



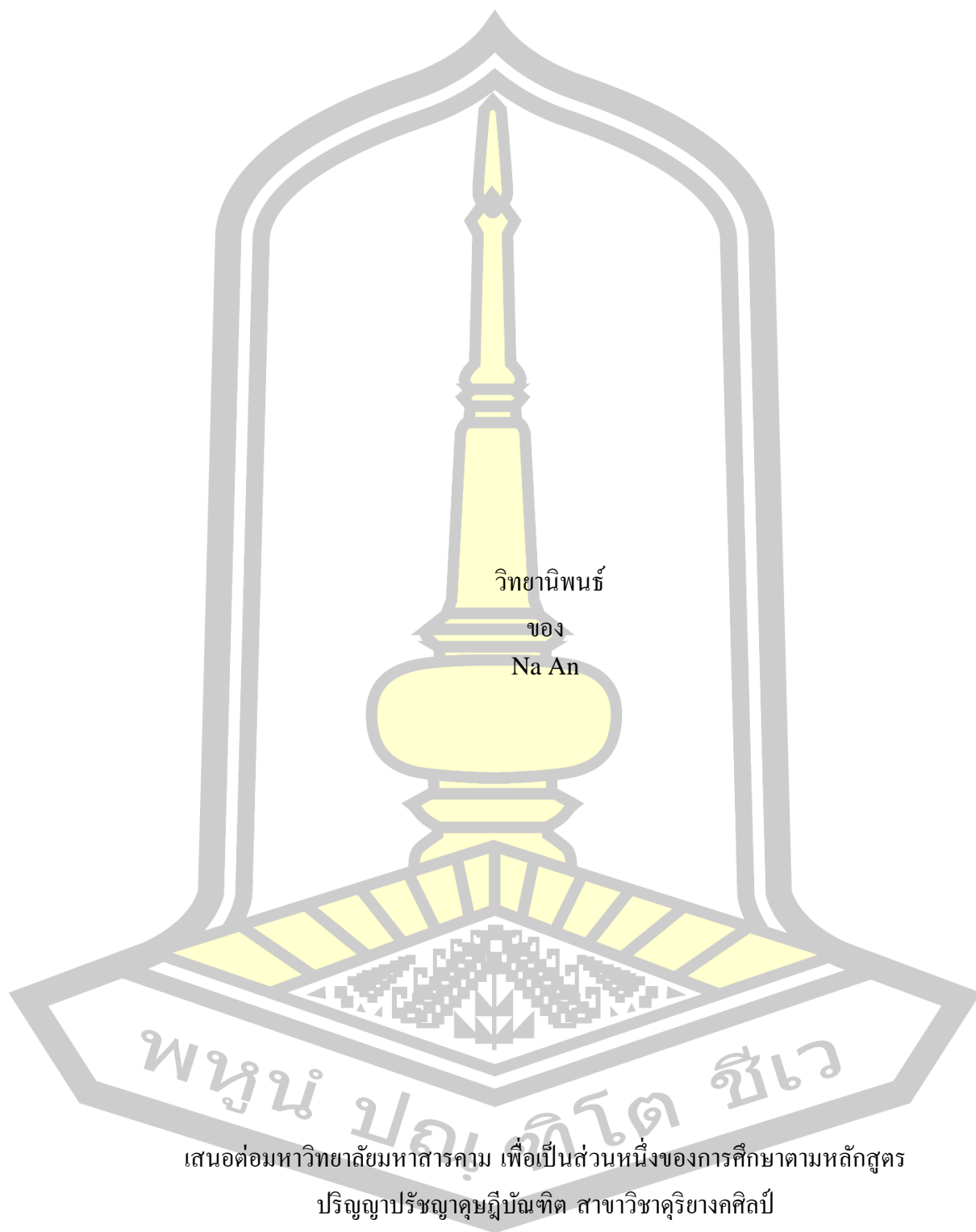
Chinese Guqin in Anhui Province: Current Status, Musical Characteristics, and Contemporary Preservation

Na An

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
February 2025

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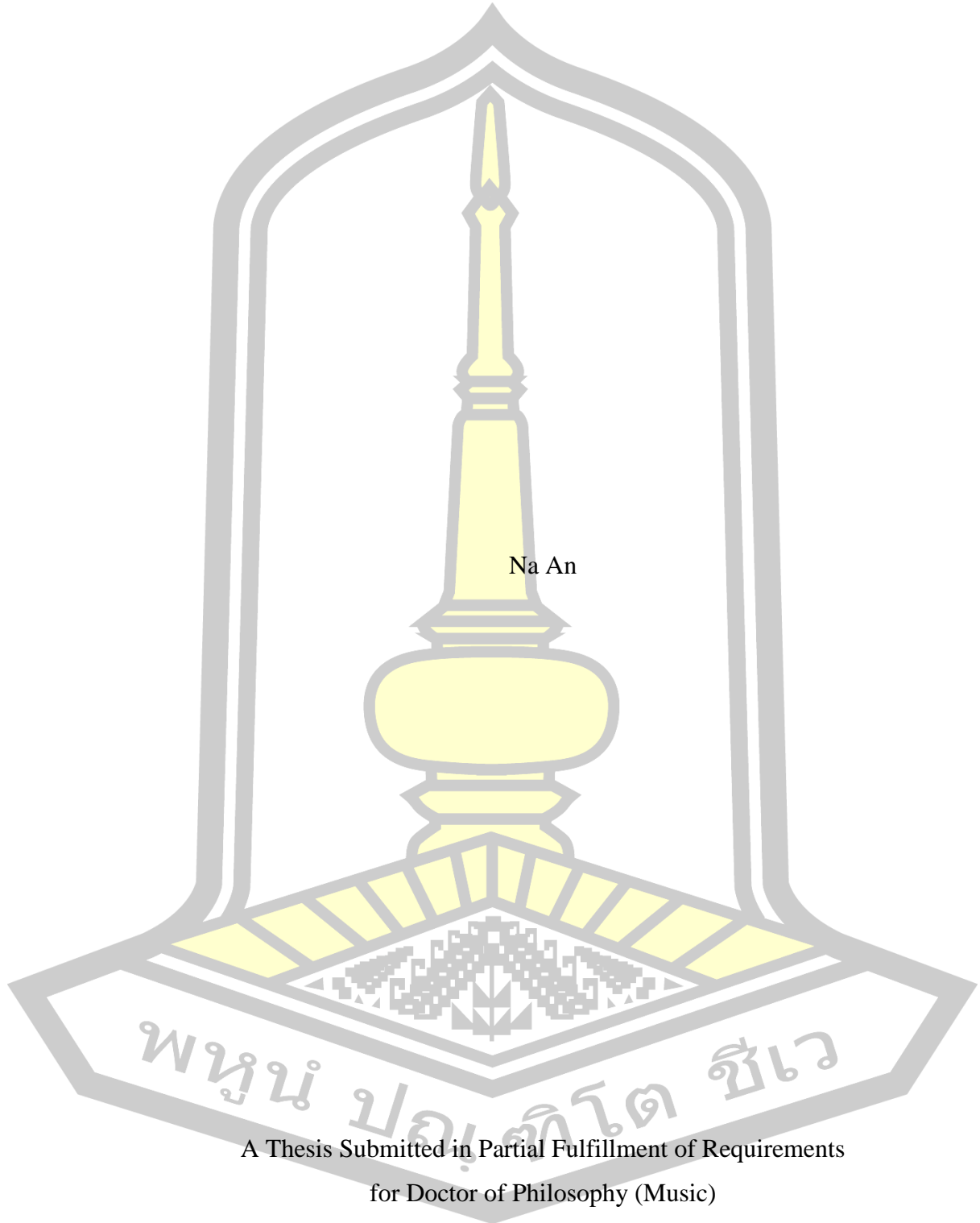
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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A Thesis Submitted in Partial Fulfillment of Requirements
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February 2025

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

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ABSTRACT

The Guqin is a traditional Chinese plucked string instrument with over 3,000 years of history. The objectives were to: 1) investigate the current status of the Chinese Guqin in Anhui Province, China. 2) Analyze the musical characteristics of the Chinese Guqin in Anhui Province, China. 3) Create digital media for the contemporary preservation of the Chinese Guqin in Anhui Province, China. Qualitative research methods with interviews, observation forms, and questionnaires are adopted as research tools. Collect data with two informants in the field. The results indicate that:

1. Guqin culture in Anhui Province has declined due to modern conflicts and social changes. However, Chicheng Liu, a key Guqin master, revived the art through his efforts. Government-certified organizations and institutions like the Anhui Guqin Society promote Guqin research and education.

2. The musical characteristics focus on the five key pieces. Each piece reflects distinct narrative and emotional expressions, highlighting the evolution of Guqin music in Anhui. The intricacies of playing techniques that require advanced finger dexterity.

3. The preservation efforts involve using digital media recordings to showcase Guqin performances, establishing the Anhui Guqin Society, promoting Guqin culture through concerts and competitions, and integrating Guqin education into education curricula. Guqin exhibitions and auctions also raise awareness and appreciation for the artifact.

Keyword : Guqin, Chinese folk music, Cultural preservation, Traditional music, Anhui Province

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I deeply thank my parents, family, and closest friends for their unwavering support and encouragement throughout this academic journey.

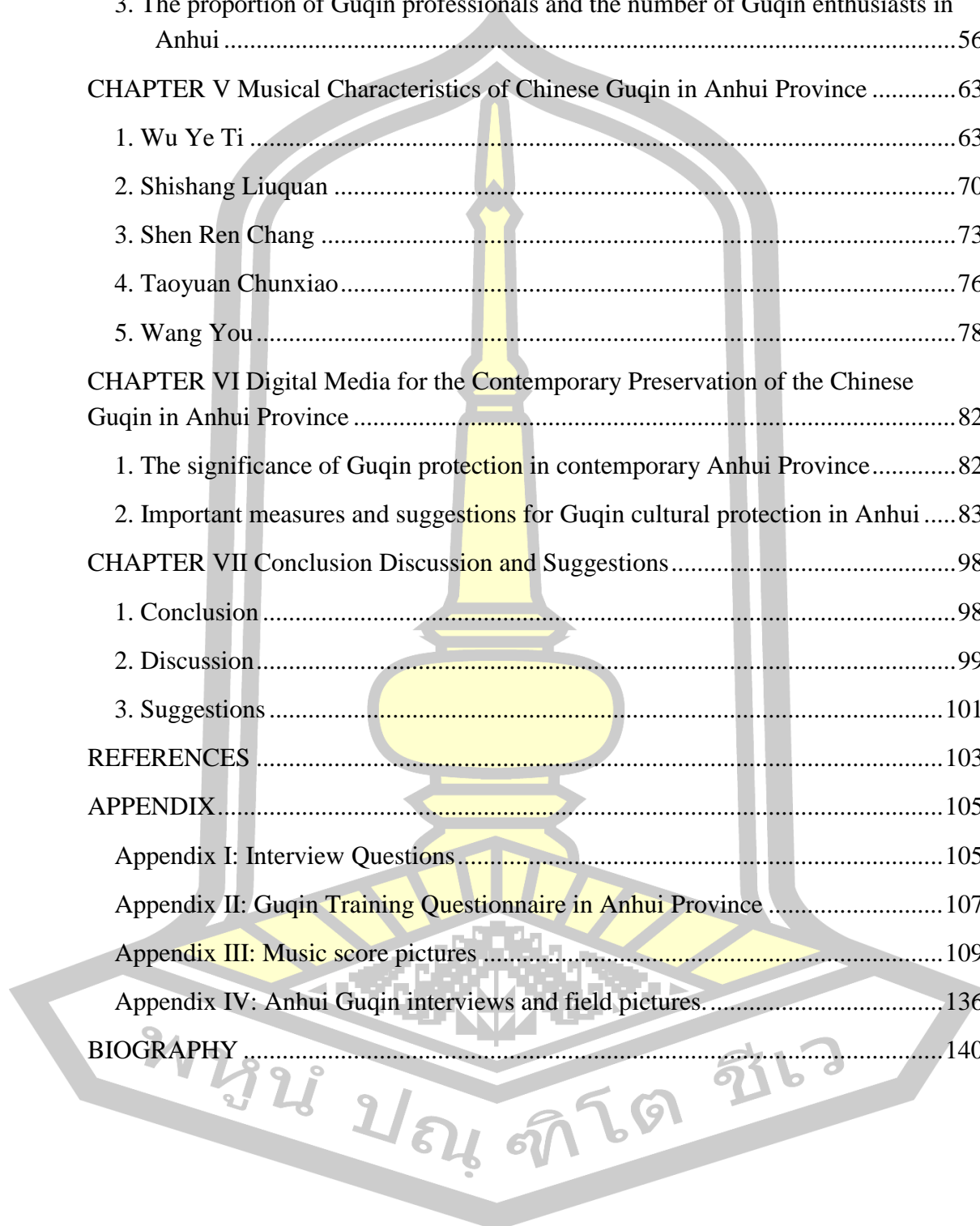
Finally, I offer my heartfelt thanks to all those who have contributed to my success with their dedication and hard work.

Na An

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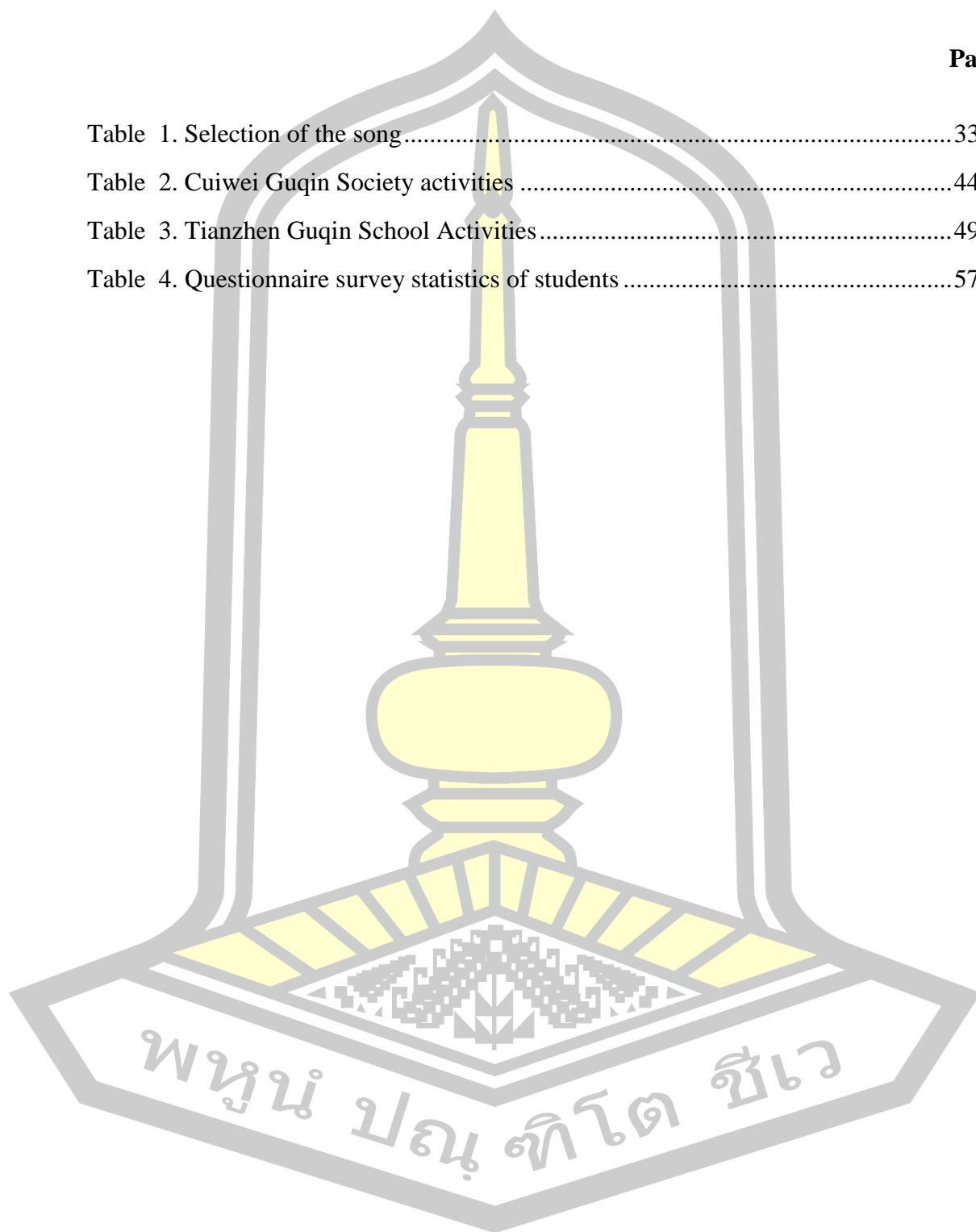
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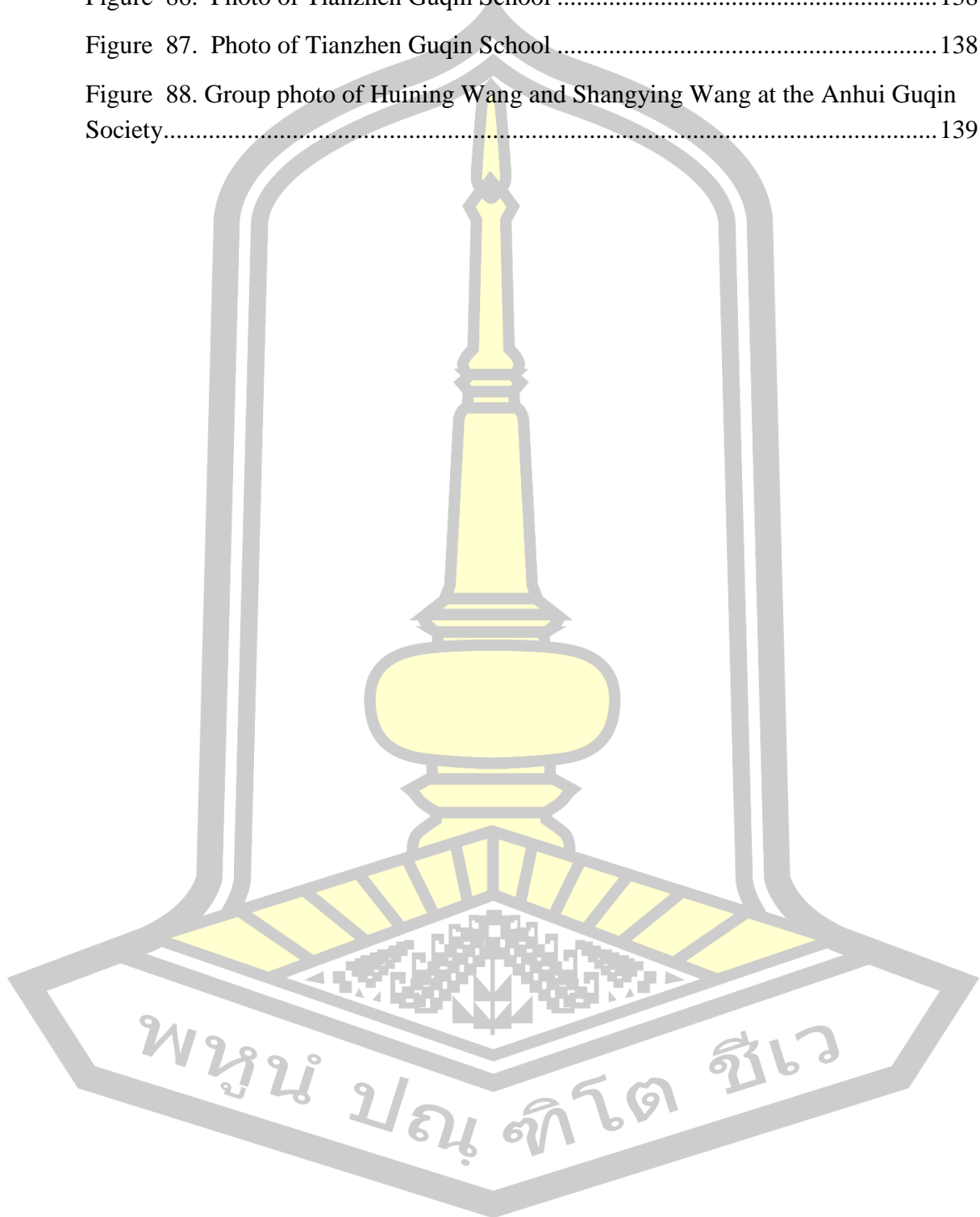
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CHAPTER I

