more standardized academic approach, leading to a narrowing of the repertoire and a decline in folk traditions. The lack of comprehensive theoretical knowledge and standardized teaching materials further hampers the effective preservation of Shaanxi Guzheng's unique musical heritage. Additionally, the influence of Western music and the modernization of Guzheng education have diluted the traditional styles and techniques that once defined this art form. To address these issues, a multifaceted approach is necessary, including the development of robust teaching materials, the establishment of reward mechanisms for traditional repertoire creation, and the integration of modern media and government support in promoting Guzheng culture. Moreover, encouraging the formation of Guzheng orchestras and enhancing social training institutions can help bridge the gap between traditional and contemporary practices, ensuring that the rich legacy of Shaanxi Guzheng is preserved for future generations. Through these efforts, the traditional repertoire can be revitalized, maintaining its relevance and appeal in the ever-evolving landscape of Chinese music.

## 2. Discussion

The historical development of the Guzheng aligns with existing research. Xiaoru (2015) highlighted the significant transformations in the Guzheng's structure, materials, and playing techniques from the Qin, Tang, and Qing dynasties to the present day. This study corroborates these findings by detailing the evolution of Guzheng through various socio-political changes, emphasizing its resilience and adaptability. This historical perspective is crucial for understanding the current status and future prospects of Shaanxi Guzheng.

Moreover, the study's analysis of the current status of Guzheng inheritors and social communication channels is consistent with observations made by Wenya (2014), who emphasized the critical role of key figures like Qu Yun and Wei Jun in the resurgence and transmission of Shaanxi Guzheng. These individuals have significantly contributed to the development and popularization of Guzheng music, blending traditional techniques with modern educational methods. Their efforts underscore the importance of dedicated practitioners in preserving cultural heritage.

The musical characteristics and playing techniques of Shaanxi Guzheng are also consistent with the theoretical principles outlined by Jingqi (2022). The study's detailed examination of compositions such as "Wu Yin Lin" and "Yun Shang Su" illustrates the unique melodic, modal, and rhythmic patterns that define Shaanxi Guzheng music. These findings align with Jingqi's framework, emphasizing the distinct scales, modes, and rhythmic patterns that characterize this music.

However, the study also identifies several areas where current practices deviate from traditional methods, posing challenges to the preservation and transmission of Guzheng music. The decline in interest among younger generations and the emphasis on modern compositions over traditional repertoire are inconsistent with the cultural preservation goals outlined by Anchao (2013). This shift in musical preferences threatens the continuity of traditional Guzheng music, highlighting a gap between contemporary practices and the theoretical emphasis on cultural preservation.

Additionally, the limited dissemination of traditional repertoire in middle schools, as highlighted in Chapter VI, contrasts with the recommendations made by Weiyu (2017). Weiyu advocated for a balanced approach that integrates traditional and modern compositions in educational settings. The current focus on modern

repertoire in schools undermines efforts to preserve traditional Guzheng music, pointing to the need for more deliberate inclusion of traditional pieces in curricula.

The study's examination of the preservation and transmission practices of Shaanxi Guzheng aligns with the theoretical principles of cultural sustainability and heritage preservation. The importance of sorting and compiling traditional tracks, as discussed in this study, resonates with the principles of cultural documentation and archival practices emphasized by Guodong (2012). Systematically documenting and preserving traditional compositions is essential for ensuring their accessibility to future generations and supporting cultural sustainability.

Preserving the nationality of Shaanxi Guzheng also aligns with the theoretical principles of cultural identity and heritage preservation. Meng (2007) highlighted the importance of maintaining traditional music's distinct cultural and stylistic elements. This study underscores the need to balance tradition and innovation in Guzheng music, ensuring that new compositions and performance practices respect and build upon traditional foundations. This approach is crucial for maintaining the cultural identity of Shaanxi Guzheng.

The recommendations for enhancing the transmission of Guzheng teaching through modern methods are consistent with the theoretical principles of educational innovation and technology integration. Xintong (2016) emphasized the role of digital platforms and multimedia resources in making Guzheng education more engaging and accessible. Integrating these tools into the teaching process can broaden the reach of Guzheng education, supporting the goal of cultural preservation by engaging a wider audience.

The challenges identified in this study, such as the declining interest in traditional repertoire and the influence of Western music, highlight the need for targeted strategies to ensure the sustainability of Shaanxi Guzheng. The study's proposals for establishing relevant preservation mechanisms and fostering a sense of pride and responsibility among Guzheng teachers and students are crucial steps toward this goal.

Establishing reward systems for the creation and performance of Guzheng music can incentivize the continued development and dissemination of Shaanxi Guzheng. This approach aligns with the theoretical principles of motivation and

reinforcement, as discussed by Tingting (2018), who emphasized the importance of recognizing and rewarding excellence in cultural practices to foster a vibrant and supportive community.

The role of social organizations and community initiatives in promoting Guzheng music is also highlighted in this study. Theoretical principles of community engagement and participatory culture, as outlined by Yueyang (2016), support the idea that community performances, workshops, and cultural festivals can provide platforms for showcasing Guzheng music, engaging wider audiences, and fostering a collective appreciation for the art form. These initiatives can play a vital role in sustaining the cultural heritage of Shaanxi Guzheng.

### **3. Suggestions**

#### **3.1 Suggestions for Applying the Results of the Study**

**3.1.1 Integrate Traditional and Modern Guzheng Repertoire in Education:** Educational institutions should create a balanced curriculum that includes both traditional and modern Guzheng repertoire. This approach will help students appreciate the historical and cultural significance of traditional pieces while also engaging with contemporary compositions and techniques. Teachers should emphasize the unique characteristics and playing techniques of Shaanxi Guzheng to preserve its distinct cultural identity.

**3.1.2 Develop Comprehensive Teaching Materials:** There is a need for comprehensive teaching materials that encompass the traditional repertoire, historical context, and playing techniques of Shaanxi Guzheng. These materials should be standardized and made widely available to both academic institutions and private music schools. By providing educators with high-quality resources, the transmission of traditional Guzheng music can be more consistent and effective.

#### **3.1.3 Promote Community Engagement through Performances:**

Organizing community performances and cultural festivals can significantly enhance public awareness and appreciation of Shaanxi Guzheng. These events provide opportunities for showcasing the instrument's rich heritage and engaging with diverse audiences. Additionally, involving students in these

performances can give them practical experience and foster a deeper connection to the cultural significance of the music.