Introduction

1. Research Background

Guqin music, a cherished traditional Chinese plucked string instrument, holds an esteemed place in China's cultural heritage. Its significance transcends mere musicality, serving as a symbol of ancient Chinese culture. In recognition of its cultural importance, Guqin music was designated a UNESCO World Intangible Cultural Heritage in 2003 and subsequently included in China's Intangible Cultural Heritage List in 2006.

Within the intricate tapestry of Guqin traditions, Anhui Province emerges as a region deeply rooted in its history and evolution. Established in 1667 AD, Anhui is one of the earliest regions where Chinese civilization flourished (Xiaoguang, 2005). With its vast expanse spanning the Huaihe River and the Yangtze River, Anhui has been a historical hotbed for Guqin artists across various epochs and locales.

However, this research focuses on the Huizhou area within Anhui Province. Nestled at the foot of the renowned Huangshan Mountain, Huizhou, known as "Xin'an" in antiquity, was historically comprised of six constituent parts—She County, Yi County, Xiuning County, Wuyuan County, Jixi County, and Qimen County. During the tumultuous years of the two Jin Dynasties, when the Central Plains were embroiled in warfare, Huizhou's natural isolation made it a sanctuary for aristocratic families seeking refuge. With their migration, Huizhou became a conduit for the infusion of Central Plains culture, leading to a shift in the epicenter of economic and cultural activity towards this region.

As the Tang Dynasty gave way to cultural education advocacy, Huizhou flourished during the Ming and Qing Dynasties, reaching the pinnacle of material and cultural prosperity in Anhui. Huizhou's distinctive culture, infused with Guqin music to nurture knowledge and moral character, played a pivotal role in this resurgence. The era left a rich legacy of Guqin scores, including masterpieces by luminaries such as Jiang Kui and Xie Lin (Tong, 2022).

Among these luminaries, Wang Zhi of Shexian County, Anhui Province, stands out. A lifelong music enthusiast and masterful Guqin player, Wang Zhi

dedicated three decades to amassing and compiling ancient Guqin music scores into the "Xilutang Qin System." This monumental work offers invaluable insights into the development of Chinese music and the eras of Qin music creation.

Nonetheless, Huizhou-style Guqin music confronts contemporary challenges. Interrupted lineages and the historical absence of digital media technology have posed hurdles to its preservation. Moreover, diversifying art forms and foreign influences threaten Huizhou-style Guqin music's unique artistic style and system.

In response to these challenges and as part of a broader effort to delve into Anhui's cultural heritage, the Hefei Municipal Government of Anhui Province, in collaboration with the Hefei Musicians Association, has spearheaded an initiative to rekindle Guqin culture in the region. As a dedicated Guqin performance researcher, the author conducted numerous field investigations in Anhui Province, driven by a fervent interest in this endeavor. This research aspires to lay the groundwork for future Guqin studies, offering comprehensive insights into the historical development, artistic nuances, and contemporary status of Anhui's Guqin culture. It represents a vital step in advancing the ongoing mission to safeguard and promote this invaluable aspect of China's musical and cultural heritage.

The contemporary preservation of Huizhou-style Guqin music in Anhui Province faces several pressing challenges. These include disrupted lineages and the absence of concrete digital media records. Furthermore, the evolving landscape of artistic forms and the influence of foreign traditions threaten Huizhou-style Guqin music's unique artistic identity and system.

This research holds paramount significance in shedding light on Guqin music preservation efforts in Anhui Province, particularly in the Huizhou area. By scrutinizing the historical evolution, artistic characteristics, and contemporary challenges confronted by this cultural treasure, this research endeavors to offer a critical resource for future Guqin investigations. It is pivotal in advancing the ongoing endeavor to protect and propagate this invaluable component of China's musical and cultural legacy.

2. Research objectives

2.1 To investigate the current status of the Chinese Guqin in Anhui Province, China.

2.2 To analyze the musical characteristics of the Chinese Guqin in Anhui Province, China.

2.3 To create digital media for the contemporary preservation of the Chinese Guqin in Anhui Province, China.

3. Research Questions

3.1 What is the current status of the Chinese Guqin in Anhui Province, China, regarding its cultural relevance, performance practices, and transmission?

3.2 What are the musical characteristics of the Chinese Guqin in Anhui Province, China?

3.3 How can digital media be effective for the contemporary preservation of the Chinese Guqin in Anhui Province, China?

4. Research Benefits

4.1 This research will raise awareness of the importance of the Chinese Guqin as a cultural treasure in Anhui Province.

4.2 A detailed analysis of the characteristics of the musical scores of the Chinese Guqin will enrich the body of academic and practical knowledge of Chinese traditional music.

4.3 Creating digital media for preserving Guqin music scores introduces a modern, accessible tool for cultural preservation.

5. Research Definitions

5.1 Current status refers to the present condition and state of the Chinese Guqin in Anhui Province, China, including factors such as the number of practitioners, their demographics, and the level of interest and participation.

5.2 Musical characteristics refer to the distinctive and musical compositions associated with the Chinese Guqin in Anhui Province, China. This encompasses

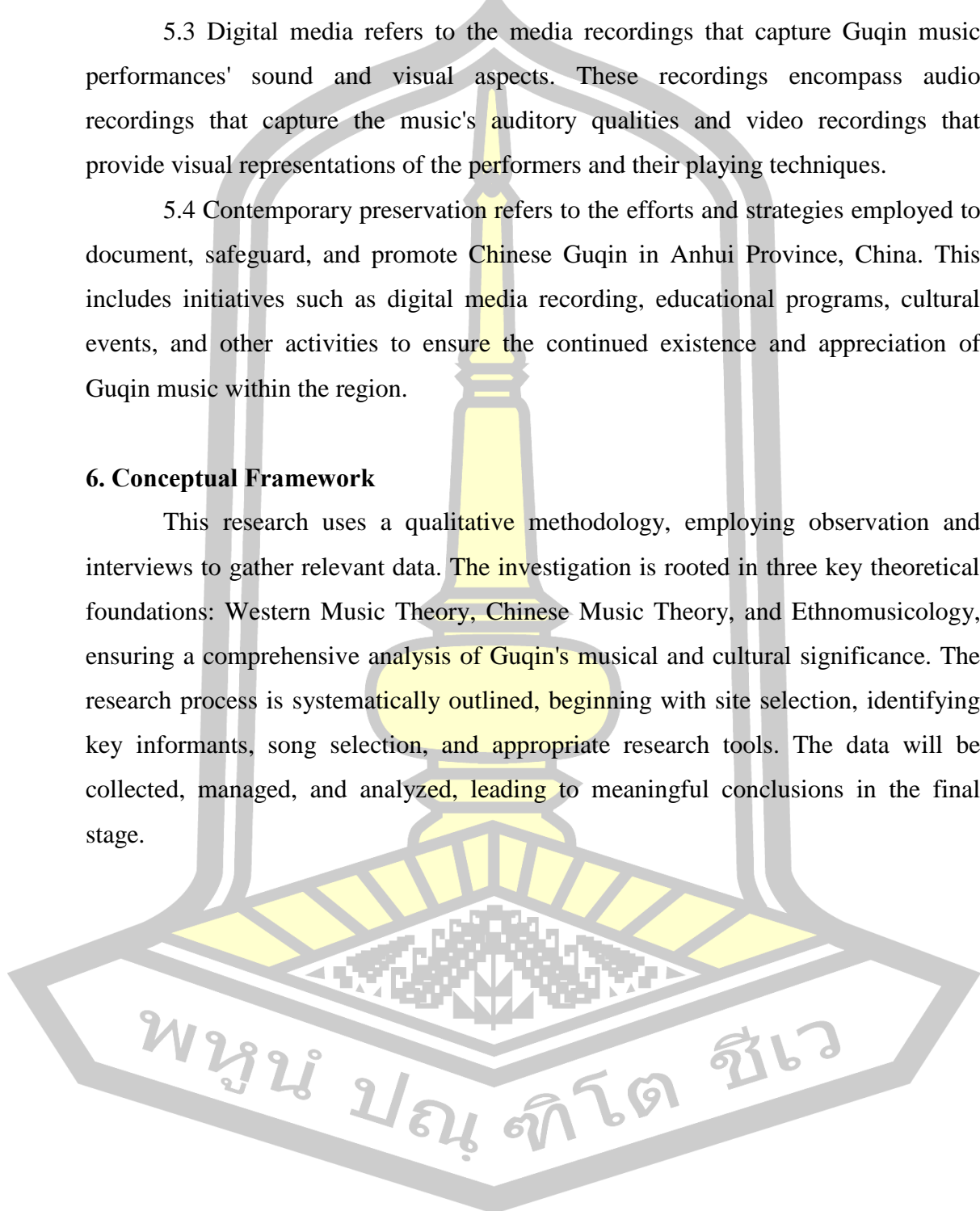
analyzing the background of the music, tone of the Guqin, melodic structure, and playing techniques, known as scores, used to document Guqin compositions.

5.3 Digital media refers to the media recordings that capture Guqin music performances' sound and visual aspects. These recordings encompass audio recordings that capture the music's auditory qualities and video recordings that provide visual representations of the performers and their playing techniques.

5.4 Contemporary preservation refers to the efforts and strategies employed to document, safeguard, and promote Chinese Guqin in Anhui Province, China. This includes initiatives such as digital media recording, educational programs, cultural events, and other activities to ensure the continued existence and appreciation of Guqin music within the region.

6. Conceptual Framework

This research uses a qualitative methodology, employing observation and interviews to gather relevant data. The investigation is rooted in three key theoretical foundations: Western Music Theory, Chinese Music Theory, and Ethnomusicology, ensuring a comprehensive analysis of Guqin's musical and cultural significance. The research process is systematically outlined, beginning with site selection, identifying key informants, song selection, and appropriate research tools. The data will be collected, managed, and analyzed, leading to meaningful conclusions in the final stage.



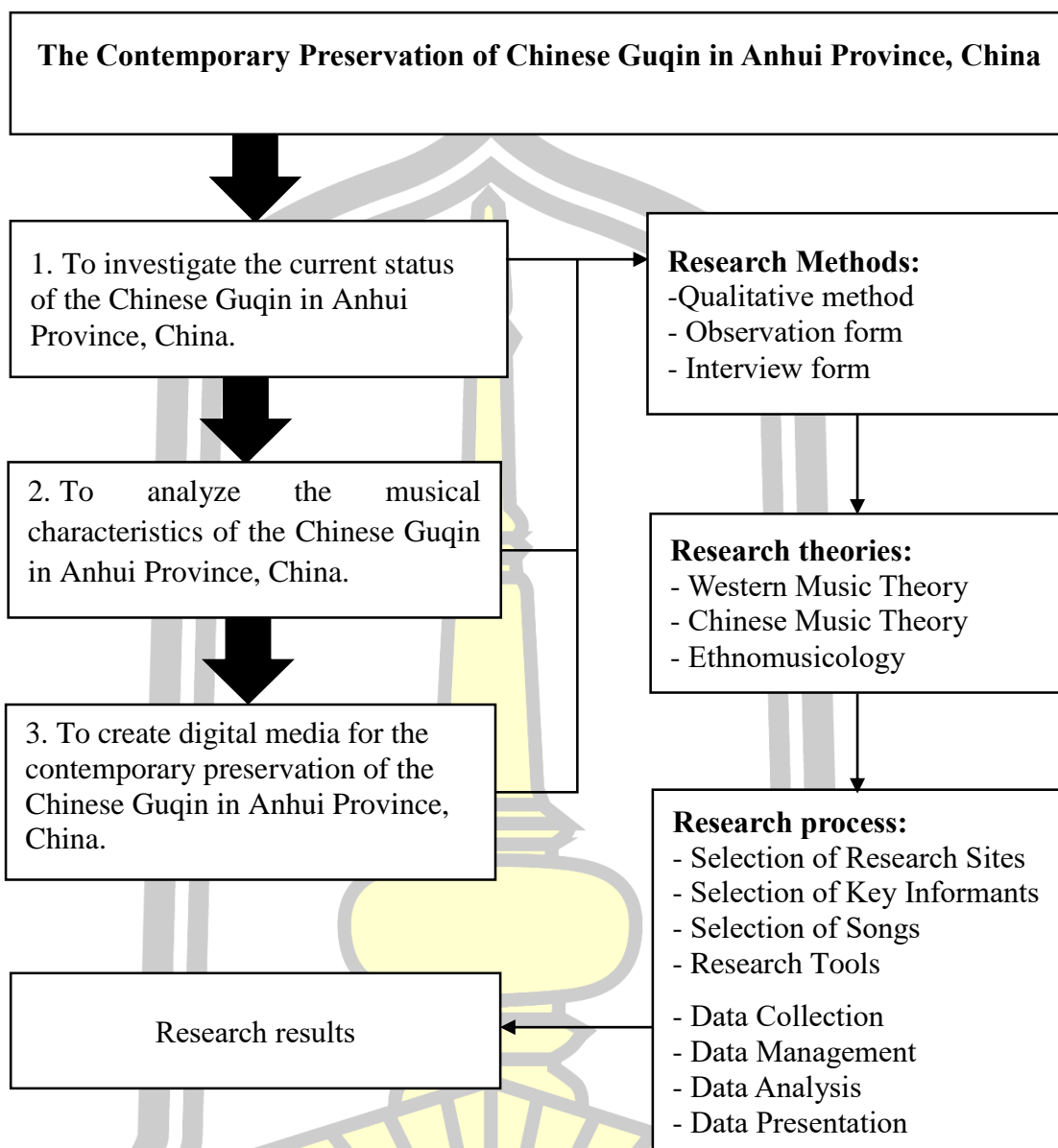


Figure 1. The Research Conceptual Framework

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CHAPTER II

Literature Reviews

This chapter delves into the literature surrounding the preservation of Guqin music, specifically within Anhui Province, China. Anhui's unique history and the influential Huizhou area have contributed significantly to the development of Guqin music. Through an exploration of historical significance, regional importance, prominent figures, contemporary challenges, and preservation initiatives, this literature review sets the stage for a comprehensive understanding of the efforts to ensure the longevity and appreciation of this art form.

1. General Knowledge Regional Significance of Anhui Province, China
2. General Knowledge Historical of the Chinese Guqin
3. General Knowledge of the Important Figures in Guqin Music
4. General Knowledge for the Contemporary Preservation
5. Research Theories Used
6. Literature and Research Related

1. General Knowledge Regional Significance of Anhui Province, China

Regarding the age when the Guqin was produced, according to the existing literature, for more than two thousand years from the Pre-Qin Dynasty to the Qing Dynasty, people generally believed that ancient saints created the Guqin. There are two original theories: one is that Shen Nong made the Guqin, and the other is that Fu Xi made the Guqin.

Although the emergence of the Guqin cannot be said to have occurred in the ancient times of Fuxi and Shennong, it must have been far earlier than the Warring States and Qin and Han dynasties in which the above-mentioned documents such as "Shiben" to "Qin Cao" are found. In modern times, scholars have become cautious about the age of the Guqin. Usually, it is only based on the word "qin" clearly presented in the "Book of Songs," the history of teaching qin is more than 2,500 years ago. If it is inferred that the production of the qin must be earlier than the time when the poems in the Book of Songs were written, and the time when the Book of Songs

was written, then it can be said that the history of the qin is nearly three thousand years, or even longer (Xiangting, 2023).

Guqin is one of the oldest stringed instruments in China, with a history of more than 3,000 years. As early as the pre-Qin period, in addition to being used in suburban temples, sacrificial ceremonies, and other occasions, the Guqin became popular among the "scholar" and above classes. At the end of the Eastern Han Dynasty, the shape of the Guqin was determined with seven strings and thirteen emblems. During the Wei, Jin, Southern, and Northern Dynasties, a group of literati musicians appeared, such as Cai Yong and Cai Yan, Ruan Li, Ruan Ji and Ji Kang, etc. They all have high artistic attainments and are often good at playing the Guqin, expressing their lives and thoughts through Guqin music. During the Tang and Song Dynasties, many literary works contained descriptions of the Guqin. For example, the famous poets Wang Wei and Bai Juyi of the Tang Dynasty both wrote poems about the creation of Guqin. This shows that ancient literati loved the Guqin. Guqin's unique notation method of "Jian Zi Pu" also matured during this period. During the Ming and Qing Dynasties, with the release of many qin scores, many ancient tunes were well preserved, pushing Guqin music to its peak. From the late Qing Dynasty to modern times, the development of Guqin has been full of ups and downs. With the increasing prosperity of folk music, such as folk art and opera, Guqin music gradually declined. Since modern times. Guqin has become an endangered art. After 1978, a group of Guqin artists began to devote themselves to the protection and inheritance of Guqin. As of November 7, 2003, UNESCO listed the Guqin as one of the world's first human intangible cultural heritage batches. More and more people began to pay attention to the ancient art of Guqin (Mengshi, 2015).

The earliest Guqin object discovered in music archeology is a ten-string Guqin from the Warring States Period unearthed in 1978 from the tomb of Zeng Hou Yi in Leigudun, Suixian County, Hubei Province. In other words, the specific development history of the form of the Guqin did not appear until the Qin Dynasty. Some scholars collected existing documents about the shape and production of Guqins and compiled a total of 189 Guqin pieces with a certain age, including 23 Guqin pieces from the Tang Dynasty, 35 Guqin pieces from the Song Dynasty, 11 Guqin pieces from the Yuan Dynasty, and 84 Guqin pieces from the Ming Dynasty. 36 Guqin pieces from the

Qing Dynasty.

The form of Guqin before the Tang Dynasty was in an unstable development period. In addition to the ten-stringed qin from the tomb of Zeng Hou Yi mentioned above, there is also the lyre from the Warring States Tomb in Guodian Village, Jingmen City, Hubei, the nine-stringed qin from the Warring States Tomb in Wulipai, Changsha, Hunan, and the Taking the lyres from the Western Han Dynasty Tombs in Mawangdui, Changsha, as an example, we can find that the early Guqins not only did the early Guqin have different numbers of strings, the body was a semi-tone box, but there were also various structural features that were different from later instruments such as missing emblems, sound holes, and goose feet. Because of this, academic circles generally call musical instruments before the Tang Dynasty "instruments similar to the Guqin," and there are certain doubts about whether they are truly the predecessors of the Guqin (Di, 2023).

On August 20, 1977, the Voyager spacecraft was launched from Cape Kennedy for space exploration. Scientists hope it can meet "human beings" outside the earth, so they brought a gold-sprayed copper record as a "letter" that will be as loud as new even after a billion years. One hundred and twenty minutes of the program are recorded on this record. Among them are the Great Wall of China with coded illustrations and the Chinese musical instrument "Flowing Streams." Ann Drouyan, who was responsible for compiling the program for this record, said in the book "The Talk of the Earth": "I called Wenzhong Zhou at Columbia University and asked him to recommend a Chinese piece of music, and he replied without hesitation: "Flowing Streams" (Wen, 1981).

In conclusion, this review emphasizes the long history of the Guqin. It represents not only a musical instrument but also the legacy of three thousand years of history and culture. This instrument has a high research value from all perspectives: musical, archaeological, and cultural, and is important in the status of music and culture throughout the world.

2. General Knowledge Historical of the Chinese Guqin

2.1 geographical environment

Anhui Province spans the Huaihe and the Yangtze Rivers and has a vast territory. Huizhou is located at the foot of Huangshan Mountain in Anhui Province and was called "Xin'an" in ancient times. Because this place is located in deep mountains and dense forests, the scenery is beautiful, and the traffic is congested. Three times the population migration caused by wars in Chinese history made this place a prosperous economic and cultural exchange center (S. Zhi, 2016).

In terms of natural geographical environment, Huizhou has three major characteristics:

First, it is surrounded by mountains, with a basin in the middle, diverse landforms, and developed water systems, forming a relatively independent geographical unit. This "isolation mechanism" due to terrain has a profound and far-reaching impact on Huizhou's academic and cultural district.

Second, the landform is dominated by mountains and hills, with a small area of valleys between mountains. Mountains and hills account for more than 80% of the total area. Therefore, "more mountains and less fields" has always been one of the main characteristics of Huizhou's natural environment in history.

The third is the closed natural environment "surrounded by thousands of mountains." In the mountainous areas surrounding Huizhou, there are many peaks with an altitude of more than 1,000 meters. For example, Huangshan Mountain, Tianmu Baiji Mountain, Jihua Mountain, Wulong Mountain, etc., are above 1,000 meters above sea level, and their relative heights are also above 800 meters (Xiaoguang, 2005)

Three large-scale migration events in history had a huge impact on the development of Huizhou. The migration of many nobles and the retention of capable people and lofty ideals laid the foundation for Huizhou's development. The highly developed education has contributed to the overall prosperity of Huizhou's talents. During the Ming and Qing Dynasties, due to the surge in population in Huizhou, there was a shortage of cultivated land. If Huizhou people want to survive, there are only two ways: to study, become an official, and go out and do business. The smart and diligent Huizhou people have made outstanding achievements in both aspects. Wealthy Huizhou merchants use the money they earn from selling salt, tea, timber, etc., to support their hometown's education and cultural development. At the same

time, Huizhou's ink-making and paper-making industries developed rapidly, followed by the rise of the printing and publishing industry, which peaked in the middle and late Ming Dynasty. The printing of books in the Ming Dynasty led to the development of the ink-making industry, the paper-making industry, and the Huizhou engraving printing and publishing industry, which had relatively mature engraving technology. The city was unprecedentedly prosperous, and the publishing and printing industry was active, which promoted the popularity of publishing and printing of large collections of books and Guqin scores. This situation created a glorious moment for Huizhou's culture and economy at that time and also made a huge contribution to Chinese academic culture.

The ancient Huizhou area was an area with many immigrants; avoiding war was the primary reason for immigrating. The three wars brought a total of 48 immigrants from foreign nobles. Continuous large-scale population immigration led to a large increase in the population of ancient Huizhou. The nobles who migrated from the Central Plains became the main builders of early traditional settlements. In the process of reproduction from generation to generation, they took the original settlement node established by their ancestors as the core. As the settlement population continues to multiply and grow, population loss will occur when the population reaches saturation or the conflict between man and land becomes acute. The separated populations formed new branches and began to separate and migrate to other places. When population saturation or human-land conflict occurs again, the region will repeatedly undergo second, third, or even more rounds of internal migration. Since the Ming Dynasty, due to the development of commerce, the population began to migrate outwards, and some even moved to settle in other places. Since modern times, the phenomenon of out-migration of young and middle-aged people has become increasingly frequent, and the population of ancient Huizhou began to shift from inward to outward migration(Shi, 2019).

During the Ming and Qing Dynasties, Huizhou attached great importance to education. Huizhou literati traveled around the country, taking the Guqin with them to make friends, recruit apprentices, and pass on the Guqin art. Guqin music scores, as an important medium for exchange activities in qin studies, have naturally been compiled and published in large quantities. During this period, Huizhou qin players

compiled a large number of musical scores, which played a positive role in the inheritance of Guqin art and promoted the development of Guqin culture (Tong, 2022).

2.2 Overview of Guqin Music Files in Anhui Province

The author has counted and sorted out the existing Guqin music scores from Anhui Province, and the data are as follows:

Xie Lin's "Tai Gu Yi Yin"

This Guqin score was compiled by Xie Lin and published in 1511. It is the earliest complete Guqin score with lyrics. The whole book consists of three volumes, and 36 songs with lyrics from the Tang Dynasty to the Song Dynasty are collected according to the era.

Wang Zhi's "Xi Lu Tang Qin Tong"

Wang Zhi loves music and is committed to collecting and sorting ancient Guqin scores. From 1522 to 1566, he learned from many people and collected a wide range of Guqin music to compile a Guqin score with the most songs and unique characteristics. The Guqin score has a total of 25 volumes. Volumes 1 to 5 mainly discuss the shape of the Guqin, Guqin music, reduced word score, etc., and volumes 6 to 25 include a total of 170 Guqin music.

Wang Shanwu's "Le Xian Qin Pu"

Compiled by Wang Shanwu in 1623 AD. A total of six volumes. 35 songs, 12 of which have lyrics.

Cheng Xiong and Songfengge Qinpu and Songfengge Qinsepu

Cheng Xiong wrote both of these Guqin scores. Songfengge Qinpu was completed in 1677 and contains 48 Guqin pieces in total. Songfengge Qinsepu is roughly another version of Songfengge Qinpu, with Songshengcao as an appendix.

A total of 58 pieces are included. Most of the Guqin scores in the two Guqin scores are Guqin pieces with lyrics. It is worth noting that these large numbers of Guqin songs were all arranged by Cheng Xiong himself.

Cheng Yunji and Chengyitang Qinpu

The author is Cheng Yunji from Xin'an, Anhui. The Guqin score contains a total of 36 Guqin pieces and was printed in 1705. The content includes four prefaces and 36 qin scores.

During the two Jin Dynasties, the Central Plains was at war. Huizhou, with its relatively isolated natural conditions, became a place for wealthy families to avoid war. The Central Plains culture and advanced civilization were also introduced. As the economic and cultural center of gravity moved southward after the Tang and Song Dynasties, Huizhou's local "martial arts" gradually turned to "culture" under the influence of immigrant culture, and the social atmosphere "increased towards elegance." During the Southern Song Dynasty, Xin'an Neo-Confucianism led the academic development of Huizhou, and many literati scholars emerged who were interested in learning. It also created a good humanistic environment for the development of Huizhou's Guqin culture(Tong, 2022).

The northern population moved southward several times, making Huizhou a center for cultural exchanges between the north and the south. Huizhou merchants operated across the country and even overseas, spreading Huizhou culture to all parts of the country and overseas, and then brought the essence of culture from all over the country and overseas culture back to Huizhou. , Huizhou culture has a larger space, higher level, stronger density, richer content, more sublimated realm, and wider representation. Everything is interconnected, and Huizhou culture is just like that. Nature, politics, economy, military, culture, and society work together and interact to promote the emergence of Huizhou culture. Interrelation, blood connection, and self-containment are important features of Huizhou culture(Wengen, 2013).

In short, since the Song Dynasty, compared with other regions at the same time, Huizhou has become a developed place of academic culture. After the Southern Song Dynasty, Huizhou became an important transplantation area for Confucian culture in the Central Plains. The formation of the Huizhou Academic and Cultural District and the emergence of its basic characteristics relied on the "old things" from the Central Plains brought by the families who moved to Huizhou. Secondly, it started the learning culture in Huizhou.

The formation of Huizhou Academic and Cultural District was influenced by Huizhou's natural geographical environment on the one hand and deeply influenced by Huizhou's human geographical environment on the other. The functions of both exist at the same time. Judging from relevant literature records, the changes in Huizhou's human and geographical environment after the Tang and Song Dynasties

were one of the important factors in the formation of Huizhou's academic and cultural district.

To sum up, Huizhou's human and geographical environment has undergone major changes since the Tang and Song Dynasties. These changes involve many aspects of culture, customs, and economy. The formation of the Huizhou Academic and Cultural District in the Southern Song Dynasty was not only based on its natural geographical environment but also on the changed human geographical environment(Xiaoguang, 2005).

Huizhou Guqin culture has its uniqueness and regional characteristics. Huizhou has a strong academic atmosphere and a culture of advocating literature and teaching, laying a talent foundation for the development of Guqin. There was sufficient material and manpower basis for the large-scale production of study utensils such as paper, ink, pens, and inkstones, which provided great convenience for the printing of musical scores. With a strong talent pool and a superior humanistic environment, the development of Huizhou Guqin music is different from other regional Guqin inheritance schools. It presents two major characteristics: the coexistence of literati qinists and professional qin players and the symbiosis of qin theory and qin score publishing.

The role played by Huizhou's book engraving in the spread of Qin music scores has been analyzed previously. The prosperity of Huizhou's book engraving industry is an important condition for the spread of Huizhou Qin scores. The publication of Qin scores also makes the types of engravings more diverse(Tong, 2022).

During the Ming and Qing Dynasties, there were more than 70 famous Guqin masters in Huizhou, and there were 16 Guqin score collections passed down from generation to generation, including "Taiko Yiyin" written by Xie Lin of Shexian County in the early Ming Dynasty and "Xi Lu Tang Qin Tong" written by Wang Zhi. The most representative. "Xie Lin Taigu Yiyin" is the earliest existing collection of Guqin song scores, which aims to examine Guqin music works in various historical periods. It inherits the essence of Guqin songs of the Tang and Song Dynasties and is of great significance to the development of Guqin songs in later generations. This is an important work that connects the past and the future. "Xi Lu Tang Qin Tong"

composed by Wang Zhi has more content than other qin scores and has a longer history. This is the largest existing document of Guqin music scores from the Ming Dynasty. It also contains a large number of unique manuscripts and formally innovative qin music, providing a wealth of information for studying the development of qin studies before the Ming Dynasty (Tong, 2022).

The emergence of Guqin music in Anhui can be traced back to the pre-Qin period. It is said that "High Mountains and Flowing Waters" was composed in the Huaibei area of Anhui. Historical records in the Huaibei area of Anhui include many famous Guqin figures, such as Huan Tan of the Eastern Han Dynasty, Ji Kang, and Huan Yi of the Wei and Jin Dynasties. Wait. Especially during the Wei and Jin Dynasties, Anhui musicians were the most famous and concentrated. The works and musical thoughts of this period had a profound influence, such as the music theory works "Qin Fu" and "Soundless Sad Music Theory" written by Ji Kang, the Seven Sages of the Bamboo Forest. "the Guqin music he created has also been widely circulated, providing an important basis for the study of Guqin music theory in later generations. Huan Yi of the Eastern Jin Dynasty composed the ancient flute piece " Three Stanzas of Plum Blossoms" and later adapted it into a Guqin piece, which has been passed down to this day as a masterpiece. Many contemporary composers have adapted and created the Guqin music " Three Stanzas of Plum Blossoms". For example, Chen Qigang adapted it into the cello concerto "The Lost Time". These have provided references for the re-creation, inheritance and development of Anhui Guqin music(Ye, 2022).

In summary, the economic and cultural development of the Anhui region are closely related, and the development of culture is closely related to the flourishing of the Guqin art. This review describes the impact of Anhui's special geographic conditions on the economic and cultural development of the region and, at the same time, demonstrates the results of the development of the Guqin art driven by the economic prosperity of the Huizhou region, which will be discussed in this paper as a more in-depth exploration based on these results.

3. General Knowledge of the Important Figures in Guqin Music

Qin Dynasty

Zhong Yi is the earliest professional Guqin player recorded in the East. There is a story about him recorded in "Zuo Zhuan. The Ninth Year of Chenggong": In 582 AD, the musician Zhong Yi was imprisoned in the Jin Kingdom. He played the southern Guqin music to the Jin King and moved him. He was dismissed and sent back to Chu State. It can be seen from this record that the music played by Zhong Yi has long retained the local style. This local style must be closely related to local folk songs and local languages.

From court qin masters such as Zhong Yi and Shi Kuang in the Spring and Autumn Period, to folk qin players such as Boya and Yongmen Zhou in the Warring States Period, their legends and stories are all involved. It is the development process of the Guqin from accompaniment to singing to independent performance. Music theory also shows clear progress.

Han Dynasty

Sima Xiangru (179 BC-118 BC), a native of Chengdu, was a famous composer who composed music for the Yuefu of Emperor Wu of the Han Dynasty. In his early years he was relatively poor. Once when he was a guest at the home of the rich man Zhuo Wangsun, he impromptly played Guqin music, which aroused the admiration of Zhuo Wangsun's daughter Wenjun. Regardless of his father's objections, Zhuo Wenjun eloped with Sima Xiangru.