### 3.2 Suggestions for Further Research

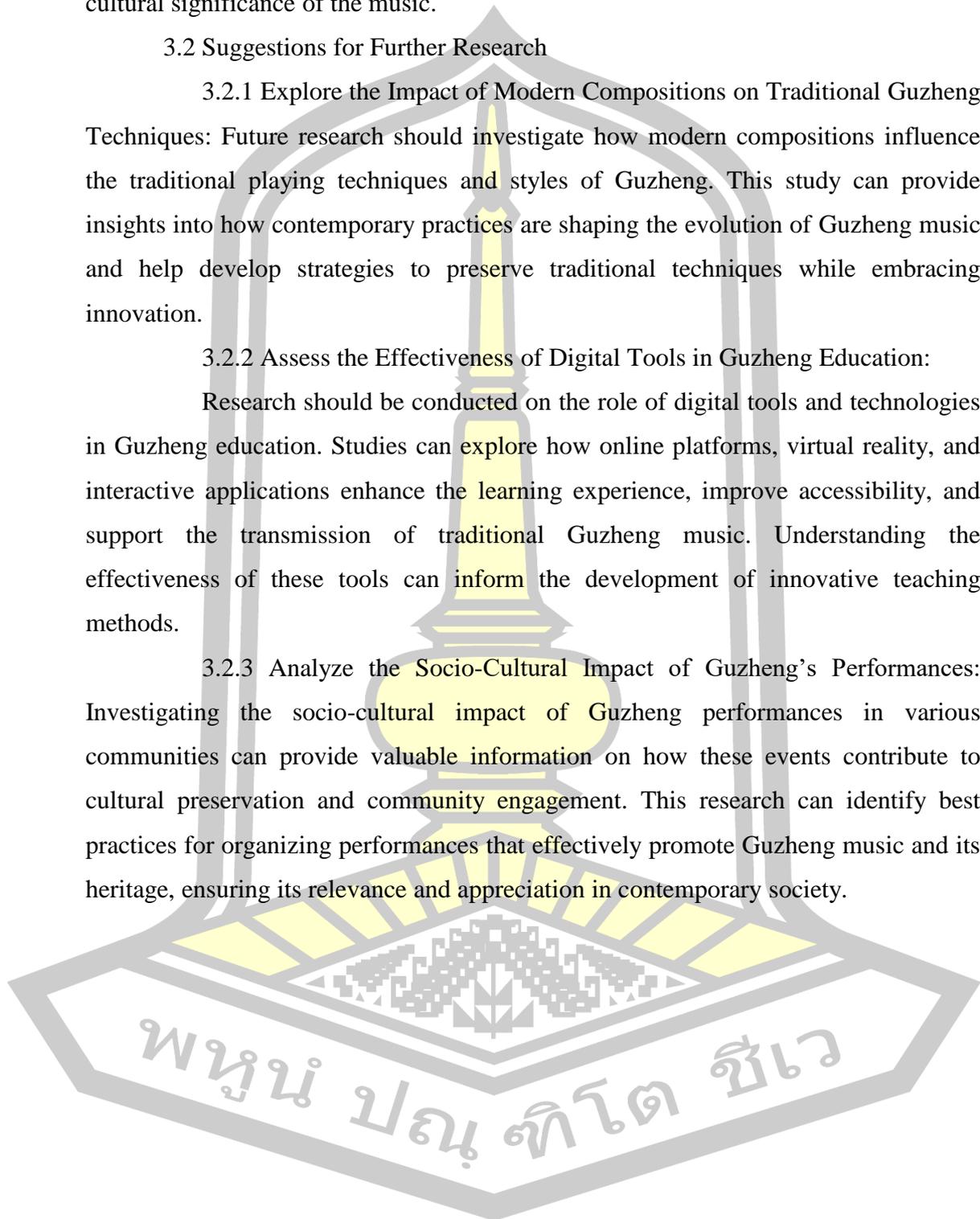
**3.2.1 Explore the Impact of Modern Compositions on Traditional Guzheng Techniques:** Future research should investigate how modern compositions influence the traditional playing techniques and styles of Guzheng. This study can provide insights into how contemporary practices are shaping the evolution of Guzheng music and help develop strategies to preserve traditional techniques while embracing innovation.

#### 3.2.2 Assess the Effectiveness of Digital Tools in Guzheng Education:

Research should be conducted on the role of digital tools and technologies in Guzheng education. Studies can explore how online platforms, virtual reality, and interactive applications enhance the learning experience, improve accessibility, and support the transmission of traditional Guzheng music. Understanding the effectiveness of these tools can inform the development of innovative teaching methods.

#### 3.2.3 Analyze the Socio-Cultural Impact of Guzheng's Performances:

Investigating the socio-cultural impact of Guzheng performances in various communities can provide valuable information on how these events contribute to cultural preservation and community engagement. This research can identify best practices for organizing performances that effectively promote Guzheng music and its heritage, ensuring its relevance and appreciation in contemporary society.



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## APPENDIX

### Appendix I: Interview and Fieldwork observations

Interviewer (Sun Zhuo)

Sun zhuo	1. How does Shaanxi Guzheng spread today?
	2. How to inherit Shaanxi Guzheng in college teaching?
	3. What is the difference between the playing technique of Shaanxi Guzheng and other Guzheng schools?
	4. What is the historical development of Shaanxi Guzheng?
	5. What is the status of Shaanxi Guzheng in the Guzheng school?
	6. How many people are learning Shaanxi Guzheng?
	7. What are the changes of Shaanxi Guzheng works?
	8. Why should we pay attention to the development of Shaanxi Guzheng?
	9. What kind of local music is Shaanxi Guzheng music influenced by?
	10. How to make teaching plan for Shaanxi Guzheng in colleges and universities?
	11. Has the Shaanxi Guzheng heritage been influenced by Guzheng from other places?

## Interviewer (Cao Jin)

Cao jin	1. Is the music performed by Chang'an Guzheng Orchestra based on Shaanxi Guzheng music?
	2. Is the purpose of establishing Chang'an Guzheng Orchestra to spread and promote Shaanxi Guzheng?
	3. What is the academic system of Chang'an Guzheng Orchestra?
	4. What are the criteria for Chang'an Guzheng Orchestra to receive students?
	5. What are the main performances of the Guzheng club?
	6. How to inherit Shaanxi Guzheng?
	7. How many people like Shaanxi Guzheng nowadays?
	8. Where does Chang'an Guzheng Orchestra's music come from?

## Interviewer (Ma Haixia)

Ma hai xia	1. Do students know Shaanxi Guzheng?
	2. How many Shaanxi Guzheng works are played in the teaching?
	3. Do students like Shaanxi Guzheng?
	4. Will Shaanxi Guzheng playing skills be taught in the teaching?
	5. What is the assessment mechanism of the school for the Guzheng community?
	6. What are the performance forms of the Guzheng club?
	7. Do school leaders attach importance to Shaanxi Guzheng?
	8. How are school textbooks developed?
	9. What are the advantages of establishing a Guzheng club in the school?
	10. Is it important to spread Shaanxi Guzheng in the middle school Guzheng community?

	11. What are the criteria for recruiting students to the Guzheng Club?
	12. What is the curriculum arrangement of the Guzheng club?

Interview questions with school leaders and students

school leader	1. Is it important to spread Shaanxi Guzheng in schools?
	2. What is the evaluation mechanism of music teachers?
	3. What do you think of the Shaanxi Guzheng entering the campus?
	4. How does the school carry out Shaanxi Guzheng promotion activities?

Student questionnaire survey	1. Do you know anything about Shaanxi Guzheng? A. Understand B. Don't understand C. don't understand very well
	2. Will the teacher instruct you on your playing skills separately in class? A. Instruct B. Often. Instruct c. not very much
	3. Do you still study Guzheng outside of school? A. Yes B. No
	4. What kind of Guzheng music do you prefer? A. Pop music B. Traditional Zheng music C. Modern Zheng music
	5. Have you ever taken part in the ancient examination? A. Yes B.
	6. What makes you join the Guzheng club? ( ) Multiple selection A. I like the teacher of the club B. I like learning how to play the Guzheng C. I am very happy with my classmates D. Like to attend the show E. Other reasons
	7. Do you think joining the Guzheng club will delay the cultural class? A. Very late B. Not late C. A little late D. I don't know
	8. After joining the Guzheng club, which aspect of your music ability have you improved? A. Ability to read music B. Playing ability C. Knowledge of music theory D. Performing ability E. No improvement
	9. What is your level of playing? ( ) A. Performance grade B. Test grade repertoire C. Can play learned repertoire D. can not play learned repertoire
	10. Will the school's Guzheng club classes be suspended often? ( ) A. Frequent suspension B. Occasional suspension C. Never suspension

## Appendix II: Interview and Fieldwork observations



Figure 54. Sun zhuo, Shaanxi Guzheng inheritor, Qu Yun's daughter  
Source: Ying Huang, form fieldwork in July 2023



Figure 55. Sun zhuo, Shaanxi Guzheng inheritor, Qu Yun's daughter  
Source: Ying Huang, form fieldwork in July 2023



Figure 56. Shaanxi Guzheng University teaching site  
Source: Ying Huang, form fieldwork in July 2023



Figure 57. Ma Haixia, middle school Guzheng teacher  
Source: Ying Huang, form fieldwork in July 2023

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Figure 58. Shaanxi Guzheng in the middle school teaching site