Shi Zhong, Zhao Ding, and Long De were the Guqin waiting for orders in the court of the mid-Han Dynasty. The rulers collected folk songs and selected some outstanding folk artists from various places. These people come from the folk and have extensive connections with the people. Their performances have a profound impact on the people.

Cai Yong (AD 132--192) was a native of Qixian County, Henan Province. He was famous for his skill in playing the Guqin when he was young. He composed the famous qin music "Cai's Five Nongs" and an important qin study document "Qin Cao", which is the most abundant and detailed monograph on early qin music works in existence.

Song Dynasty

Guo Chuwang is famous. A native of Yongjia, Zhejiang (now Wenzhou, Zhejiang), he is world-famous for his Guqin playing. His representative works are

"Xiaoxiang Shuiyun", "Bu Yue" and "Autumn Rain".

Mao Minzhong, a native of Sanqu, composed a large number of Guqin music. The "Fishermen's Songs", "The Woodcutter's Songs" and "Yu Hui" circulated in the Ming and Qing dynasties. "Tushan", "Zhuang Zhou Dreams of Butterflies", "Mountain Dwelling", "Peilan", "Youren Zhegui", "Liezi Yufeng" and other works are said to be him.

Ming Dynasty

Zhu Quan (AD 1378- -1448), the seventeenth son of Zhu Yuanzhang, the founder of the Ming Dynasty, spent all day studying and playing the piano behind closed doors, and did not care about political affairs ("History of the Ming Dynasty"). Zhu Quan's main achievement in qin studies was the compilation and printing of "Magic Secret Music Book". This is the earliest existing collection of Guqin music scores and has high historical value. It took twelve years and was completed in 1425. The book contains a total of sixty-two piano pieces, divided into three volumes: the first, middle and second volumes.

Modern

Zha Fuxi (1895-1976) was a native of Xiushui, Jiangxi Province. He organized the "Jin Yu Qin Society" in the 1930s and edited the "Jin Yu Qin Journal". Through these activities, we have contacted Guqin players from all over the country. His main occupation was the person in charge of a civil aviation company. Later, he served as executive director and vice chairman of the All-China Musical Association, communications researcher at the China Music Research Institute, vice president of the Beijing Guqin Research Association, and director of the Folk Music Department of the Central Conservatory of Music. In his later years, he concentrated on piano studies. In 1956, he presided over the national Guqin interview survey, and through the Beijing Guqin Research Association, he presided over the compilation and publication of "Cunjian Guqin Music Score Collection", "Cunjian Guqin Fingering Score Collection", "Collection of Guqin Music", and "Biographies of Ancient Guqin Players" , "Qin Lun Zhu Xin", etc., which have done a lot of work for comprehensively and systematically sorting out the historical materials of Guqin theory(Jian, 2009).

Famous Guqin Artists in Anhui History

Huan Tan, a painter of the Han Dynasty, was born in Xiangshan District, Anwei City. He loves music and is good at playing the Guqin. The literary work "Xinlun-Qindao" is one of the earliest Guqin theory documents and has made a huge contribution to the development of Guqin theory.

Ji Kang was the leader of the "Seven Sages of the Bamboo Grove" during the Three Kingdoms period, a famous writer and musician in the late Wei Dynasty, and a representative figure of metaphysics in the Wei and Jin Dynasties. Ji Kang has high musical attainments. He is not only good at playing the Guqin, but also good at composing Guqin music. He is very knowledgeable about ancient Chinese music. Music theory has made outstanding contributions. Ji Kang's monographs include "Qin Fu", "Soundless Sadness" and other musical works. He believes that the joy, anger, sorrow and joy of music are not essentially the emotions of music, but human emotions. His works "Changqing", "Duanqing", "Change", "Duance" Known as the "Four Nongs of Ji Kang", it is a famous set of Qin music in ancient China. It was also used as one of the important contents of the imperial examination during the period of Emperor SuiYang Dynasty.

Zhu Quan, the son of Zhu Yuanzhang, the great ancestor of the Ming Dynasty, was a native of Fengyang, Anhui. He was erudite and good at playing the Guqin. He collected extensive Guqin music scores from various schools and compiled them into the "Magical Secret Music Score", which is the earliest extant Guqin music score.

Xie Lin was a native of Shexian County in the mid-Ming Dynasty. He has exquisite playing skills and has many apprentices. He is one of the representative qin players of the Jiang School. He is the author of "Xie Lin's Taigu Yiyin", which is the earliest extant collection of Guqin song scores.

Wang Zhi was a native of Shexian County in the mid-Ming Dynasty. He learned from others' strengths and collected Guqin music scores extensively, compiling the famous "Xilutang Qin Tong", which contains the largest number of Guqin music scores, a total of one hundred and seventy.

Wang ShanWu was born in Xiuning, Anhui Province in the late Ming Dynasty. He is good at playing the Guqin and making ink. His monograph includes "Le Xian Qin Pu".

Wu Shi was a native of Xiuning in the late Ming Dynasty. He is good at playing the Guqin, making ink and lacquer, and can also make his own Guqin. His monographs include "Revised Qihong Pu".

Cheng Xiong was a native of Xiuning in the early Qing Dynasty. Invited to travel far and wide, his monograph includes "Songfeng Pavilion Music Score".

Cheng Zhi was a native of She County in the early Qing Dynasty. He is good at playing the Guqin. He has visited famous Guqin masters and was taught his unique skills by experts. He has written several monographs "Ancient Vowels".

Jiang Sijue, a native of She County in the mid-Qing Dynasty, never married and lived in seclusion at the foot of Tiandu Peak in Huangshan Mountain. He is good at creating poetry, calligraphy and painting, and is especially good at playing the Guqin. His monograph includes "Litian Qinpu".

Cheng Yunji was born in Shexian County in the mid-Qing Dynasty. He is good at writing and poetry, and his monograph includes "Cheng Yi Tang Qin Pu".

Wang Fu was a native of Jiangxi in the mid-Qing Dynasty. At that time, he was a famous scholar in the southeast region. He was knowledgeable and proficient in music theory. His monograph included "Li Xuezhai Qin Pu".

In conclusion, the Guqin, a musical instrument, has been considered elegant and sacred since ancient times. It has been indispensable to the lives of nobles and literati throughout the dynasties. It is also because of the aristocrats' and literati's pursuit of the Guqin that they could have enough time and cost to expand their research and documentation of the Guqin. To this day, the Guqin can leave behind a great deal of valuable information without the efforts of these ancient Guqin artists.

4. General Knowledge for the Contemporary Preservation

Guqin art has had an impact on the development of music and art in my country. However, at this stage, Guqin art still faces problems such as a small audience and a small circle. How to better protect Guqin's art is a big problem. In terms of inheritance, we need to implement publicity work, optimize innovation, broaden promotion channels, develop modern new songs, innovate performance forms, and at the same time, let learners understand the cultural knowledge behind the Guqin. Only in this way can the general public better understand the art of Guqin and promote

Guqin culture.

The humanistic philosophy and long history contained in Guqin music are rarely taken seriously, and there are too few Guqin players and related professionals who truly understand the long history of Guqin culture. " Therefore, the inheritance of Guqin cannot be carried out with simple mechanical movement skills training. It should also start from the cultural history of Qin music, guide students to pay attention to the cultural heritage behind Qin music, form their own opinions and views, and then supplement it with necessary explanations. And practice. The performance of the Guqin should be prioritized, reflect your style, and savor the long history of the gurgling sound of the Guqin.

Zhao Jiazhen, a Guqin professor at the Central Conservatory of Music, said: "In the final analysis, Guqin is a musical instrument, not an antique. If Guqin is still limited to communication with people in professional circles, then Guqin's art will die sooner." Modern society has given Guqin new meanings meaning. This means that Guqin is no longer a self-entertainment for ancient literati but a performing art for the public. With the support of all aspects of the government, the Guqin Association should actively carry out various forms of publicity work to show the style of Guqin to the whole society, let the public enter and understand Guqin, and form a strong cultural atmosphere of Guqin. Interest in Guqin (Yujie, 2022).

Zhao Jiazhen, a Guqin professor at the Central Conservatory of Music, said: "In the final analysis, Guqin is a musical instrument, not an antique. If Guqin is still limited to communication with people in professional circles, then Guqin's art will die sooner." Tianjin Conservatory of Music Youth Guqin player Li Fengyun also holds the same view. She said: "It is wrong to regard the Guqin as more elegant than other musical instruments. The Guqin should adapt to the trend of market economic conditions, step on the stage, and go to the audience. Today's society is a commodity society, and it must be connected with the economy. To survive and develop, the Guqin must Transformed into an "entertaining" instrument." Zhu Xi, the successor of the Yushan School, also believes that "I think the biggest difference between ancient and modern artists is that the ancients. It is for self-entertainment and for oneself to see. Today, it is for the public to see. Perhaps most of the people who engaged in art in ancient times were literati who had time and money so they could have such a state.

Of course, today's artists also have their characteristics. First of all, they have a broad vision, and secondly, they have developed information, which gives them more space for artistic practice. If we only look at the state of the ancients, It is unrealistic to ask modern people (Wei, 2011).

During the Spring and Autumn Period and the Warring States Period, playing the Guqin was an important communication skill for literati and elegant guests. Guqin has, therefore, become an important way for ancient literati to express their attitude towards life. The Zen philosophy, artistic aesthetics, and long history contained in the Guqin have gradually formed a complete system, profoundly affecting ancient China's artistic outlook, worldview, religious outlook, etc. After the fall of the Qing Dynasty and until the end of the 20th century, domestic war and turbulent social environment hurt the protection and inheritance of Guqin culture abroad. In the 1960s and 1970s, as the number of literati groups became smaller and smaller, Guqin literature. The protection and inheritance of culture have lost their important foundation and are facing a huge crisis.

It was not until the 21st century that the protection and inheritance of Guqin music began to receive the attention of the Chinese government gradually. Especially in 2003, Guqin entered the list of "World Intangible Heritage".

Especially after Guqin was entered into the "World Intangible Heritage List" in 2003, China has paid more attention to the art of Guqin. Although the government has provided great help from different aspects such as policy, economy, and publicity, the inheritance and protection of Guqin art still faces serious crises, mainly as follows:

1. The humanistic philosophy and long history contained in Guqin music are rarely taken seriously.
2. few Guqin players and related professionals truly understand the long history of Guqin culture.
3. With the impact of modern technology, the long-term development of Guqin still faces a huge crisis, and Guqin music is gradually moving further and further away from "elegance"(Nilai, 2021).

In summary, this review emphasizes that the development of Guqin art in contemporary times is facing more challenges. Under the impact of modern culture, the number of people who value and enjoy the art of Guqin is gradually decreasing.

There is a serious shortage of professional performers, and the forms of performance are yet to be innovated and changed. Many contemporary Guqin artists have different views on this issue. This research will propose a more comprehensive solution to these problems.

5. Research Theories Used

5.1 Ethnomusicology: Ethnomusicology analyzes and researches music ontology, performance behavior, and cultural characteristics in the face of various types of music in China and the world. Under the guidance of cultural relativism and anthropological theories, ethnomusicologists worldwide have worked tirelessly to be strict with themselves, work conscientiously, and carefully carry out their research in different "fields" and "fields of vision."

Ethnomusicology researchers collect relevant data through field surveys, analyze them, and then draw their own opinions based on the obtained understanding of music matters through logical argumentation. We call this ethnomusicology theory. This includes data collection, problem analysis methods, reasoning and demonstration, and the conclusions drawn. This is the so-called research result of ethnomusicology. (Boyu Z, 2023)

5.2 Western Music Theory: By combining China's single-melody-based music with Western harmonized music, our country's traditional music can be more easily accepted by the West and avoid rejection. At the same time, China's traditional music still retains its unique characteristics. Original characteristics and better development. Based on the above influences, the research methods and thinking system of traditional Western ethnomusicology also influence the research of Chinese traditional music. It has changed the past single record of traditional music, the joint compilation of local ethnomusicographies and music special editions, and the equal dialogue and research on the diversity of national music. The introduction of fieldwork methods has made many local musicians pay more attention to fieldwork and the preservation and inheritance of original ecology, as well as the preservation of folk customs and culture. We also pay more attention to integrating the humanistic

environment and professional music knowledge in our research and to the academic environment and structure.

5.3 Chinese music theory: The research methods of traditional Chinese music theory are the basis for studying the structure of Guqin music. The pentatonic scale is the most commonly used creative element in China. Since music cannot be created with only five fixed pitches, with the development of ancient music, people continued to use the pentatonic scale based on the "pentatonic scale" to meet their needs. "Three-part gain and loss method" was converted so that one octave contained 12 tones, and the earliest twelve-tone tune in China was obtained. The author intends to conduct an in-depth analysis of representative Guqin scores by combining Chinese and Western music theories to ensure the clarity and accuracy of the research results (Zenan, 2020).

In summary, this paper will use the above three ways to analyze the Guqin music works comprehensively. Ethnomusicology is an essential research method in field investigation; Chinese traditional tuning in Chinese music theory can be used to classify the type of music pieces; the author will also analyze the process of presenting music fragments combined with Western music theory more intuitively presented in the article.

6. Literature and Research Related

This chapter will collect information on literature based on the theme of research on the Guqin score in Anhui Province. The researcher will review various documents based on the following topics to obtain the most comprehensive information for this paper.

1. Overview of the historical development of Guqin in Anhui Province.

About Anhui Guqin History and Guqin Scoree ("Xilu Tang Qin Tong")

"Xilutang Qintong" (W. Zhi, 1522) is the collection of Guqin music with the largest collection of Qin music in the Ming Dynasty, and it has irreplaceable value for the research on the creation, inheritance, and aesthetics of Guqin art. However, the researchers found that the book has attracted the attention of many scholars as a reference for notation. Still, the research results on the theoretical aspects of the book

are quite scarce. The following are articles with "Xilutang Qintong" as the main research object.

"A Textual Research on the Completion Time of Ming Wangzhi's "Xilutang Qintong" (Chen, 2014) made discoveries about the publication time of this document. According to the research, "Xilutang Qintong" was written in 1525, not 1549, as currently recognized by the academic circles. As a result, a large number of qin melodies excavated from this book have been excavated in advance. The research on the evolution of music based on this book should also be rewritten, and the development and inheritance relationship of the history of Guqin in the Ming Dynasty must also be reorganized. This article only focuses on the research on the publication time of this document.

"On the Contribution and Influence of Huizhou Qin Artists in Ming and Qing Dynasties to Guqin from the Perspective of Qin Score" (S. Zhi, 2016) expounds the contributions made by artists in Anhui region to the art of Guqin in Ming and Qing Dynasties. It mentioned "Xilutang Qintong," compiled by Wang Zhi from Anhui, and took the music "Wangyou" included in it as an example to analyze the musical characteristics of the score.

"Xilutang Qintong" compilation style and preliminary research on the sources of historical materials (Wuying, 2021) analyzed and studied the compilation structure of the book and pointed out that "Xilutang Qintong" is the first document that introduces Qin theory into Qin scores, creating a new The Compilation Style of "Co-author on Spectrum." In addition, it is also proposed that the literature arranges the qin music according to the tune and arranges the tunes according to the order of the five-tone positive tune, the twelve rhythms, and the old tunes, and the tunes are listed before each tune, and the arrangement style is rigorous and systematic. It established a typical model for the compilation of Qin scores in later generations; in terms of historical sources, "Xilu Tang Qin Tong" runs through the Qin tune theory of Xu Li's "Qin Tong" in the Southern Song Dynasty and is related to Xu's "Aoyin Yu Pu" Origin relationship. This article comprehensively and systematically analyzes the compiling structure of "Xilutang Qintong", focusing on the arrangement of each chapter section in the literature.

The review of "Xilu Tang Qin Tong" (Yuting, 2020) is based on the analysis and review of the general situation and aesthetics of "Xi Lu Tang Qin Tong" and the two parts of Guqin theory and Guqin music included in the book. Comment. This article is one of the few theoretical studies on "Xilu Tang Qin Tong," but the research is not in-depth. , tonality is not explained.

Due to the huge number of existing Guqin scores in Anhui Province, This research will select the most representative and oldest score, "Xilutang Qintong," for research based on the suggestions of Guqin transmitters in Anhui Province and the level of attention paid to the works.

"Xilutang Qintong" has 25 chapters. Chapters 1 to 5 are mainly about the theory of Guqin.

The first chapter of the document mainly describes the author's compilation process, publication and naming process, and the problems encountered.

Chapter 2 mainly discusses the traditional Chinese musical scale used in Guqin music. This is also the earliest and most comprehensive collection of Guqin music scores in the Ming Dynasty that records the musical scale of Guqin.

The ancient Chinese musical scale system often uses pentatonic mode and twelve-tone mode to tune music, which is similar to the reason why CDEFGAB is used in the West to identify the attributes of music.

The pentatonic mode is Gong, Shang, Jue, Zhi, and Yu, which corresponds to the five notes of the Western mode: C, D, E, G, and A. The use of the pentatonic mode is very common in Chinese music. For example, it is not difficult to find that in "Jasmine Flower" and "Honey Sweet" (as shown in Figure 2-3), only five notes, do, re, mi, sol, and la, are used. Of course, any of the five notes, do, re, mi, sol, and la, can be used as the main tone to create a melody, but fa and si rarely appear. Even if they do, they only appear in small quantities and are expressed as "variable Gong" or "variable Zhi." This is the pentatonic scale.