Source: Ying Huang, form fieldwork in July 2023



Figure 59. Shaanxi Guzheng in the community performance scene

Source: Ying Huang, form fieldwork in July 2023

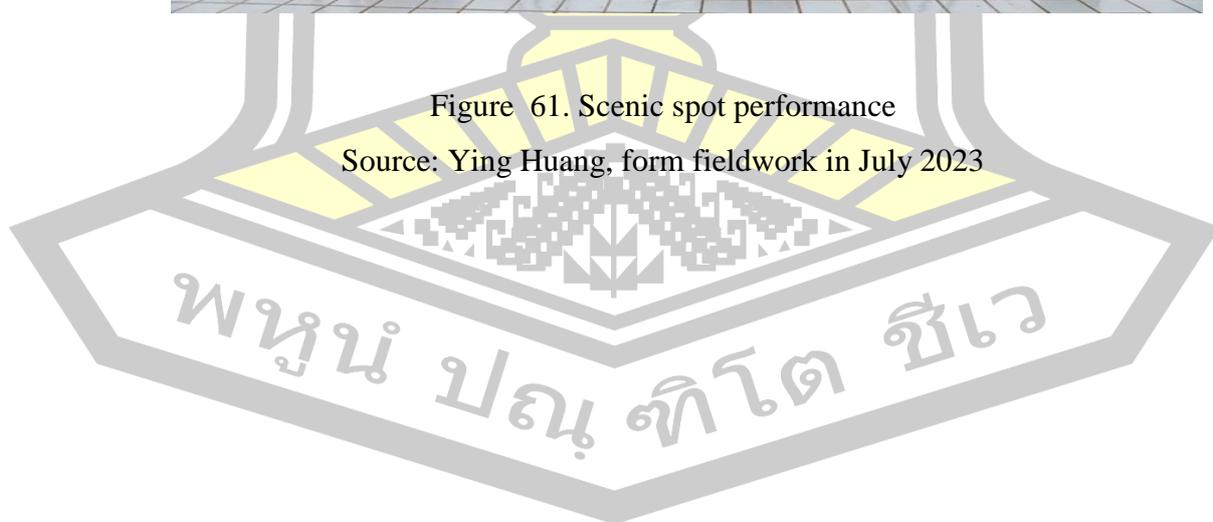
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Figure 60. Training institution performance site  
Source: Ying Huang, from fieldwork in July 2023



Figure 61. Scenic spot performance  
Source: Ying Huang, from fieldwork in July 2023



Appendix III: Interview and Fieldwork observations

五 陵 吟

Wu ling yin

Appass. Composer: Wei jun

1

等  
Zheng

钢琴  
Piano

The musical score is written for two instruments: Zheng (top) and Piano (bottom). It is in the key of D major and 4/4 time. The score is divided into four systems. The first system shows the beginning of the piece with a first ending bracket. The second system features a section marked 'ff' and 'Accelerando (accel.)'. The third system includes a section marked 'f' and 'Accelerato'. The fourth system concludes the piece with a piano section marked 'p'. Various musical notations such as slurs, accents, and dynamic markings are used throughout the score.

*f* *p* *p* *ff* 5

*f* *mf* *p* *p*

*ff* Accelerando (accel.) *f*

*f* 3 *f* Accelerato *ff*

*p*

Musical score for the first system, featuring a treble and bass clef staff with piano accompaniment. The treble staff contains a melodic line with various ornaments and a "Ritardando" marking. The piano accompaniment consists of chords and a bass line.

5

Musical score for the second system, starting with a boxed number "5". It features a treble and bass clef staff. The treble staff has a piano (*p*) dynamic marking and a "Ritardando" marking. The piano accompaniment includes chords and a bass line, ending with a pianissimo (*pp*) dynamic marking.

Lento Mesto ♩ = 40

6

Musical score for the third system, starting with a boxed number "6". It features a treble and bass clef staff. The treble staff has a mezzo-piano (*mp*) dynamic marking and various performance markings like accents and slurs. The piano accompaniment includes chords and a bass line.

10

*mf* *mp*

15

*mp* *p*

20

*p* *mf* *pp*

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The music is in 2/4 time and features a key signature of one sharp (F#). The first measure is marked with a dynamic of *f*. The second measure is marked with *mp*. A box containing the number 25 is located above the second measure. The system includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music continues with eighth and sixteenth notes. A dynamic marking of *mp* is present. The system includes various rhythmic patterns and rests.

Third system of musical notation. It features a grand staff with treble and bass clefs. The first measure is marked with a dynamic of *p*. A box containing the number 30 is located above the first measure. The second measure is marked with *mf*. The system includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

This musical score consists of two systems, each with a violin part (top staff) and a piano accompaniment (bottom staff). The key signature has two sharps (F# and C#), and the time signature is 4/4.

**System 1 (Measures 35-40):**  
- **Measure 35:** Violin starts with a *mp* dynamic. Piano accompaniment features a steady eighth-note bass line.  
- **Measure 36:** Violin dynamics change to *f*.  
- **Measure 37:** Violin dynamics change to *mp*.  
- **Measure 38:** Violin dynamics change to *f*.  
- **Measures 39-40:** Violin dynamics change to *mp*.  
- **Measure 40:** A *ritardando* marking is present, and the piano accompaniment begins to slow down.

**System 2 (Measures 41-45):**  
- **Measure 41:** Violin dynamics change to *ff*.  
- **Measures 42-43:** Violin dynamics change to *mp*.  
- **Measure 44:** Violin dynamics change to *mf*.  
- **Measure 45:** Violin dynamics change to *mf*.  
- **Measures 41-45:** The piano accompaniment continues with a *ritardando* marking, featuring a steady eighth-note bass line and chords in the right hand. A triplet of eighth notes is marked in the right hand of the piano part at the end of measure 45.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a complex accompaniment in the bass clef, including triplets and sixteenth-note patterns.

Second system of musical notation, continuing the piece. It includes a measure marked with the number 50. The bass clef part continues with intricate rhythmic patterns and triplets.

**Solo Teneramente**

Third system of musical notation, featuring a solo section. The treble clef part is marked *mp* and includes slurs and accents. The bass clef part is marked *mf* and includes slurs and accents. A large grey arrow points to the left from the bottom of this system.

**Accelerando (accel.)**

Fourth system of musical notation, marked *mf* and *f*. It features a grand staff with treble and bass clefs, showing a transition to a faster tempo with complex rhythmic patterns and slurs.

mf

Con forza

ff

f

Accelerando (accel.)

55  Appass.

mf mp

60

65

mp mp

Musical score for piano and violin, measures 67-75. The score is in G major (one sharp) and 3/4 time. It features a *Ritardando* section from measure 67 to 70, followed by an *Allegretto* section starting at measure 71 with a tempo of  $\text{♩} = 120$ .

The score consists of five systems of staves:

- System 1:** Violin part, measures 67-70. Includes a *Ritardando* marking and a measure number box containing 70. A *v* (violin) marking is present at the end of the system.
- System 2:** Piano accompaniment, measures 67-70. Includes a *Ritardando* marking. Features triplets in both hands.
- System 3:** Violin part, measures 71-75. Starts with *ff* (fortissimo) dynamics. Includes *v* (violin) markings and *f* (forte) dynamics.
- System 4:** Piano accompaniment, measures 71-75. Includes *f* (forte) dynamics.
- System 5:** Violin part, measures 75-79. Starts with a measure number box containing 75. Includes *mp* (mezzo-piano) and *mf* (mezzo-forte) dynamics.
- System 6:** Piano accompaniment, measures 75-79. Includes *mp* (mezzo-piano) and *mf* (mezzo-forte) dynamics.

Musical score for piano, measures 80-90. The score is written for two systems, each containing a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

**System 1 (Measures 80-84):**

- Measure 80:** Vocal line starts with a *mp* dynamic and a *v* (vibrato) marking. The piano accompaniment is *mf*.
- Measures 81-84:** The vocal line continues with various notes and rests. The piano accompaniment consists of chords and single notes.

**System 2 (Measures 85-90):**

- Measure 85:** The vocal line has a circled 'x' above it. The piano accompaniment is *f*.
- Measures 86-89:** The vocal line features complex rhythmic patterns with many sixteenth notes. The piano accompaniment continues with chords and single notes.
- Measure 90:** The vocal line has a *v* marking and a box around the measure number '90'. The piano accompaniment is *f*.

Musical score for piano, measures 95-105. The score is written in G major (one sharp) and 2/4 time. It consists of five systems, each with a treble and bass staff. Measure numbers 95, 100, and 105 are indicated in boxes above the treble staves. The first system (measures 95-99) features a melodic line in the treble with various ornaments and a simple accompaniment in the bass. The second system (measures 100-104) includes a *mf* dynamic marking and a circled cross symbol above the treble staff. The third system (measures 105-109) contains a second ending marked with a double bar line and a repeat sign, followed by a section with five-fingered chords in the treble. The piano accompaniment throughout consists of chords and simple rhythmic patterns.

Musical score for piano, measures 105-124. The score is written in treble and bass clefs, with a key signature of one sharp (F#) and a time signature of 4/4. The music features complex rhythmic patterns, including sixteenth-note runs and chords. Measure numbers 110, 115, and 120 are indicated in boxes. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). A large grey watermark is visible on the left side of the page.

Measures 105-110: Treble clef has a sixteenth-note run starting with a fermata and a '5' above it. Bass clef has a sixteenth-note run starting with a fermata and a '5' below it. Measure 110 is boxed. *ff* is written below the bass clef.

Measures 111-114: Treble clef has chords. Bass clef has chords. Measure 115 is boxed.

Measures 115-119: Treble clef has sixteenth-note runs. Bass clef has chords. Measure 120 is boxed.

Measures 120-124: Treble clef has sixteenth-note runs. Bass clef has chords. Measure 120 is boxed. *mf* is written below the bass clef.

Musical score for measures 120-125. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with slurs and accents, and a fermata over measure 121. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support with chords and a steady eighth-note bass line. Measure 125 is boxed and contains a dynamic marking of *mf*. Fingerings of 5 are indicated above notes in measures 122 and 125.

Musical score for measures 126-130. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with slurs and accents, and a fermata over measure 127. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support with chords and a steady eighth-note bass line. Measure 130 is boxed and contains a dynamic marking of *mf*. Fingerings of 5 are indicated above notes in measures 126 and 127.

Musical score for measures 131-135. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with slurs and accents, and a fermata over measure 132. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support with chords and a steady eighth-note bass line. Measure 130 is boxed and contains a dynamic marking of *mf*. Fingerings of 5 are indicated above notes in measures 131 and 132.

135

140

145 *Ritardando*

150 *Accelerando*

*ff*

*f*

*ff*

*f*

8<sup>va</sup>

8<sup>va</sup>

The musical score is written for piano and violin. It consists of four systems of staves. The first system (measures 135-140) shows the violin playing a melodic line with accents and the piano accompaniment. The second system (measures 141-145) features a *ff* dynamic and a *Ritardando* instruction. The third system (measures 146-150) includes an *Accelerando* instruction and a *ff* dynamic. The fourth system (measures 151-155) continues the piano accompaniment with an *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

# 云裳诉

Yun shang su

Action

Aglato

Composer: Zhou yu guo

筝  
Zheng

钢琴  
Piano

5

9

10 11 12

13  $\text{♩} = 40$  **Lento Appassionato**

14 15 16

17

9



13  $\text{♩} = 40$  Lento 深情地



17



21

Musical score for measures 21-23. The score is in G major (one sharp) and 4/4 time. It consists of two systems. The first system (measures 21-22) features a treble clef with eighth-note runs and a bass clef with a similar eighth-note accompaniment. The second system (measure 23) shows a treble clef with a melodic line and a bass clef with a simple accompaniment.

24

Musical score for measures 24-26. The score is in G major (one sharp) and 4/4 time. It consists of two systems. The first system (measures 24-25) features a treble clef with a melodic line and a bass clef with a simple accompaniment. The second system (measure 26) shows a treble clef with a melodic line and a bass clef with a simple accompaniment.

27

Musical score for measures 27-29. The score is in G major (one sharp) and 4/4 time. It consists of two systems. The first system (measures 27-28) features a treble clef with a melodic line and a bass clef with a simple accompaniment. The second system (measure 29) shows a treble clef with a melodic line and a bass clef with a simple accompaniment.

30

*f*

*mp*

33

*mf*

*mf*

36

*mp*

*mp*

39

mf

mp

mf

42

f

mf

45

f

mf

mp

မဂ္ဂု နာ ဝေ

48

*mf* *f*

51 **Allegro** ( $\text{♩} = 148$ ): *Appassionato*

*f*

55

*f*

61

mf f mf

Measures 61-67: Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with eighth-note patterns. Dynamics are marked *mf*, *f*, and *mf*. The bass line is mostly rests.

mf

Measures 68-67: Treble clef, key signature of one sharp (F#). The right hand plays chords. The bass line has a simple accompaniment of eighth notes.

68

cresc.

Measures 68-73: Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with eighth-note patterns. Dynamics include *cresc.*. The bass line is mostly rests.

cresc.

Measures 74-73: Treble clef, key signature of one sharp (F#). The right hand plays chords. The bass line has a simple accompaniment of eighth notes. Dynamics include *cresc.*.

74

cresc.

Measures 74-79: Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with eighth-note patterns. Dynamics include *cresc.*. The bass line is mostly rests.

cresc.

Measures 80-79: Treble clef, key signature of one sharp (F#). The right hand plays chords. The bass line has a simple accompaniment of eighth notes. Dynamics include *cresc.*.

80

First system of musical notation, measures 80-85. The right hand features a complex melodic line with trills and triplets, starting with a forte (*f*) dynamic and moving to mezzo-piano (*mp*). The left hand provides a steady accompaniment.

Second system of musical notation, measures 80-85. The right hand continues the melodic line with trills and triplets, alternating between forte (*f*) and mezzo-piano (*mp*) dynamics. The left hand accompaniment includes chords and moving lines.

86

First system of musical notation, measures 86-91. The right hand features a melodic line with trills and triplets, starting with forte (*f*) and moving to mezzo-piano (*mp*). The left hand accompaniment includes chords and moving lines.

Second system of musical notation, measures 86-91. The right hand continues the melodic line with trills and triplets, alternating between forte (*f*) and mezzo-piano (*mp*) dynamics. The left hand accompaniment includes chords and moving lines.

92

First system of musical notation, measures 92-97. The right hand features a melodic line with trills and triplets, starting with a crescendo (*cresc.*) and moving to mezzo-forte (*mf*). The left hand accompaniment includes chords and moving lines.

Second system of musical notation, measures 92-97. The right hand continues the melodic line with trills and triplets, alternating between crescendo (*cresc.*) and mezzo-forte (*mf*) dynamics. The left hand accompaniment includes chords and moving lines.

98 Cantabile

mf

mp

mf

This system contains measures 98 through 103. The first staff (treble clef) has a whole rest in measure 98, followed by chords in measures 99-103. The second staff (bass clef) has a whole rest in measure 98, followed by a melodic line in measures 99-103. Dynamics include *mf* and *mp*.

104

This system contains measures 104 through 110. The first staff (treble clef) features a melodic line with a slur over measures 104-106. The second staff (bass clef) features a melodic line with a slur over measures 104-106. Dynamics include *mf*.

111

This system contains measures 111 through 116. The first staff (treble clef) features a melodic line with a slur over measures 111-113. The second staff (bass clef) features a melodic line with a slur over measures 111-113. Dynamics include *mf*.

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118

Musical score for measures 118-124. The top system shows a treble clef with chords and a bass clef with rests. The bottom system shows a treble clef with chords and a bass clef with a melodic line.

125

Musical score for measures 125-131. The top system shows a treble clef with chords and a bass clef with rests. The bottom system shows a treble clef with chords and a bass clef with a melodic line.

132

Musical score for measures 132-137. The top system shows a treble clef with triplets and a bass clef with rests. The bottom system shows a treble clef with chords and a bass clef with a melodic line.

138

Measures 138-142. The right hand features a triplet of eighth notes in the first measure, followed by a continuous eighth-note pattern. The left hand has a simple bass line. Both hands include a *cresc.* marking.

143

Measures 143-147. The right hand has a sixteenth-note pattern starting in measure 143, with a *mf cresc.* marking. The left hand has a simple bass line. Both hands include a *mf cresc.* marking.

148

Measures 148-152. The right hand has a sixteenth-note pattern starting in measure 148. The left hand has a simple bass line. Both hands include a *mf cresc.* marking.