Figure 2. Honey Sweet

Source: Made by Na An, July 2024

Jasmine Flower

茉莉花

Figure 3. Jasmine Flower

Source: Made by Na An, July 2024

Zhu Zaiyu used mathematics to calculate the twelve musical scales in the Ming Dynasty, which are similar to the twelve equal temperaments created by Bach in the West. There are exactly 12 months in a year, so the ancient Chinese named the twelve modes after the names of the twelve months.

Chapter 3 mainly discusses the rhythm and tuning of Guqin's works.

Chapter 4 mainly introduces the production and stringing methods of Guqin and is accompanied by a large number of pictures of ancient Guqin players holding Guqins (most of which are from Song Tianzhiweng's "Tai Gu Yi Yin" and Ming Yuan Junzhe's "Tai Gu Da Quan Ji").

Chapter 5 contains "Fingering Method and Left-Hand Fingering Diagram". Most of the content of this volume is missing, and the only remaining first two pages mainly record the fingering content of the left and right hands of the Guqin.

Chapters 6 to 25 of the document include a total of 138 Guqin pieces. Researchers have found that "Xilutang Quintong" has a fairly standardized format and a relatively complete structure, whether it is the catalog or each piece of Guqin music.

"Xilutang Quintong " categorizes and sorts all 138 Guqin pieces using the traditional Chinese tuning methods - five tones, twelve tones, and external tunings. The author will select influential and representative scores for in-depth analysis. These selected classic works have had a significant impact on our research.

2. The concept of protection and development of Guqin art and culture

Chinese Studie "Exploration of Guqin Culture in Huizhou Culture" (Tong, 2022) explores the conditions and symbols for the development of Huizhou Guqin culture from the perspective of the inheritance of Huizhou Guqin music, the theoretical achievements of Huizhou Guqin masters in the study of qin rhythm, and the contributions of Huizhou professional qin masters in the inheritance of Guqin music.

"An Empirical Discussion on Guqin Individual Notation Collective DaPu" (Zishen, 2019) describes some of the research results of the "Xilutang Quintong" DaPu meeting held by the Guqin Academic Committee of the Chinese National Musical Instrument Society in 2018. It discusses the gains and losses of the DaPu meeting, providing a new idea for Guqin-DaPu.

This paper sorts out the overview of many DaPu conferences held in Chinese history and divides them into several stages according to the timeline.

1. Ancient times: the inheritance results of local schools.
2. Modern times: the personal achievements of individual Guqin players, especially BaiShi Yang, who have made outstanding contributions to DaPu;
3. After the founding of the People's Republic of China (1949) - before the reform and opening up (1992): a large number of outstanding achievements of DaPu, an advanced artist, under the leadership of Fuxi Zha, Pinghu Guan, Fuxi Zha , Jinglue Wu , Meigeng Gu, Ziqian Zhang , Bingyan Yao, Lisun Xu, and Zhenping Wu successively compiled the scores of "Guangling San", "Jieshi Diao Youlan", "Li Sao", "Ancient Resentment", "Jiukuang", "Changqing" and "Da Hujia" and other songs, and wrote related research articles , made a pathfinding and demonstration for today's DaPu;
4. Reform and Opening Up (1992)-2008: Contemporary artists such as Wu Wenguang, Gongliang Cheng, Changlin Chen, Yi Gong and many other performers silently engaged in this lonely and hard work in addition to teaching, performing and

scientific research. They have done a lot of practical excavation work in their respective fields of expertise.

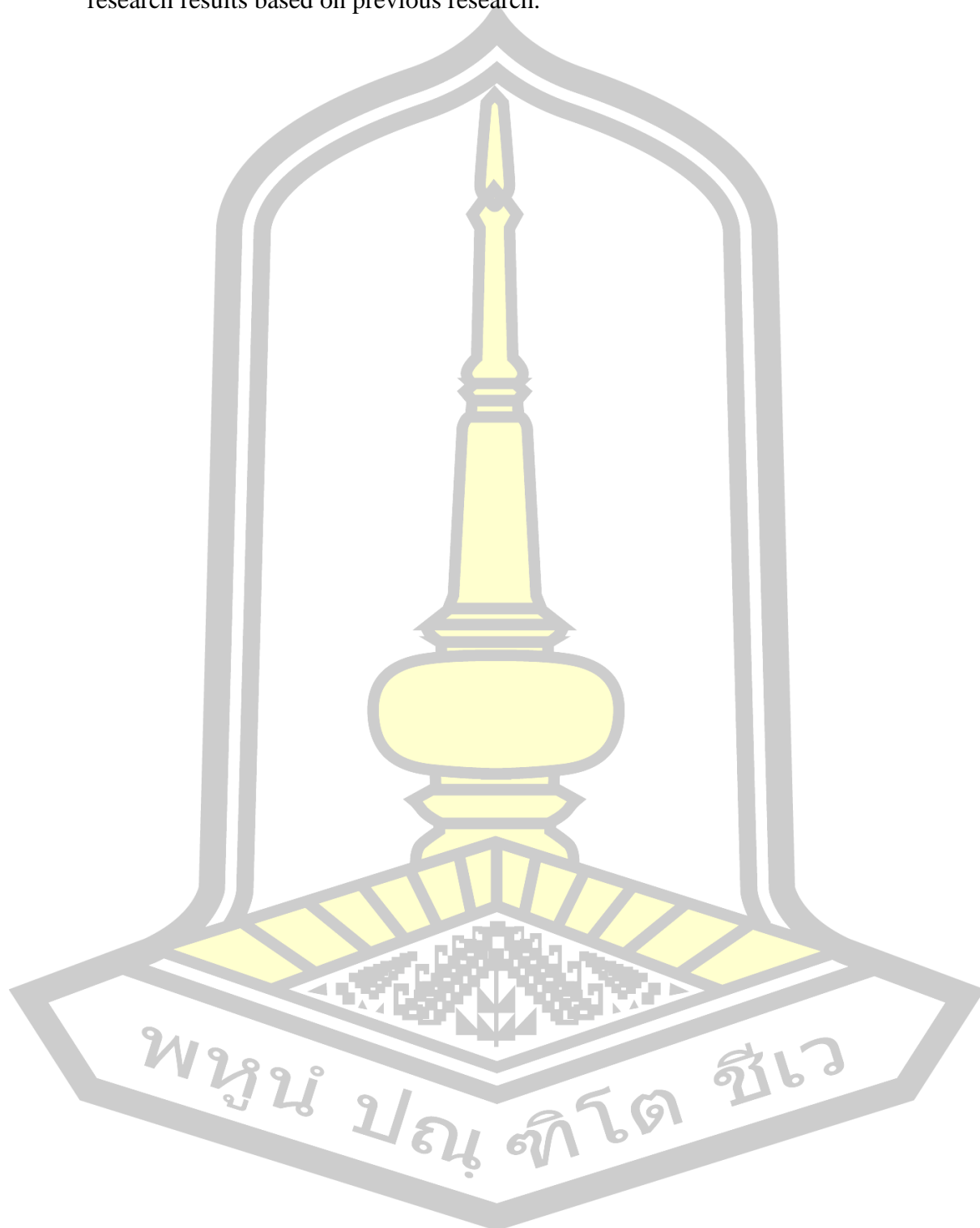
5.2008-present: large-scale and orderly results. Beginning in 2008, the Guqin Society took the lead in organizing artists to collect DaPu or openly collect DaPu works from the whole society and adopted a new idea of collecting DaPu for a certain Guqin score, making a very good attempt for the research and protection of contemporary Guqin art and culture and work hard.

Author searched for English literature related to "Xilutang Qintong" and AnHui Guqin, but found no information, so there is no English literature review in this article.

In summary, author extracted from the above papers the current research progress on "Xilutang Qintong" and DaPuhui. Research on this topic focuses on two aspects. One is the exploration of the historical time of "Xilutang Qintong" and the analysis of its compilation structure. The second is the report on the results of the DaPu conference, including the works selected and published at the conference. The influence of "Xilutang Qintong" on the art and culture of its birthplace Anhui, the development process of DaPu meeting, the complete display of DaPu working procedures, and the impact of the meeting on the participants and society are all blank. This paper will focus on this, by describing the whole process of preparing and participating in the DaPu meeting and presenting new research results on the basis of previous research.

The author excerpts the research progress of Anhui Guqin score and the development history of Anhui Guqin art from the above paper. Research on this topic mainly focuses on two aspects. The first is the historical and temporal exploration of Anhui Guqin notation and its compilation structure analysis. The second is a report on the results of the Guqin inheritance and protection conference, including the works selected and published at the conference. The impact of the music score of "Xilutang Qintong" on the art and culture of Anhui, its birthplace, the development history of the inheritance and protection conference, the complete display of the specific work procedures of inheritance and protection, and the impact of the conference on the participants and society are all blank. This article will focus on this by describing the

entire process of preparing for and participating in the Conference and proposing new research results based on previous research.



CHAPTER III

Research Methodology

This research provides ideas for better protection and development of Anhui Guqin art and more effective intangible cultural heritage inheritance. This research is structured 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 Guqin music score
 - 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

This research investigates the current status of the Guqin music score in Anhui Province, including the cultural significance of the instrument. It will also analyze the musical score characteristics of the Guqin, offering an in-depth analysis of its scores and written notations. The research includes creating digital media as a contemporary preservation strategy and documenting performances to ensure the preservation and transmission of Guqin music scores to future generations. The research is limited to the geographic region of Anhui Province, providing valuable insights into the local practices and efforts in safeguarding this ancient musical tradition.

1.2 Scope of time

From July 2022 to September 2024, including field research, data analysis, and thesis writing.

2. Research process

2.1 Selection of the research sites

The research focuses on the ancient Huizhou area of Anhui Province, China. Huizhou's development history, ethnic history, philosophy history, art history, ethnology, musicology, anthropology, archaeology, and other fields are of research value. They provide valuable research resources and insights into the Anhui region and even China.



Figure 4. Map of Anhui Province, China

Source: Chinafolio (n.d.), Travel China Guide (n.d.)

2.2 Selection of the key informants

Key informants were selected based on the following specific criteria:

- 1) The individual is directly related to the research area of this article.
- 2) They must belong to Anhui and have been born, raised, and lived in the area.
- 3) They should have over twenty years of experience studying Guqin music.

4) The selected informants are recognized as the representative successors of Anhui Guqin at or above the provincial level, and they enjoy high prestige in the local community.

5) The informant has extensive experience in playing Guqin.

Two key informants were chosen based on the above selection criteria: Shangying Wang and Huining Wang. (as shown in Figure 5-6)

1. Shangying Wang, a native of Wuhu, Anhui Province, is an outstanding Guqin player. Secretary General of Anhui Guqin Association. He studied under Chicheng Liu, a national first-level performer and representative transmitter of national intangible cultural heritage, and Professor Li Fengyun from Tianjin Conservatory of Music.



Figure 5. The transmitter Shangying Wang

Source: An Na, from fieldwork in June 2023

2. Huining Wang, president of the Guqin Society of Anhui Province, studied under Chicheng Liu, a national first-level performer and a representative transmitter of national intangible cultural heritage. Member of China Piano Society, Vice Chairman and Secretary General of Hefei Musicians Association. Hefei City Intangible Cultural Heritage transmitter.



Figure 6. The transmitter Huining Wang
Source: An Na, from fieldwork in July 2023

2.3 Selection of Guqin music

This research will select from the most representative and oldest music score in Anhui, "Xi Lu Tang Qintong," which contains more than one hundred pieces of music.

The standards for this category are based on traditional Chinese music theory and are divided into three types: pentatonic modes, twelve-tone modes, and special modes. The five tones are Gong, Shang, Jue, Zhi, and Yu; the twelve tones are Huangzhong, Taiku, Guxi, Ruibin, Yize, Wuyi, Dalv, Jiazhong, Zhonglv, Linzhong, Nanlv, Yingzhong.

These selected have had a significant impact on our research. The criteria for selecting Guqin music are as follows:

- 2.3.1 Suggestions for the respected successors of Anhui Guqin art.
- 2.3.2 It is a unique Qin music work that only appears in Anhui.
- 2.3.3 Music pieces that have received the most attention and research from professional Guqin players.

Selection of the song:

Table 1. Selection of the song

Mode Types	Total Guqin Music	Selected Guqin Music
Pentatonic Mode	89	2
Twelve-tone Mode	28	2
Special Mode	21	1

2.4 Research Tools

The research tools used in This research include an observation form, an interview form, and questionnaires. The process of creating these tools involves the following steps:

2.4.1 Design questions according to the research objectives.

2.4.2 Create forms based on the designed questions.

2.4.3 The interview aims to investigate the transmitters and development of Guqin art in the Anhui region and the participants' awareness of music culture. The collected data is then analyzed to provide relevant and valuable insights to the researchers.

2.5 Data collection

2.5.1 Initial understanding and familiarity: It starts with the initial understanding and familiarity of relevant information through the data collection process. The author spent 6 months researching Guqin literature and practicing performance about the Anhui region. After repeated research and practice, the report was finally submitted to the Anhui Guqin Association in June 2023. The results were applied to participate in the local Guqin academic conference. The data collection begins with an initial understanding and familiarity with the relevant information.

1) Observation: Researchers conducted field surveys and direct observations in Anhui during the data collection process. Various tools, such as mobile phones, SLR cameras, video cameras, and tape recorders, can record music activities related to Anhui Guqin. Among them, I directly observed the performance of 5 Guqin songs and took complete videos and related photos. This method allows researchers to collect first-hand information, which is then stored on SD cards, computers, and USB drives. So far, researchers have observed performances of Anhui's "Intangible Cultural Heritage—Guqin," academic conferences held by the

Anhui Guqin Association, and conducted interviews with conference organizers and some participants.

2) Interviews: During the data collection process in this location, the researcher selected three groups of interviewees as interview subjects. The interview format was flexible, and the content was consistent with the research purpose. The interviewees included Anhui's outstanding Guqin players, local leaders, music teachers, and researchers who participated in the academic conference of the Anhui Guqin Association.

2.5.2 Literature review: Further understand the research content through extensive reading and review of relevant literature and online resources. The author will apply for relevant information from the conference organizer, Anhui Guqin Research Association. In addition, the authors will seek consent from academic conference participants and obtain summary reports of their research work for in-depth analysis by the researchers. This allows researchers to collect comprehensive data to support their studies.

2.5.3 After data collection and interviews are completed, the design will be submitted to the consultant for review.

2.5.4 Make necessary modifications based on feedback from consultants.

2.5.5 Further improve the survey tools based on expert opinions.

2.6 Data management

The interview survey used in the fieldwork part of This research is a one-to-one interview, which requires the researcher to prepare questions in advance. Therefore, asking as many key questions as possible within a certain period is necessary to make the collected information more valuable. The author will organize and screen the collected answers and improve answers based on the actual situation to ensure that the information conveyed is accurate and detailed.

2.7 Data analysis

2.7.1 Historical development and cultural significance encompass the evolution of a specific art form over time, considering the factors that instigated these transformations, such as societal, economic, and political influences, and examining the societal consequences of these changes.

2.7.2 Characteristics and scores analysis delves into the structural elements of the musical score, including its content, modal structure, melodic components, and performance techniques.

2.7.3 Contemporary preservation analysis addresses various aspects related to safeguarding Chinese Guqin art in Anhui Province in the present era. This includes the establishment of conventions, laws, and regulations, collaborative protection initiatives, governmental intervention, community involvement, publishing and distributing relevant literature, and developing university-based training models.