153

*fp* *cresc.*

*fp* *cresc.*

159

*mf*

*mf*

165

*cresc.*

*cresc.*

169

Musical score for measures 169-172. The system consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth-note patterns and some sixteenth-note runs. The lower staff is a grand staff with a bass clef and a key signature of one sharp (F#). It contains a bass line with eighth-note patterns and some sixteenth-note runs. The music is in a 4/4 time signature.

173

Musical score for measures 173-176. The system consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth-note patterns and some sixteenth-note runs. The lower staff is a grand staff with a bass clef and a key signature of one sharp (F#). It contains a bass line with eighth-note patterns and some sixteenth-note runs. The music is in a 4/4 time signature.

177

Musical score for measures 177-180. The system consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth-note patterns and some sixteenth-note runs. The lower staff is a grand staff with a bass clef and a key signature of one sharp (F#). It contains a bass line with eighth-note patterns and some sixteenth-note runs. The music is in a 4/4 time signature.

182

Ritenuato

*rit.*

187

*accel.*

*rit.*

192

Comodo

*f*

*mp*

*V*

196 Accelerando



199 Accelerando



202 Appassionato( appass.)



205

Musical score for measures 205-207. The top system shows a treble and bass staff with rests. The bottom system shows a grand staff with complex rhythmic patterns, including triplets and sixteenth notes.

208

Musical score for measures 208-210. The top system shows a treble and bass staff with rests. The bottom system shows a grand staff with complex rhythmic patterns, including triplets and sixteenth notes, with a *rit.* marking.

211

Musical score for measures 211-213. The top system shows a treble and bass staff with complex rhythmic patterns, including sixteenth notes and chords, with a *mf* marking. The bottom system shows a grand staff with complex rhythmic patterns, including sixteenth notes and chords, with a *mf* marking.

214

Musical score for measures 214-216. The piece is in G major (one sharp) and 3/4 time. Measure 214 features a treble clef with a melodic line of eighth notes and a bass clef with a whole rest. Measure 215 continues the treble melody with a slur over the final two notes, while the bass clef has a whole rest. Measure 216 shows the treble clef with a melodic line and a slur, and the bass clef with a whole note chord.

217

Musical score for measures 217-219. Measure 217 has a treble clef with a melodic line and a bass clef with a whole rest. Measure 218 continues the treble melody with a slur, and the bass clef has a whole rest. Measure 219 features a treble clef with a melodic line and a slur, and a bass clef with a whole note chord. A dynamic marking of *mf* is present in both the treble and bass staves of this measure.

220

Musical score for measures 220-222. Measure 220 has a treble clef with a melodic line and a bass clef with a whole rest. Measure 221 continues the treble melody with a slur, and the bass clef has a whole rest. Measure 222 features a treble clef with a melodic line and a slur, and a bass clef with a whole note chord. A dynamic marking of *mf* is present in the bass staff of this measure.

222

*p*

225

Presto (♩ = 160)

*f* *cresc.*

228

*f*

232  $\text{♩} = 40$  Grave

236 Accelerando (accel.)

*cresc.* *rit.* *f*





7  $\text{♩} = 20$  Lento

*p*

11

15

*p*

19

*f* *p*

23

27

*f* *p*

31

*p*

(右)

35 *Concitantando*

*f*

39

*p*

$\text{♩} = 160$  Vivacissimo

43

*rit.*

*mf*

*f*

47

50

53

53

*mf*

This system contains measures 53 to 56. The top staff (treble clef) begins with a sixteenth-note triplet in measure 53, followed by eighth-note patterns. The bottom staff (bass clef) has rests in measure 53 and then enters with a rhythmic pattern. The second system (measures 54-56) features a *mf* dynamic marking and continues the rhythmic patterns in both staves.

57

57

This system contains measures 57 to 61. The top staff (treble clef) has rests in measure 57 and then begins with a melodic line featuring slurs and accents. The bottom staff (bass clef) continues with a rhythmic accompaniment. The second system (measures 58-61) shows the continuation of these melodic and rhythmic elements.

62

62

This system contains measures 62 to 66. The top staff (treble clef) features a melodic line with slurs and accents, including a triplet in measure 62. The bottom staff (bass clef) provides a steady rhythmic accompaniment. The second system (measures 63-66) continues the melodic and rhythmic development.

67

First system of musical notation, measures 67-71. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, including accents and slurs. The lower staff (bass clef) contains whole rests.

Second system of musical notation, measures 67-71. The upper staff (treble clef) contains a chordal accompaniment with eighth notes and slurs. The lower staff (bass clef) contains a rhythmic accompaniment with eighth notes and slurs.

72

First system of musical notation, measures 72-76. The upper staff (treble clef) contains a melodic line with eighth notes and slurs. The lower staff (bass clef) contains whole rests.

Second system of musical notation, measures 72-76. The upper staff (treble clef) contains a chordal accompaniment with eighth notes and slurs. The lower staff (bass clef) contains a rhythmic accompaniment with eighth notes and slurs.

77

First system of musical notation, measures 77-81. The upper staff (treble clef) contains a melodic line with eighth notes and slurs. The lower staff (bass clef) contains whole rests.

Second system of musical notation, measures 77-81. The upper staff (treble clef) contains a chordal accompaniment with eighth notes and slurs. The lower staff (bass clef) contains a rhythmic accompaniment with eighth notes and slurs.

81

*f*

85

89

Largament

94

First system of musical notation, measures 94-97. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with quarter notes. The key signature has one flat.

Second system of musical notation, measures 94-97. The upper staff continues the melodic line with slurs and ties, and the lower staff continues the bass line with slurs and ties.

99

First system of musical notation, measures 99-102. The upper staff features a melodic line with slurs and ties, and the lower staff features a bass line with slurs and ties.

Second system of musical notation, measures 99-102. The upper staff continues the melodic line with slurs and ties, and the lower staff continues the bass line with slurs and ties.

104

First system of musical notation, measures 104-107. The upper staff contains a melodic line with slurs and ties, and the lower staff contains a bass line with slurs and ties.

Second system of musical notation, measures 104-107. The upper staff continues the melodic line with slurs and ties, and the lower staff continues the bass line with slurs and ties.

109

Musical score for measures 109-113. The top system shows a single melodic line in the treble clef with a trill at the end of measure 113. The bottom system shows a piano accompaniment with chords in the right hand and a moving bass line in the left hand.

114

Musical score for measures 114-119. The top system continues the melodic line. The bottom system features a piano accompaniment with a dynamic marking of *p* (piano) at the start. The right hand has chords, and the left hand has a moving bass line.

120

Musical score for measures 120-124. The top system includes a glissando marking (*gliss.*) over a melodic line. The bottom system features a piano accompaniment with a dynamic marking of *mf* (mezzo-forte) at the start. The right hand has chords, and the left hand has a moving bass line.

124

Musical score for measures 124-126. The top system shows a treble clef with a continuous eighth-note melody. The bottom system shows a bass clef with a simple harmonic accompaniment of chords and single notes.

127

Musical score for measures 127-129. The top system shows a treble clef with a continuous eighth-note melody. The bottom system shows a bass clef with a simple harmonic accompaniment of chords and single notes.

130

Musical score for measures 130-132. The top system shows a treble clef with a continuous eighth-note melody. The bottom system shows a bass clef with a simple harmonic accompaniment of chords and single notes.

133

Musical score for measures 133-135. The top system shows a treble clef with a continuous eighth-note melody. The bottom system shows a bass clef with a simple harmonic accompaniment consisting of quarter notes and rests.

136

Musical score for measures 136-138. The top system features a treble clef with a melody of eighth notes. The bottom system has a bass clef with a harmonic accompaniment of quarter notes. A 3/4 time signature is indicated at the end of the system.

139

Musical score for measures 139-141. The top system has a treble clef with a melody of eighth notes, including accents. The bottom system has a bass clef with a harmonic accompaniment of quarter notes. A 3/4 time signature is indicated at the beginning. The dynamic marking *ff* (fortissimo) is present in the first measure of the bottom system.

142

右 左 右 左

Musical score for measures 142-144. Measure 142 features a right-hand melody with accents and a left-hand accompaniment. Measures 143 and 144 show a continuation of the right-hand melody with a "右 左 右 左" (right-left-right-left) fingering pattern and a more active left-hand accompaniment.

145

cresc.

Musical score for measures 145-147. Measure 145 has a right-hand melody and a left-hand accompaniment. Measures 146 and 147 feature a right-hand melody with a "cresc." (crescendo) marking and a left-hand accompaniment with a "rit." (ritardando) marking.

148

Musical score for measures 148-150. Measure 148 has a right-hand melody and a left-hand accompaniment. Measures 149 and 150 feature a right-hand melody and a left-hand accompaniment with a "b." (flat) marking.

151

Musical score for measures 151-153. The top system shows a treble clef with a continuous eighth-note melody. The bottom system shows a bass clef with a simple accompaniment of eighth notes. The second system features a treble clef with a descending eighth-note line and a bass clef with a similar descending line.

154

*rit.*

$\text{♩} = 60$  *Largamento*

*ff*

Musical score for measures 154-156. Measure 154 starts with a *rit.* marking and a tempo change to *Largamento* with a quarter note equal to 60. The top system has a treble clef with a melodic line that becomes more expressive. The bottom system has a bass clef with a simple accompaniment. The second system features a treble clef with a descending eighth-note line and a bass clef with a similar descending line. The third system features a treble clef with a descending eighth-note line and a bass clef with a similar descending line.

157

Musical score for measures 157-159. The top system shows a treble clef with a melodic line. The bottom system shows a bass clef with a simple accompaniment. The second system features a treble clef with a descending eighth-note line and a bass clef with a similar descending line. The third system features a treble clef with a descending eighth-note line and a bass clef with a similar descending line.

160

Musical score for measures 160-162. The system consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a bass line with a prominent zig-zag pattern. A large slur covers measures 161 and 162 in both staves. In measure 161, the right hand has a triplet of eighth notes. In measure 162, the right hand has a triplet of eighth notes and the left hand has a triplet of eighth notes. The system ends with a double bar line and a repeat sign.

163

Musical score for measures 163-166. The system consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a bass line with a prominent zig-zag pattern. A large slur covers measures 163 and 164 in both staves. In measure 163, the right hand has a triplet of eighth notes. In measure 164, the right hand has a triplet of eighth notes and the left hand has a triplet of eighth notes. The system ends with a double bar line and a repeat sign.

167

Musical score for measures 167-170. The system consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a bass line with a prominent zig-zag pattern. A large slur covers measures 167 and 168 in both staves. In measure 167, the right hand has a triplet of eighth notes. In measure 168, the right hand has a triplet of eighth notes and the left hand has a triplet of eighth notes. The system ends with a double bar line and a repeat sign. The dynamic marking *mp* is present in measure 169.

174

Musical score for measures 174-179. The system consists of two staves. The upper staff is a treble clef with a melodic line. The lower staff is a bass clef with a bass line. Dynamics include *f* and *p*.

180

Musical score for measures 180-184. The system consists of two staves. The upper staff is a treble clef with a melodic line. The lower staff is a bass clef with a bass line. Dynamics include *f* and *ff*.

185

Musical score for measures 185-189. The system consists of two staves. The upper staff is a treble clef with a melodic line. The lower staff is a bass clef with a bass line. Dynamics include *ff*.

## 柳青娘

Liu qing niang

Composer: Li Meng

【 Lead 】 The rhythm slightly free

From fast to slow ♩ = 46-54



ปณ ฑิ ๓๓

# 香山射鼓

Xiang shan she gu

Composer: Yunqu

Elegant and quaint

From slow to fast

Musical notation for measures 1-3. The piece is in G major (one sharp) and 4/4 time. Measure 1 features a half note G4 in the treble and a half note G2 in the bass. Measure 2 has a half note A4 in the treble and a half note A2 in the bass. Measure 3 contains a half note B4 in the treble and a half note B2 in the bass. A dynamic marking of *rit.* is present at the start of measure 3.

Musical notation for measures 4-6. Measure 4 starts with a *Lento* marking and a *rit.* marking. The treble staff has a half note C5, and the bass staff has a half note C2. Measure 5 has a half note D5 in the treble and a half note D2 in the bass. Measure 6 has a half note E5 in the treble and a half note E2 in the bass. A dynamic marking of *rit.* is present at the start of measure 4.

Musical notation for measures 7-9. Measure 7 has a half note F5 in the treble and a half note F2 in the bass. Measure 8 has a half note G5 in the treble and a half note G2 in the bass. Measure 9 has a half note A5 in the treble and a half note A2 in the bass. A dynamic marking of *rit.* is present at the start of measure 7.

Musical notation for measures 10-12. Measure 10 has a half note B5 in the treble and a half note B2 in the bass. Measure 11 has a half note C6 in the treble and a half note C2 in the bass. Measure 12 has a half note D6 in the treble and a half note D2 in the bass. A dynamic marking of *rit.* is present at the start of measure 10.

Musical notation for measures 13-15. Measure 13 has a half note E6 in the treble and a half note E2 in the bass. Measure 14 has a half note F6 in the treble and a half note F2 in the bass. Measure 15 has a half note G6 in the treble and a half note G2 in the bass. A dynamic marking of *rit.* is present at the start of measure 13.

2

16

①

19

6

22

6

25

*p*

6

28

*p*

6

31

From slow to fast

Slightly faster

6

36

36 37 38 39 40

41

41 42 43 44 45

46

46 47 48 49 50

51

51 52 53 54 55

56

56 57 58 59 60

61

freely

61 62 63 64 65

4

66 *più cresc.*

71 *ff* *ppp*

75 **From slow to fast** *mf*

80

87 **cheerful**

92

Detailed description of the musical score: The score is for a piano piece in G major (one sharp) and 4/4 time. It consists of six systems of music. The first system (measures 66-70) begins with a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line is mostly rests. The second system (measures 71-74) features a descending sixteenth-note run in the treble, marked with a slur and a '12' above it. This is followed by an 8-measure run, then two measures with a 'V' (vibrato) marking. The system ends with a dynamic marking of *ff* and a *ppp* marking. The third system (measures 75-79) is marked 'From slow to fast' and *mf*. It contains a series of chords in the treble and a steady eighth-note bass line. A 9-measure run is indicated with a dashed line above it. The fourth system (measures 80-86) continues with a 9-measure run in the treble and a complex rhythmic pattern in the bass. The fifth system (measures 87-91) is marked 'cheerful' and changes to 2/4 time. It features a simple melody in the treble and a bass line of chords. The sixth system (measures 92-96) continues the melody and bass line, ending with a fermata and a trill in the treble.

98 **Warmly**

Musical score for measures 98-103. The piece is in D major (two sharps) and 3/4 time. The tempo/mood is marked 'Warmly'. The score consists of two staves: a treble staff and a bass staff. Measures 98-100 show a steady accompaniment in the bass and a melody in the treble. Measures 101-103 feature a more active treble melody with eighth notes and sixteenth notes, while the bass continues with a consistent accompaniment.

104

Musical score for measures 104-107. The piece continues in D major and 3/4 time. The treble staff features a melody of eighth notes, and the bass staff provides a consistent accompaniment of eighth notes.

108 *ff*

Musical score for measures 108-111. The piece continues in D major and 3/4 time. The treble staff features a melody of eighth notes, and the bass staff provides a consistent accompaniment of eighth notes. A fortissimo (*ff*) dynamic marking is present in measure 108.

112

Musical score for measures 112-114. The piece continues in D major and 3/4 time. The treble staff features a melody of eighth notes, and the bass staff provides a consistent accompaniment of eighth notes.

115 *più*

Musical score for measures 115-118. The piece continues in D major and 3/4 time. The treble staff features a melody of eighth notes, and the bass staff provides a consistent accompaniment of eighth notes. A *più* (faster) dynamic marking is present in measure 115. The piece concludes with a double bar line at the end of measure 118.