2.8 Data presentation

2.8.1 Chapter 1: Introduction

2.8.2 Chapter II: Literature Review

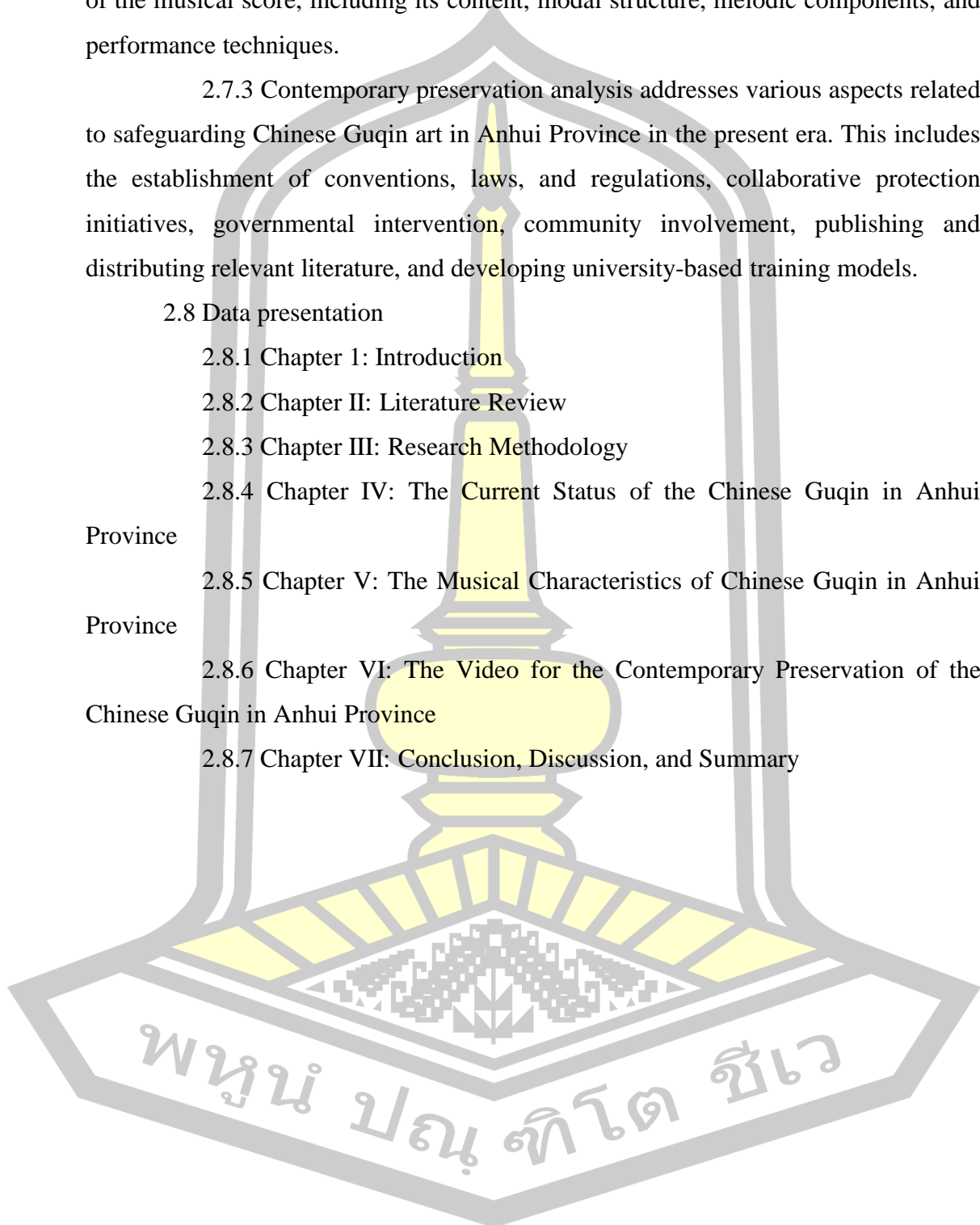
2.8.3 Chapter III: Research Methodology

2.8.4 Chapter IV: The Current Status of the Chinese Guqin in Anhui Province

2.8.5 Chapter V: The Musical Characteristics of Chinese Guqin in Anhui Province

2.8.6 Chapter VI: The Video for the Contemporary Preservation of the Chinese Guqin in Anhui Province

2.8.7 Chapter VII: Conclusion, Discussion, and Summary



CHAPTER IV

The Current Status of Chinese Guqin in Anhui Province

During the Ming and Qing Dynasties, Anhui was economically prosperous and attached great importance to education. Literati and scholars promoted the great progress of Guqin culture by traveling and communicating with Guqin players and enthusiasts. At the same time, many Guqin music scores were written and published, becoming an important medium for Guqin academic exchanges and playing a positive role in the inheritance and development of Guqin art. Such a prosperous scene continued until the end of the Qing Dynasty. Modern China was in a long war and turmoil for nearly a hundred years. It was not until after 1949 that Guqin art gradually began to revive with the joint efforts of Guqin scholars from all walks of life. However, the effect was not ideal, despite the efforts of Guqin artists. However, due to the small number of people engaged in it, economic depression, and other political reasons, Guqin art was relatively quiet before the 21st century. In 2003, Guqin was listed as a world intangible cultural heritage by UNESCO and included in the Chinese intangible cultural heritage list in 2006. Since then, the development and protection of Guqin culture have begun to receive attention from all walks of life.

1. Important founders of the development of Guqin art in contemporary Anhui
2. Representative Guqin art research and inheritance groups in Anhui
3. The proportion of Guqin professionals and the number of Guqin enthusiasts in Anhui.

1. Important founders of the development of Guqin art in contemporary Anhui

Chicheng Liu is a national first-class performer, a member of the Chinese Musicians Association, a consultant of the Chinese Kunqu Opera Guqin Research Association, the honorary president of Anhui Mei'an Guqin Society, and a representative transmitter of the national intangible cultural heritage Guqin project.

Born in Nantong, Jiangsu in December 1938. In 1949, he was taught by Xu Lisun, a disciple of Wang Yanqing. His representative repertoires include "Sao Shou Wen Tian," "Dao Yi," "Chang Men Yuan," etc., which have been highly praised in his

solo concerts and major international and domestic performances. In addition, Chicheng Liu has long been committed to the excavation and sorting of Guqin heritage, published many professional papers, compiled the "Revised Edition of Mei'an Guqin music score " and published it by China Bookstore, and unreservedly enriched the original score with the skills outside the score and his own artistic essence and fingering experience that have been immersed in for more than 80 years to pass on to future generations. He has published "The Essence of Guqin Famous Music", "Chinese Charm", "Chinese Guqin Aficionado's Ultimate", "National Music Master: Chicheng Liu", Guqin solo MTVs such as "Zui Yu Chang Wan " broadcast by CCTV, and "Collector's Edition of National Treasure Musicians in Mainland China - Guqin Master Chicheng Liu Album" published by Taiwan Cradle Records, which have had a profound impact on the spread of Guqin. Over the past few decades, he has made far-reaching contributions to the research, compilation, inheritance, and development of China's Guqin art heritage.



Figure 7. The transmitter, Chicheng Liu

Source: Shangying Wang (2023), a student of Chicheng Liu

In 1958, he was admitted to the Shanghai Conservatory of Music in China and was one of the first college students majoring in Guqin in China. Chicheng Liu initially worked as a teacher at Anhui Art College. Because there were no students

majoring in Guqin in such local colleges, young Chicheng Liu worked as an English teacher here and only played Guqin alone in his spare time. 1971 Liu entered the Anhui Song and Dance Theater as a guzheng player. Although it was a music-related job, it had nothing to do with Guqin. Chicheng Liu rarely appeared on the stage as a Guqin player.

On April 30, 1983, the National Guqin Music Score Experience Exchange Conference, co-organized by the National Music Committee of the Chinese Musicians Association, the Music Research Institute of the Chinese Academy of Arts, and the Beijing Guqin Research Association, was held in Beijing. Guqin received attention for the first time after decades of silence. Chicheng Liu was also invited to this meeting. Since then, Chicheng Liu has been able to participate in more Guqin art activities and has more opportunities to show his talents.

Chicheng Liu once said, "So far, the original Mei'an Qin Society has not had any Qin learning activities for many years, and the members have passed away. In 1964, I graduated from the Shanghai Conservatory of Music and went to work in Hefei, and the Zhucheng School also settled in Hefei." Therefore, rebuilding the Guqin Society and inheriting the Guqin art became another dream that Chicheng Liu had to fulfill in his later years.

In November 2005, Chicheng Liu planned establishing the "Anhui Mei'an Qin Society" in Hefei, Anhui Province. Chicheng Liu served as the president of the Guqin Society and led his students to hold Guqin performances at the founding ceremony. In 2008, Chicheng Liu was awarded the title of transmitter of China's national intangible cultural heritage project, which attracted widespread media attention. Since then, Anhui has become the only province with a Guqin art transmitter.

Chicheng Liu is the founder of the inheritance and development of Guqin in modern times in Anhui. He has injected new strength into Anhui, where Guqin's art has declined. He has trained more than 200 Guqin students and filled an important cultural gap in Anhui Guqin art. Over the years, it has been committed to spreading the Chinese Guqin art, carrying out a series of Guqin-related activities, and training many Guqin talents for Anhui.

2. Representative Guqin art research and inheritance groups in Anhui

2.1 Government-certified organizations and their activities

Since the beginning of the 21st century, the restoration and inheritance of Guqin art have made great progress in Anhui. This achievement is inseparable from the efforts of Guqin artists and the government's support for intangible cultural heritage protection projects. Three Guqin art protection bases are certified by government agencies in Anhui, namely the Mei'an Guqin Society, Anhui Guqin Society, and Anhui Vocational College of Art.

Mei'an Guqin Society

In November 2005, Chicheng Liu planned to build the "Anhui Mei'an Guqin Society" in Hefei, Anhui Province. It is currently the only provincial-level intangible cultural heritage inheritance and protection base in Anhui Province. Chicheng Liu passed away in 2019, and his son Liu Mingfang took over as president of the Mei'an Guqin Society. The Mei'an Guqin Society regularly holds Guqin performances to spread Guqin culture(as shown in Figure 9), and no one in the Guqin Society may engage in profit-making activities in the name of the Guqin Society.



Figure 8. Mei'an Guqin Society

Source: Shangying Wang (2023), a student of Chicheng Liu

Anhui Guqin Society

The Anhui Guqin Society, established on April 29, 2017, is a Guqin institution approved by the Provincial Department of Civil Affairs and supervised by the Anhui Federation of Literary and Art Circles. The organization aims to inherit and promote the art of Guqin and promote the better development of the Guqin industry in Anhui Province. Since its establishment, the Anhui Guqin Society has been committed to organizing Guqin research, Guqin education, and other activities, combining the historical and cultural traditions of the province to explore effective ways to develop the Guqin industry. (as shown in Figure 9-11)

Establishing large-scale events

In 2017, the Anhui Federation of Literary and Art Circles and the Anhui Guqin Society invited Qing Yang, a famous Guqin player and vice president of the Chinese Guqin Society, to hold the Guqin Concert "Dream of the Red Chamber" at the Hefei Grand Theater.

In 2019, the Anhui Guqin Society and the Chinese Guqin Association jointly held the second "Hongqin Cup" Guqin Art Exhibition and Competition in Anhui.

In 2023, in response to the call of the Propaganda Department of the Hefei Municipal Party Committee to "deepen the local traditional culture", the Anhui Hefei Federation of Literary and Art Circles and the Anhui Guqin Society held the "Xilutang Qintong" academic seminar for the whole of China.

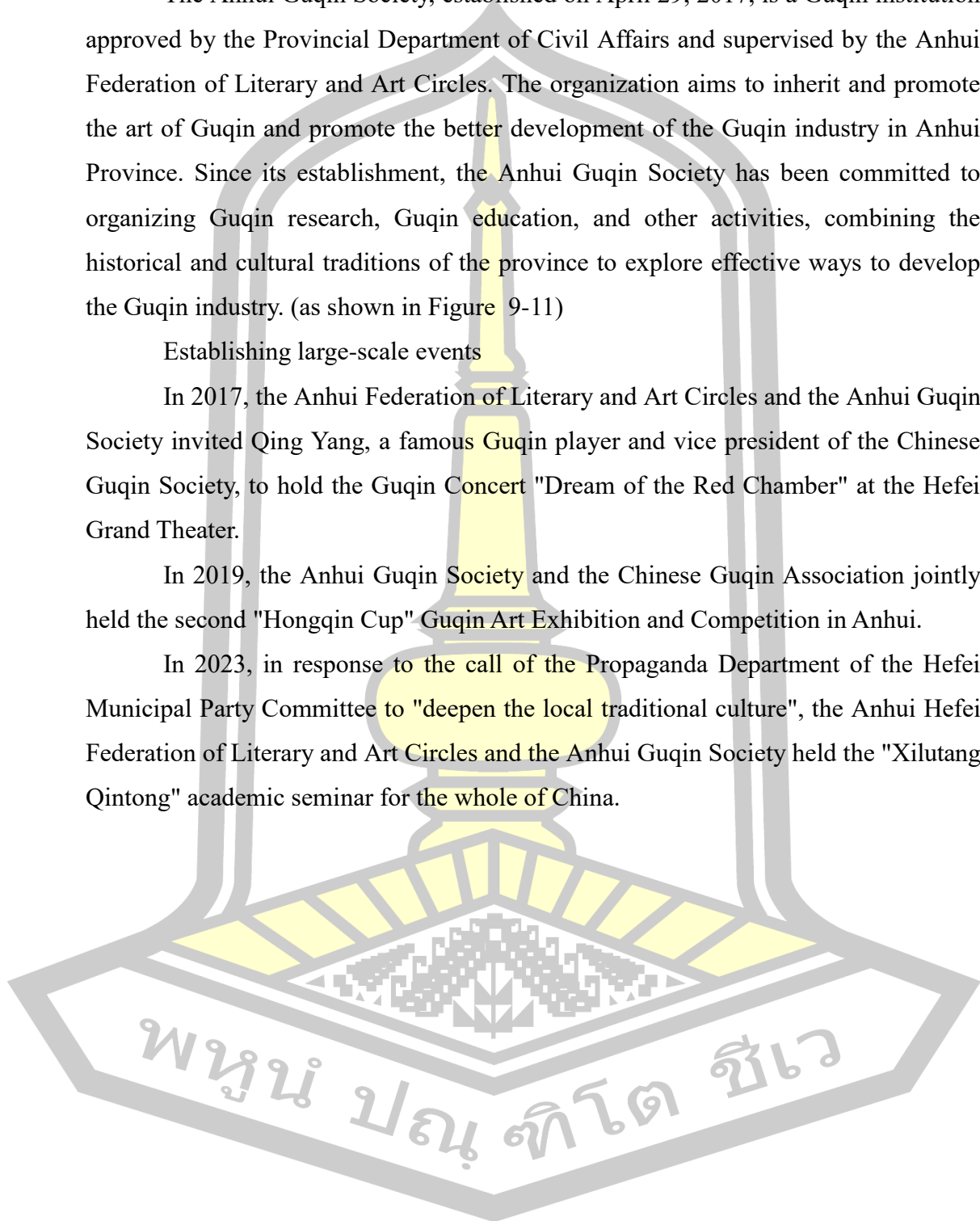




Figure 9. Anhui Guqin Society
Source: Huining Wang, the key informant (2022)



Figure 10. Anhui Guqin Society
Source: Na An, from research fieldwork in February 2023



Figure 11. Anhui Guqin Society

Source: The key informant: Huining Wang (2022)

Guqin major at Anhui Vocational College of Art

The "Sun Zhi Guqin Training Room" at Anhui Vocational College of Art was established in 2017. Sun Zhi, a master of Guqin from Tianjin Conservatory of Music, is the teacher. It is the only Guqin studio in a college in Anhui Province, and it has opened a Guqin performance major, which formalizes the Guqin professional education in colleges and universities in Anhui Province. The college has more than 400 students studying Guqin culture in the study room, making a huge contribution to the development of Guqin professional education in Anhui Province (as shown in Figure 12-13).

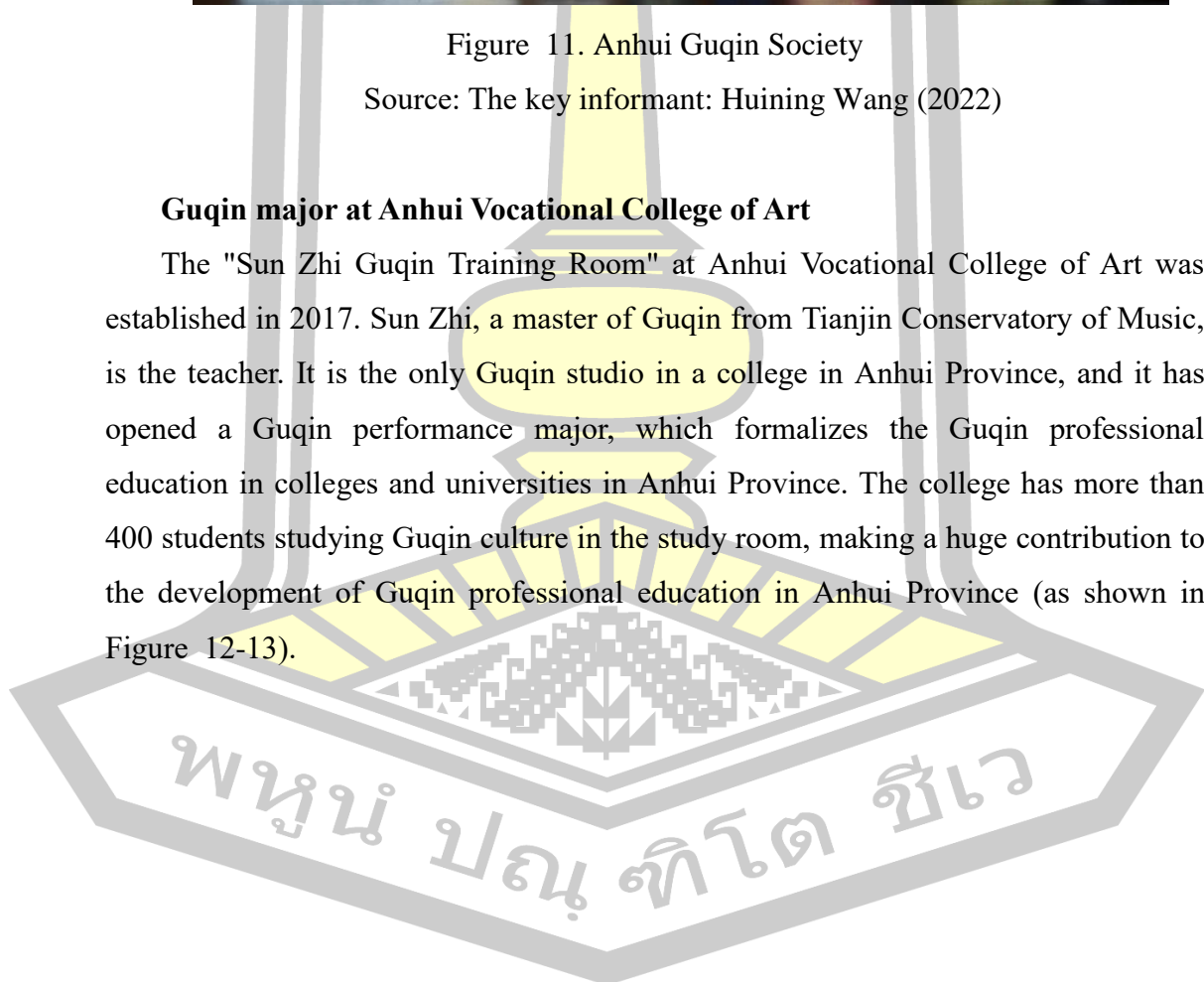




Figure 12. Guqin major at Anhui Vocational College of Art
Source: Zhi Sun, the teacher at Anhui Vocational College (2024)

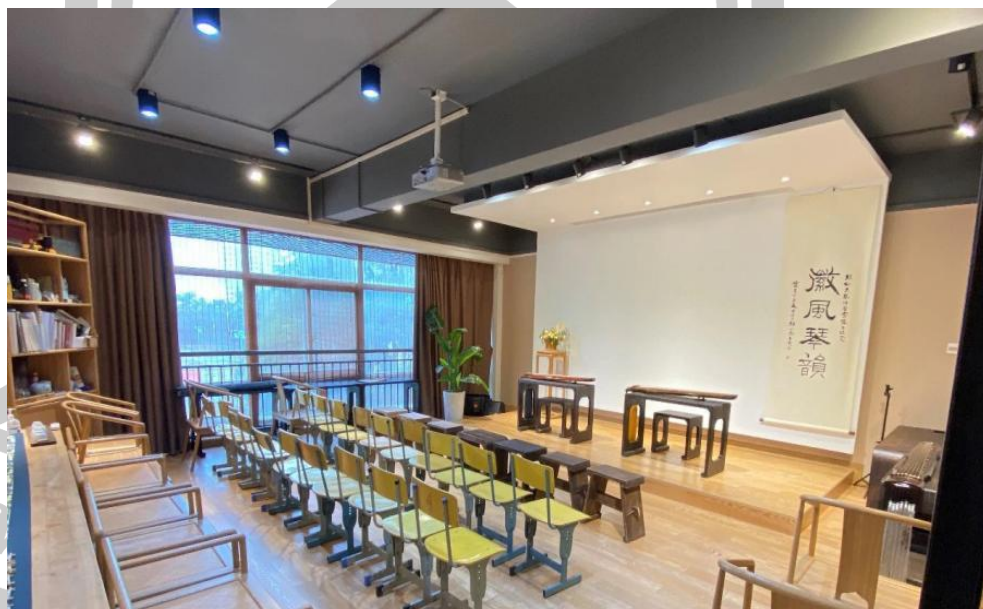


Figure 13. Guqin major at Anhui Vocational College of Art
Source: Zhi Sun, the teacher at Anhui Vocational College (2024)

2.2 Excellent Guqin Societies Spontaneously Organized by the People in Anhui Province

According to incomplete statistics by researchers, about 100 Guqin teaching bases are organized by individuals in Anhui Province. Among them are about 34 Guqin teaching bases in the provincial capital city of Hefei and about 66 Guqin clubs in other prefecture-level cities and counties. The researchers selected three Guqin teaching bases with strong professionalism and excellent performance from the provincial capital city of Hefei, the prefecture-level city of Wuhu, and Nanling County, respectively. They have conducted in-depth investigations of their activities and development in recent years.

Cuiwei Guqin Society, Hefei, Anhui Province

Established in December 2015, it is in Huiyuan, Hefei, Anhui. The founder of Cuiwei Guqin Society is Huining Wang, the president of Anhui Guqin Society and the transmitter of Hefei's intangible cultural heritage, and Peng Tao, a disciple of Chicheng Liu, serves as the president of the Guqin Society (as shown in Figure 14-15). Cuiwei Guqin Society activities are shown in Table 2.

Table 2. Cuiwei Guqin Society activities

Time	Location	Activity Name
December 2015	Hefei Cuiwei Guqin Society	Cuiwei Qin Club held a Spring Festival Concert
February 2016	Hefei Cuiwei Guqin Society	Lichun Concert
March 2016	Hefei Cuiwei Guqin Society	Spring Equinox Concert
September 2016	Hefei Cuiwei Guqin Society	Mid-Autumn Concert
November 2016	Jiuhua Mountain, Anhui Province	"Qin • Xing Shen" public welfare class
January 2017	Hefei Cuiwei Guqin Society	New Year Concert

September 2017	Hefei Cuiwei Guqin Society	Cuiwei Qin Club public welfare class
September 2017	Hefei Cuiwei Guqin Society	Cuiwei Qin Club launched free teaching activities for people over 55 years old
July 2018	Online	Chinese traditional culture study tour
July 2018	Hefei Cuiwei Guqin Society	Cuiwei Qin Club Guqin Concert
September 2018	Hefei Cuiwei Guqin Society	"Qixi Moon • Tai Gu Qing Yin" concert
October 2018	Macao,China	Macao Taoist Cultural Festival
October 2018	Hefei City	The 12th Hefei Cultural Expo
November 2018	Jiuhua Mountain, Anhui Provinc	Participated in the 5th Intangible Cultural Heritage Skills Competition in Hefei
May 2019	Jiuhua Mountain, Anhui Provinc	Jiuhuashan Defu Villa Spring Gathering
May 2019	Hefei City	Participated in the stage performance of the 6th Intangible Cultural Heritage Skills Competition in Hefei
August 2019	Hefei Grand Theater	Participated in the Anhui-Macao Taoist Music Exhibition to celebrate the 70th anniversary of the founding of the People's Republic of China

September 2019	Hefei University of Technology	Cuiwei Guqin Society participated in the first event of "Cultural Celebrities Entering Colleges and Universities" and "Intangible Cultural Heritage Entering Campus" in Anhui Province in 2019
November 2020	Hefei Yaohai Grand Theater	Participated in the "Guangyulan Music" exhibition and played the Guqin piece "Shi Tan Zhang"
December 2020		Cuiwei Qin Society and Xinhua College jointly promoted the Guqin culture into campus
January 2021	Hefei Cuiwei Guqin Society	New Year's Day Concert
January 2022	Hefei Cuiwei Guqin Society	New Year's Day Concert
May 2022	Online	"Wanli Chichengxia- Commemorating the Third Anniversary of Chicheng's Death"
May 2022	Jiuhua Mountain, Anhui Province	The 2nd Jiuhuashan Guqin Gathering
July 2022	Hefei Cuiwei Guqin Society	Cuiwei Qin Society Guqin Charity Class

September 2022	Online	Participated in the "Welcome National Day·Qinxi Jianghuai" literary and artistic performance organized by the Anhui Taoist Association
November 2022	Hefei Cuiwei Guqin Society	"Meeting in the Autumn Colors, Recalling Old Friends" Guqin Gathering
May 2023	Hefei Cuiwei Guqin Society	Cuiwei Guqin Society Summer Guqin Concert
October 2023	Hefei Cuiwei Guqin Society	Mid-Autumn Festival and National Day Guqin Gathering
January 2024	Heilongjiang Provincial Library	The 9th Guqin New Year Concert of Heilongjiang Provincial Library
January 2024	Hefei city	The 10th Anniversary Celebration of Cuiwei Guqin Society



Figure 14. Cuiwei Guqin Club activity photos

Source: Na An, from research fieldwork in August 2024



Figure 15. Cuiwei Guqin Club activity photos

Source: Na An, from research fieldwork in August 2024

Huining Wang (interview, October 2023), the head of Cuiwei Guqin Club, said: The original intention of establishing Cuiwei Guqin Club is to gather Guqin lovers here, so that everyone can have a platform for mutual learning and display. Today, Cuiwei Guqin Club can develop so well without the joint efforts of everyone. We hold many meaningful activities every year, and we can clearly see the progress of students from the concerts every year. At the same time, we also hope that through rich performances and activities, we can attract more Guqin lovers to understand Guqin, learn Guqin, and pass on Guqin.

Tianzhen Guqin School in Wuhu City, Anhui Province

Tianzhen Guqin School is located in Wuhu City, Anhui Province, and was established in November 2021 (as shown in Figure 16-17). The Guqin School was founded by Shangying Wang, a disciple of the famous performer Chicheng Liu. Shangying Wang has superb performance skills and has made remarkable achievements in Guqin theory research. He is highly recognized in the Guqin academic community in Anhui Province. Therefore, under his guidance, the scale and number of students at Tianzhen Guqin School have expanded rapidly in a relatively short period. It is now the most prestigious Guqin training school in Wuhu City, Anhui

Province, and has outstanding performances in many high-level Guqin activities and performances in Anhui Province. Tianzhen Guqin School Activities as shown in Table 3.

Table 3. Tianzhen Guqin School Activities

Time	Location	Participants	Activity Name
January 2022	Bengbu	Shangying Wang	"Elegant Music on the Lake - Guqin Elegant Gathering for the Spring Festival of Bingyin"
February 2022	Wuhu city Tianzhen Guqin School	All	New Year Concert
February 2022	Anhui Provincial Museum	Puyu Zhao, Jie Zzhang	"Guqin Cultural Space" Guqin Volunteer Activities
May 2022	Online	Shangying Wang	Concert in Memory of the Third Anniversary of Chicheng's Death"
June 11 2022	Xihe Ancient Town	Shangying Wang	"Guqin Music in Xihe - Wuhu Guqin Society Enters Xihe Ancient Town" Elegant Gathering Concert.
August 1 2022	Tian Jin city	All	Guqin and Xiao Summer Camp by Professors Li Fengyun and Wang Jianxin

August 9 2022	Tianzhen Guqin School	All	Guqin Art Public Welfare Lecture
September 11 2022	Tianzhen Guqin School	All	Mid-Autumn Festival and Yuan Dynasty Guqin “Yunhe” Appreciation Meeting
September 2022	Hefei City	Shangying Wang, Puyu Zhao	Mid-Autumn Festival Concert of Anhui Guqin Society
October 2022	Nanling County	Puyu Zhao	Tianzhen Guqin School Nanling Branch opens
December 2022	Jinghu Bookstore, Wuhu City	Shangying Wang	Guqin Art Lecture
February 2023	Wuwei City	Shangying Wang, Puyu Zhao, Jie Zhang, Cen Jing, Xiaoyue Zhao	Guqin is Wuwei—— Anhui Guqin Society Enters Wuwei Special Concert
March 2023	Shanghai Conservatory of Music	Shangying Wang	The Fifth National Guqin Seminar
March 2023	Jinghu Bookstore, Wuhu City	Shangying Wang	Literary Volunteer Service Enters the Study Room Guqin Art Series Lecture Three—— Guqin in Poetry
May 2023	Qianjia Bookstore, Hangzhou City	Shangying Wang, Juan Li	Wanli Chicheng Xia—— ——Memorial Concert for Chicheng
May 2023	Phoenix Theater,	Shangying Wang	“Rongcheng Qinsi”

	Fuzhou City		Anhui Guqin Society Special Concert
June 2023	Prince Gong's Mansion, Beijing	Ningyue Wang	National College Students Guqin Concert
June 2023	Mi Gong Temple, Wuwei City	Shangying Wang, Juan Li, Jie Zhang, Cen Jing, Xiaoyue Zhou, Aihe Tang, Fanyuan Su, Xiaochun Cen, Yueqing Xu	Intangible Cultural Heritage Season—— Wuhu Guqin Special performance of Guqin Society
July 2023	Hefei, Anhui	Shangying Wang, Puyu Zhao, Juan Li, Jie Zhang, Cen Jing, Xiaoyue Zhou, Ningyue Wang	Luzhou Relics - "Xilutang Guqin Tong" score-writing meeting
August 2023	Cultural Center, Nanling County, Wuhu City	Shangying Wang, Juan Li, Jie Zhang, Cen Jing, Xiaoyue Zhou, Aihe Tang, Fanyuan Su, Xiaochun Cen, Yueqing Xu	Wuhu Guqin Society enters Nanling
August 2023	Dingyuan County, Anhui	Shangying Wang	Anhui Guqin Society enters Dingyuan special

			concert
September 2023	Wuhu Bookstore·Binjiang Bookstore	Shangying Wang, Juan Li, Jie Zhang, Dongdong Zhou, Aihe Tang, Fanyuan Su, Xuqing Yuan, Yang Xing, Ziyi Kang, Youxuan Zhang	Literary volunteers enter the study - Wuhu Guqin Society charity performance
September 2023	Wuhu Tianzhen Guqin School	Shangying Wang, Juan Li, Cen Jing, Xiaoyue Zhou, Aihe Tang, Xianxiu Yang	Wuhu Guqin Society and China Academy of Art Guqin Society exchange and elegant gathering
September 2023	Wuhu Xihe Ancient Town	Shangying Wang	Anhui Guqin Society art space opens
October 2023	Chengdu, Sichuan	Shangying Wang	Chengdu International Art Festival
October 2023	Mengcheng County, Anhui	Shangying Wang	"Autumn Water and Long Sky, Mengfeng Guqin Rhythm" Guqin Concert
November 2023	Huaibei, Anhui	Shangying Wang	Huaibei Qin Huai - Commemorating the 20th anniversary of the successful application of China Guqin Art Festival for World

			Heritage and Anhui Guqin Gathering Series of Activities
January 2024	Harbin, Heilongjiang Province	Shangying Wang, Jie Zhang	Longjiang Wanyun - The 9th Guqin Concert of Heilongjiang Provincial Library
February 2024	Wuhu Tianzhen Guqin School	All	New Year Concert



Figure 16. Tianzhen Guqin School

Source: Na An, from research fieldwork in March 2024



Figure 17. Tianzhen Guqin School

Source: Na An, from research fieldwork in March 2024

Shangying Wang (interview, October 2023), the principal of Tianzhen Guqin School, said: It has always been my wish to establish a Guqin school. I have studied with two national intangible cultural heritage transmitter for 20 years. Now I can pass on the learned skills to my students, which makes me very happy, and it is also the true meaning of inheritance. At present, there are many problems in the dissemination of Guqin in Anhui Province, but I believe that these problems will be solved through my efforts.

A branch of Tianzhen Guqin School was established in Nanling County, Wuhu City in October 2022. Ms. Zhao Puyu, an outstanding student who has studied Guqin for many years with Shangying Wang, founded a branch of Tianzhen Guqin School in a county under the jurisdiction of Wuhu City (as shown in Figure 18). Nanling County covers a small area and its economic situation is relatively backward, but the government and people in the region still attach great importance to investment in education. Compared with more developed areas such as Hefei City, the enrollment of Guqin teaching in Nanling County is poor. Ms. Zhao Puyu is a teacher in a primary school in Nanling County. She uses the school's platform to popularize Guqin knowledge for children in music classes. She also integrates the ancient poems in the students' textbooks with Guqin music, teaching children to learn ancient poems in the form of singing and stimulating students' interest in Guqin music while

learning. At the end of 2023, the Nanling County Education Bureau launched an activity of reciting Chinese ancient poems for schools. Ms. Zhao Puyu took this opportunity to add Guqin music to the recitation performance, which was highly recognized by everyone in the performance. Ms. Zhao Puyu's work on Guqin education and inheritance in Nanling County is not limited to this. It is understood that in addition to opening a Guqin teaching base in Nanling County, she also conducts long-term Guqin public welfare teaching for minors at the Nanling County Children's Palace under the jurisdiction of the Education Bureau. Students only need to bear the cost of purchasing musical instruments by themselves. In addition, all Guqin teaching costs are exempted. Even so, the enrollment situation here is not optimistic. There are two reasons: on the one hand, more parents tend to learn more popular musical instruments such as guzheng and erhu. On the other hand, the cost of purchasing Guqin instruments is relatively high. So far, only 5 children have participated in the Guqin course. Ms. Zhao Puyu teaches in group classes once a week and sets 12 classes in a semester as a stage. Ensure children can learn to play a shorter Guqin piece at each stage. Zhao Puyu said: "I don't want the popularization of Guqin to only stay at understanding its history and knowledge theory. I hope that every child can touch the Guqin and play it by themselves. I know that such teaching progress will be very slow, but I will persist."