## 五陵吟

(第三页)

激情地

$\text{mf}$

6 2̣ 2̣ 65̣ | 4̣ . 5̣ | 6 2̣ 1̣ 7̣ 6̣ | 2̣ . (左) 2̣ | 2̣ 5̣ 5̣ 3̣ 2̣ |

3̣ 5̣ i 7̣ | 6 6 2̣ 5 6 4 3 | 2 - | 2 5 5 4 2 1 | 7̣ . 1̣ |

$\text{mp}$

2̣ 4̣ 3̣ | 2̣ 1̣ 2̣ | 5̣ . (左) 5̣ | 1̣ 7̣ 6̣ 5̣ | 6 5 6 5 6 1 | 4 . 5 | 6 2̣ |

渐慢

快板  $\text{♩} = 120$ 

2̣ 4̣ | 4̣ 4̣ | #4̣ - |

$\text{ff}$

5̣ 5̣ | 5̣ 5̣ | 5̣ 5̣ | 5̣ 5̣ |

0 0 | 0 0 |

1̣ 6̣ | 5̣ 6̣ | 5̣ 6̣ 5̣ 6̣ | 4̣ 4̣ | 4̣ 4̣ | 0 5̣ | 2̣ | 5̣ 5̣ | 5̣ 5̣ |

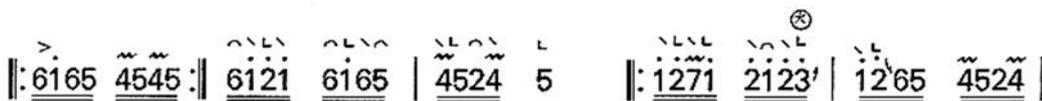
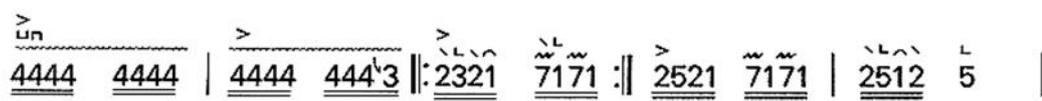
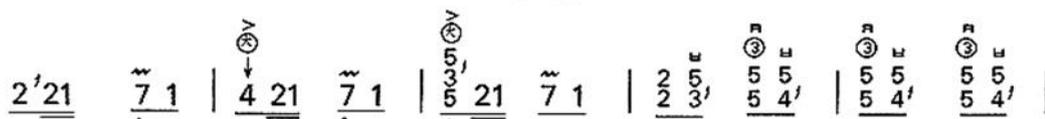
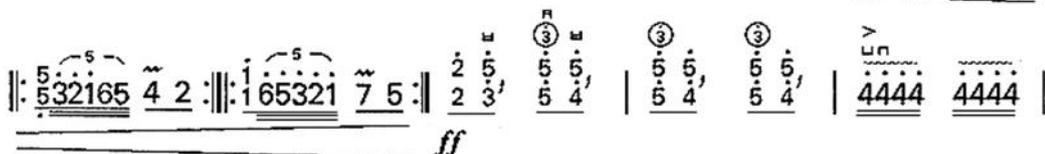
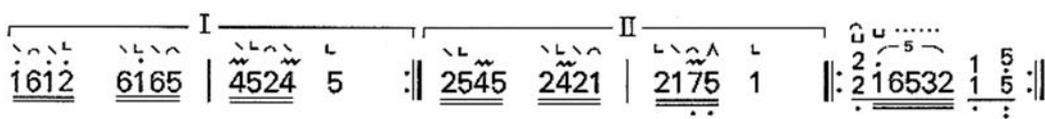
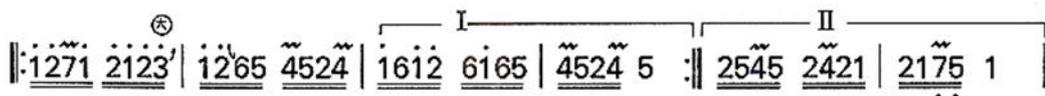
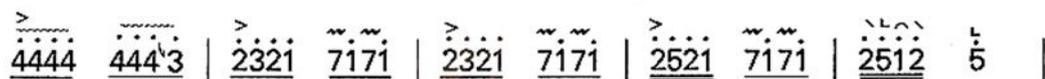
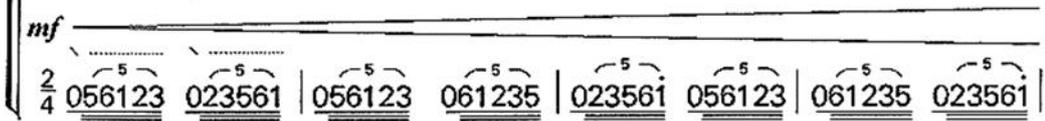
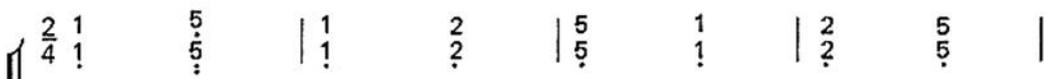
$\text{f}$   $\text{mp}$   $\text{mf}$

0 6̣ | 5̣ | 4̣ 4̣ | 4̣ 4̣ | 0 5̣ | 2̣ | 2̣ 5̣ | 5̣ 5̣ | 4̣ 4̣ | 4̣ 3̣ |

$\text{mp}$   $\text{f}$

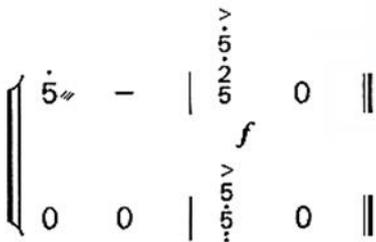
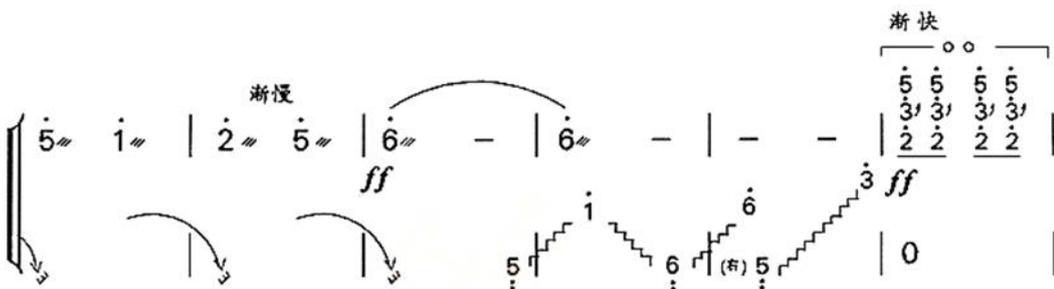
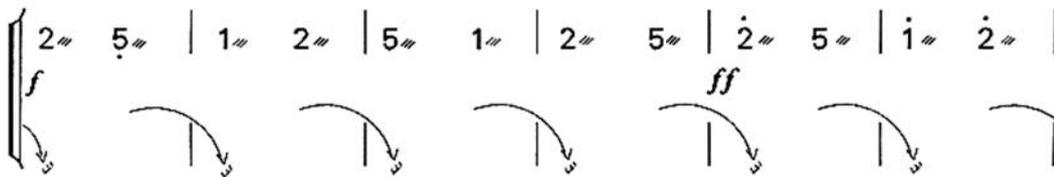
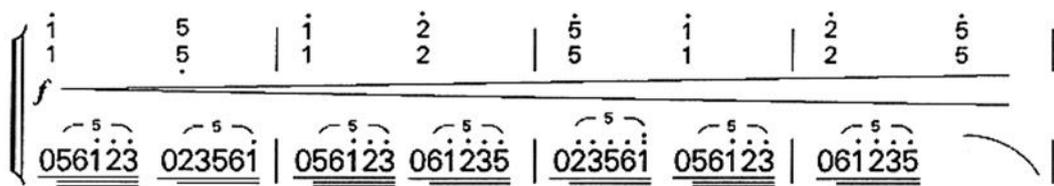
## 五陵吟

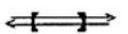
(第四页)

*mf**ff**mf*

## 五陵吟

(第五页)



注：“”在弹四指轮同时，用左手掌左右自由地来回抹弦。

乐曲简介：五陵乃古长安之旧称。乐曲以陕西地方戏曲音乐为素材，为两段体结构。第一段慢板，质朴悲苦的旋律让人耳热心酸；中间华彩部分以问答的散板结构形式，描写“诉”与“思”的情怀；第二段旋律欢快流畅、明朗愉悦、催人奋进。乐曲创作于2004年。













$\dot{2}$   
 $\dot{1}'$  6  $\dot{3}$  |  $\underline{\underline{\dot{2} \dot{3} \dot{2} \dot{3}}}$   $\underline{\underline{\dot{2} \dot{1}}}$  |  $\underline{\underline{6 \dot{1} 6 \dot{1}}}$   $\underline{\underline{\dot{2} \dot{1}}}$  |  $\underline{\underline{6 \dot{1} 6 5}}$   $\underline{\underline{4 2 4 5}}$  |  
 $\underline{\underline{6 5 4 5}}$   $\underline{\underline{6 5 6 \dot{1}}}$  |  $\underline{\underline{\dot{5} \dot{5} \dot{5} \dot{2} \dot{5}}}$  |  $\underline{\underline{\dot{3} \dot{4} \dot{3} \dot{2}}}$   $\underline{\underline{\dot{1} 6}}$  |  $\underline{\underline{\dot{2} \dot{2} \dot{2} 6 \dot{2}}}$  |  
 $\underline{\underline{5 6 5 6}}$   $\underline{\underline{\dot{2}}}$  |  $\underline{\underline{\dot{1} 7 6 5 6 \dot{1} 7}}$  |  $\underline{\underline{6 6 6 6}}$  |  $\underline{\underline{6 7 6 5}}$   $\underline{\underline{4 2}}$  |  
 $\underline{\underline{5 5 5 5}}$  | 0  $\underline{\underline{6 5}}$  |  $\underline{\underline{4 5 4 3}}$   $\underline{\underline{2 2}}$  | 0  $\underline{\underline{\dot{2} \dot{1}}}$  |  $\underline{\underline{6 \dot{1} 6 \dot{1} \dot{2} \dot{2}}}$  |  
 $\underline{\underline{5 5 2 2}}$   $\underline{\underline{4 4 5 5}}$  |  $\underline{\underline{6 6 5 5}}$   $\underline{\underline{6 6 1 1}}$  |  $\underline{\underline{2 2 6 6}}$   $\underline{\underline{1 1 2 2}}$  |  $\underline{\underline{4 4 2 2}}$   $\underline{\underline{4 4 5 5}}$  |  
 $\underline{\underline{6 \dot{1} 6 5}}$   $\underline{\underline{4 5 4 5}}$  |  $\underline{\underline{6 \dot{2} 6 5}}$   $\underline{\underline{4 5 4 5}}$  |  $\underline{\underline{6 \dot{1} 6 5}}$   $\underline{\underline{4 5 4 5}}$  |  $\underline{\underline{6 5 4 5}}$   $\underline{\underline{6 5 6 \dot{1}}}$  |  
 $\underline{\underline{\dot{2} \dot{3} \dot{2} \dot{1}}}$   $\underline{\underline{6 \dot{1} 6 \dot{1}}}$  |  $\underline{\underline{\dot{2} \dot{3} \dot{2} \dot{1}}}$   $\underline{\underline{6 \dot{1} 6 \dot{1}}}$  |  $\underline{\underline{\dot{2} \dot{3} \dot{2} \dot{1}}}$   $\underline{\underline{6 \dot{1} 6 \dot{1}}}$  |  $\underline{\underline{\dot{2} \dot{1} 6 \dot{1}}}$   $\underline{\underline{\dot{2} \dot{1} \dot{2} \dot{4}}}$  |  
 咏歌、广板  
 $\underline{\underline{5_{\#}}} -$  |  $\underline{\underline{5_{\#} 6 5}}$  |  $\underline{\underline{4_{\#}}} -$  |  $\underline{\underline{4_{\#} \dot{3} \dot{2}}}$  |  $\underline{\underline{\dot{1} 6}}$  |  
 $\underline{\underline{2 2}}$   $\underline{\underline{\dot{5}' \dot{3}'}}$   $\underline{\underline{4 \dot{3}'}}$  |  $\underline{\underline{2_{\#}}} -$  |  $\underline{\underline{2_{\#} \dot{1} \dot{2}}}$  |  $\underline{\underline{5_{\#}}} -$  |  $\underline{\underline{5_{\#} \dot{2} \dot{5}'}}$  |  
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 $\underline{\underline{6 7 6}}$  |  $\underline{\underline{5 2 5_{\#}}}$  |  $\underline{\underline{5_{\#} 6 5}}$  |  $\underline{\underline{4 2 4_{\#}}}$  |  $\underline{\underline{4_{\#} 5}}$  |  
 $\underline{\underline{6_{\#}}} \underline{\underline{\dot{5}' \dot{5}'}}$  |  $\underline{\underline{6 \dot{4} \dot{3} \dot{2}'}}$  |  $\underline{\underline{\dot{1} 7 6 \dot{2}'}}$  |  $\underline{\underline{4 \dot{3} \dot{2}'}}$  |  $\underline{\underline{5 2 5_{\#}}}$  |  $\underline{\underline{5_{\#} 4 5}}$  |  
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## 柳青娘

1=D

【引子】节奏稍自由

由快渐慢  $\text{♩} = 46-54$ 

记谱：李萌

* ♮ * ♮ * ♮ * ♮ * ♮ * ♮ * ♮	♮ ♮ ♮ ♮ * ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮
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1=D	
$\frac{2}{4}$ 0 0	0 0   0 0   0 0   $\frac{1}{4}$ 0   $\frac{2}{4}$ 0 0

♮ ♮ ♮ ♮ * ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮	♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮
$\frac{1}{4}$ 6̣ 1̣ 2̣   2̣ 5̣ 5̣ 3̣ 5̣ 5̣   2̣ 2̣ 2̣ 5̣   5̣ 1̣ 6̣ 1̣   3̣ 1̣   2̣ 2̣ 3̣ 5̣ 5̣	$\frac{1}{4}$ 6̣ 1̣ 2̣ 0   2̣ 5̣ 5̣ 3̣ 5̣ 5̣   2̣ 0 2̣ 5̣   5̣ 1̣ 6̣ 1̣   3̣ 0 1̣ 0   2̣ 2̣ 3̣ 5̣ 5̣
0 0	0 0   0 0   0 0   0 0   0 0   0 0

* ♮ * ♮ * ♮ * ♮ * ♮ * ♮ * ♮	♮ ♮ ♮ ♮ * ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮
$\frac{2}{4}$ 0 3̣ 0 3̣   0 2̣ 0 2̣   0 5̣ 0 5̣   0 1̣ 1̣   $\frac{1}{4}$ 6̣ 5̣   $\frac{2}{4}$ 1̣ 1̣ 2̣ 3̣ 5̣	$\frac{1}{4}$ 6̣ 5̣   $\frac{2}{4}$ 1̣ 1̣ 2̣ 3̣ 5̣
0 0   0 0   0 0   0 0   $\frac{1}{4}$ 0   $\frac{2}{4}$ 0 0	

♮ ♮ ♮ ♮ * ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮	♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮
$\frac{1}{4}$ 6̣ 1̣ 2̣   2̣ 5̣ 5̣ 3̣ 5̣ 5̣   2̣ 2̣ 2̣ 5̣   5̣ 1̣ 6̣ 1̣   3̣ 1̣   2̣ 2̣ 3̣ 5̣ 5̣	$\frac{1}{4}$ 6̣ 1̣ 2̣ 0   2̣ 5̣ 5̣ 3̣ 5̣ 5̣   2̣ 0 2̣ 5̣   5̣ 1̣ 6̣ 1̣   3̣ 0 1̣ 0   2̣ 2̣ 3̣ 5̣ 5̣
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 0 2̣ 2̣ | 2̣ 0 2̣ | 0 2̣ 2̣ | 0 6̣ 0 2̣ 2̣ | 0 3̣ 0 6̣ 0 2̣ 2̣ | 0 6̣ 0 2̣ 0 3̣ 0 2̣

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## BIOGRAPHY

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