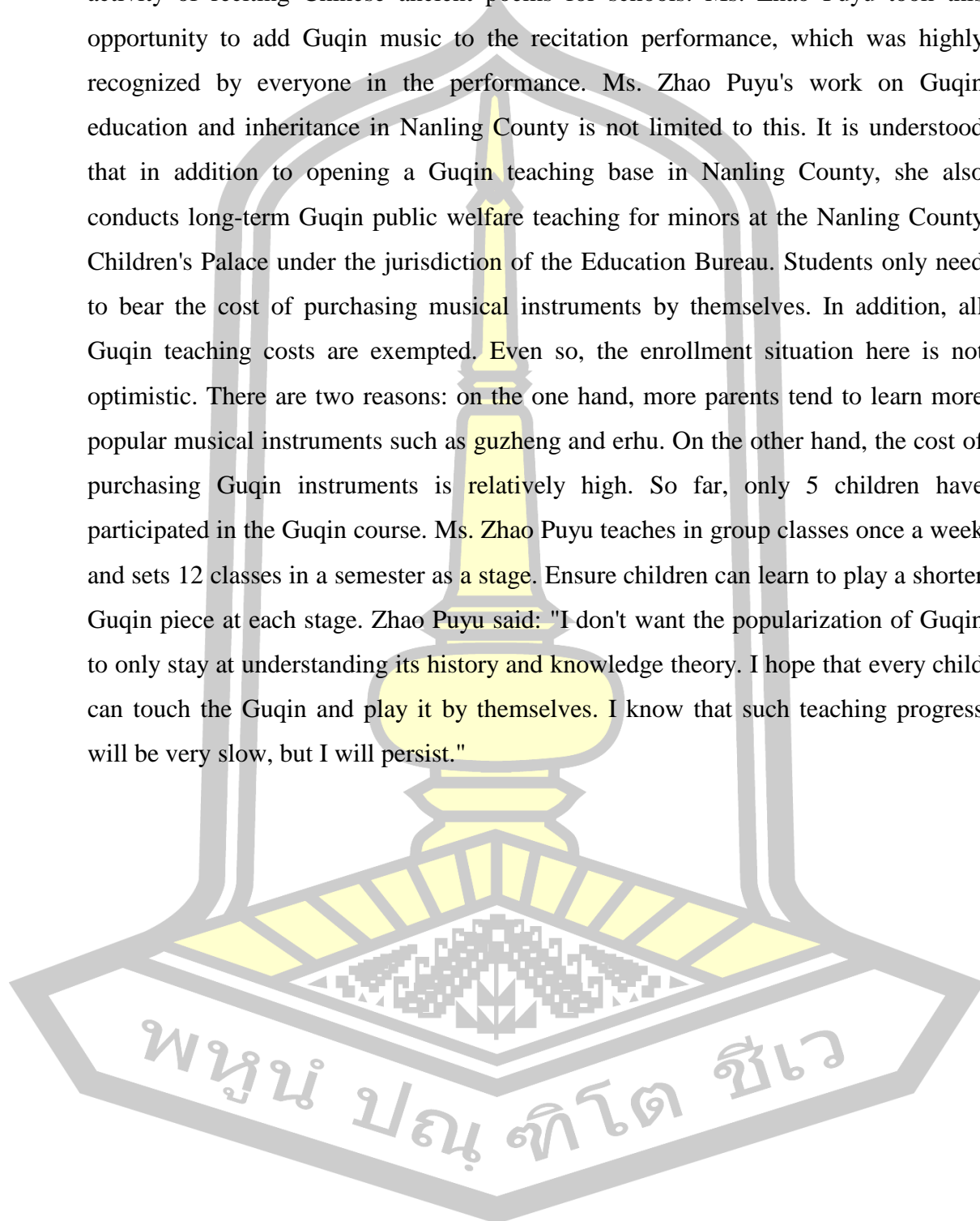




Figure 18. A branch of Tianzhen Guqin School
Source: Na An, from research fieldwork in March 2024

In summary, the Cuiwei Qin Society has organized several concerts and events since its establishment in 2015, playing a positive role in developing the guqin art. Since its establishment in 2021, the Tianzhen Guqin School has trained many excellent students with a high level of professionalism, improving the overall teaching level of the local guqin. The heads of both guqin training bases are responsible for saying that the annual New Year's Concert is the most meaningful and important debriefing performance for all students. This is a summary of the year's learning. Still, through the debriefing performance to stimulate the learning motivation of each trainee, they will continue to adhere to and constantly improve the professional level of concerts and artistic activities and gradually expand the scale.

3. The proportion of Guqin professionals and the number of Guqin enthusiasts in Anhui

At the beginning of the 21st century, there was only one Guqin practitioner in Anhui Province, Chicheng Liu, and there were less than 10 Guqin enthusiasts. With the revival and prosperity of traditional Chinese culture, the Mei'an Qin Society was re-established in Anhui Province. According to incomplete statistics, more than 200

Guqin practitioners and more than 30,000 Guqin enthusiasts are in Anhui Province. Although it is still at a relatively low level compared with the proportion of practitioners of other musical instruments, the significant increase in this data is enough to show that the development and promotion of Guqin music has achieved remarkable results in Anhui and has contributed to the revival of Guqin music.

To have a clearer and more specific understanding of the composition of Guqin enthusiasts in Anhui Province, the researchers conducted a random sampling questionnaire survey on several influential Guqin training bases in Anhui Province. 100 questionnaires were distributed, 67 were collected, and 60 were valid data. The specific interview content includes basic information on the age, gender, education, occupation, and income of the respondents, other music or instrumental learning experiences, motivation for learning Guqin, learning time, and achievements. The data is as follows:

Table 4. Questionnaire survey statistics of students

		Male	Female
Total	60	21	39
Age	Under 18 years old	2	4
	18 to 40 years old	3	5
	41 to 60 years old	11	21
	Over 60 years old	5	9
Occupational	Student	3	3
	Teacher	9	17
	Retired people	6	13
	Other jobs	3	3
Educational experience	Primary and secondary school	9	6

	High school and above	8	11
	College and above	4	22
Learning time of Guqin	Less than one year	11	21
	More than one year but Less than two years	7	12
	More than three years	3	6

Age

According to the data, the age range of Guqin lovers in Anhui Province is the largest, which reflects the problem of uneven age distribution compared to the data of young Guqin lovers. The following reasons are given based on the analysis of the respondents' learning and living conditions: 1. The cost of learning Guqin is high, including the cost of learning and purchasing instruments. In response to this issue, the wealth accumulation and consumption capacity of the elderly are higher than those of young people. 2. Learning an instrument requires more time and experience. Most young people have higher social and learning pressures, and it is more difficult for them to spend more time than the elderly. More than half of the elderly who learn Guqin are retired, with ample learning time and less social pressure. In addition, in recent years, the promotion of Guqin art by government organizations and social groups and the establishment of educational institutions for the elderly, such as senior universities, have attracted more elderly Guqin learners. 3. Guqin is an instrument with a high cultural and historical background. At present, young people lack the understanding and learning of Chinese traditional culture, find it difficult to understand the aesthetics of traditional Guqin music, and lack interest in traditional instruments. More young people prefer pop music, which is easier to get started with

than Guqin. This also shows that the current research on Guqin education for teenagers is insufficient, and the popularization and dissemination of Guqin knowledge among teenagers need to be improved. In the actual education process of researchers, it was found that teenagers have a higher ability to understand theory and learn techniques than adults. Therefore, cultivating more young Guqin enthusiasts is the key to better inheriting the Guqin art.

Gender composition

According to the chart, the proportion of female students learning Guqin in Anhui Province is nearly 70%, a subversive change from the gender ratio of ancient Chinese Guqin players. For thousands of years, Guqin players were almost dominated by men. There are two reasons for this change:

1. In contemporary Chinese society, people have more choices due to the increasingly optimized living and learning conditions. According to gender preferences, more women tend to choose to study art categories such as music and dance, and more men tend to choose science, engineering, and sports majors. This situation is particularly evident in various universities in China. The male-female ratio in music universities can reach 10:1, while the gender ratio in science and engineering universities is the opposite.

2. The improvement of women's status in modern society, the protection of women by society, and the emphasis on women's education are all closely related. However, after more contemporary women participated in Guqin's research, many outstanding female Guqin artists were born, making outstanding contributions to Guqin's performance and theory research. Women have a softer or more agile style and more delicate emotional thoughts than men. This characteristic will inevitably enrich the style of Guqin performance, allowing the Guqin to be continuously optimized in the long course of historical development and giving birth to more excellent classic works.

Occupation ratio

From the perspective of occupational composition, it is very different from

other musical instrument training schools. Most students in training institutions such as guzheng and piano are teenagers and children who study to become professional learners or performers. However, in the Guqin training base, fewer students study Guqin as a major, but many retired people study Guqin as an amateur interest. The largest proportion of Guqin learners are teachers. With the emergence of this data, the author immediately conducted an in-depth investigation of the reasons and found the following problems:

1. Most Guqin players are non-professionals, including students, and very few students study Guqin as a major. This has a lot to do with Guqin's low degree of specialization. Although the Anhui government has supported promoting Guqin public welfare activities for many years, there is currently only one vocational college in Anhui Province that includes Guqin as a major. The education system is not perfect in this regard. The popularization rate is low, resulting in fewer opportunities for students who major in Guqin to go to school locally, and it is even more difficult to pass on.

2. The overall performance level is relatively low among the teachers who make up the largest proportion of Guqin students in Anhui Province, and teachers who have reached the performer level are extremely rare. That is, "non-professional performers" are the majority. Even with the low level of education, more than 70% of this profession comprises amateur Guqin teachers or even full-time Guqin teachers. This situation has led to low education levels in various Guqin teaching bases in society and a chaotic teaching market. From the perspective of Guqin dissemination, non-professionals occupy the majority, the performance appreciation value is not high, and the dissemination power is weak, which is very unfavorable to the inheritance and development of Guqin.

Educational experience ratio

The survey found that people who learn Guqin generally have a higher level of education. Combined with the age of the respondents, among Guqin learners under 40, more than 90% have college education experience. Due to historical reasons, the learning experience of people over 60 is limited by the social conditions at the time. However, most of the elderly who learn Guqin belong to the group with higher social

status or knowledge level among their peers. Guqin has been praised as a "literati instrument" since ancient times, and it is a popular instrument among highly educated groups. This situation is consistent with the historical situation. It also proves that the Guqin is a difficult instrument with a high learning threshold and a high level of artistic aesthetics.

Study time statistics

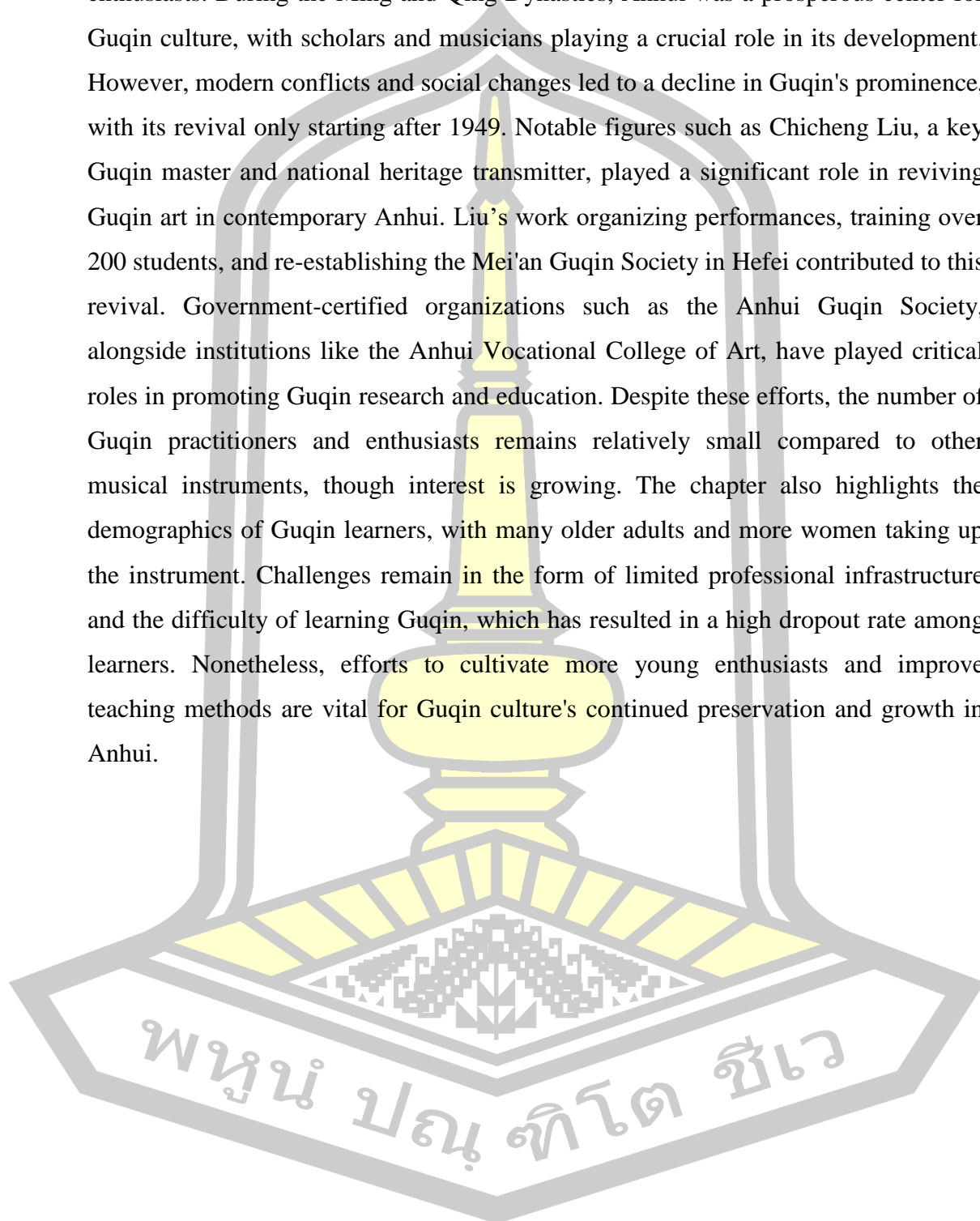
According to the questionnaire results and the common phenomenon found by the researchers' teaching experience, Guqin students generally have the problem of short persistence time, which is also one of the reasons why the overall level of Guqin playing skills in the current society is relatively low. The reasons for this phenomenon are as follows:

1. The purpose of learning for the learners is to take it as a hobby so they do not have high expectations and strict learning requirements during the learning process. After completing the primary learning stage, they are satisfied and interrupt their learning.
2. Guqin is more difficult and less interesting than other musical instruments. Most of the Guqin learners are elderly people, and their physical conditions are weaker, so their learning ability decreases. When they learn more difficult parts, they will find coping and giving up difficult.
3. The overall teaching level needs to be improved, and there are many problems, such as irregular teaching. Some students have difficulty advancing their learning progress due to incorrect learning methods, thus losing interest in learning Guqin.
4. The government, society, and education system in Anhui Province have created a small number of employment needs for the Guqin major. Only one college in Anhui Province specializes in Guqin, and most people engaged in Guqin-related professions have little living space. This situation will force many people who love Guqin to give up learning Guqin and choose other professions to make a living, or even leave Anhui and choose cities more conducive to their career development.

Summary

The current status of Guqin culture in Anhui Province, examining its historical

development, important figures, research groups, and the demographic of Guqin enthusiasts. During the Ming and Qing Dynasties, Anhui was a prosperous center for Guqin culture, with scholars and musicians playing a crucial role in its development. However, modern conflicts and social changes led to a decline in Guqin's prominence, with its revival only starting after 1949. Notable figures such as Chicheng Liu, a key Guqin master and national heritage transmitter, played a significant role in reviving Guqin art in contemporary Anhui. Liu's work organizing performances, training over 200 students, and re-establishing the Mei'an Guqin Society in Hefei contributed to this revival. Government-certified organizations such as the Anhui Guqin Society, alongside institutions like the Anhui Vocational College of Art, have played critical roles in promoting Guqin research and education. Despite these efforts, the number of Guqin practitioners and enthusiasts remains relatively small compared to other musical instruments, though interest is growing. The chapter also highlights the demographics of Guqin learners, with many older adults and more women taking up the instrument. Challenges remain in the form of limited professional infrastructure and the difficulty of learning Guqin, which has resulted in a high dropout rate among learners. Nonetheless, efforts to cultivate more young enthusiasts and improve teaching methods are vital for Guqin culture's continued preservation and growth in Anhui.



CHAPTER V

Musical Characteristics of Chinese Guqin in Anhui Province

This chapter delves into the investigation and interpretation of one of the most significant and oldest Guqin scores, guided by the recommendations of a Guqin transmitter in Anhui Province. "Xilutang Qintong" consists of 25 chapters, with the first five devoted to theoretical aspects such as the compilation process, traditional musical scales, rhythm, and the methods of stringing Guqin instruments. The remaining chapters provide a comprehensive collection of 138 Guqin pieces, categorized by traditional Chinese tuning methods like the five and twelve tones. For detailed analysis, the research selects significant pieces such as "Wu Ye Ti," "Shishang Liuquan," and "Shen Ren Chang," each reflecting the narrative and musical evolution of Guqin music in Anhui. These pieces undergo a critical review of their structure, performance techniques, and fingering, offering an in-depth understanding of how ancient Guqin music resonates with contemporary audiences. The analysis further considers the thematic content of the pieces, including their emotional expressions and stylistic transformations, contributing to the overall study of Guqin preservation and its musical heritage in Anhui Province.

1. Wu Ye Ti
2. Shishang Liuquan
3. Shen Ren Chang
4. Taoyuan Chunxiao
5. Wang You

1. Wu Ye Ti

1.1 Background of the Wu Ye Ti

Regarding the explanation of the name of the ancient Guqin piece "Wu Ye Ti," "we" in China means a kind of bird, and "ye" means night. "Ti" refers to the chirping of birds. What does the chirping of birds at night represent? There have been two versions of the legend about "Wu Ye Ti." One tells the story of a woman abandoned by her husband and cried sadly while listening to the birds chirping all

night, expressing the sorrow of ancient women. Then, the "chirping" sound in this work is naturally sad.

Another version of the legend appeared in "Book of Tang·Music," which tells the story that in the 17th year of Jiaqing, the ancient Chinese marquis angered the emperor and was worried about being killed, but his wife heard the "wu bird" chirping at night and felt that her husband would be pardoned. The "Wu Ti" sound in this work is a sign of the coming of happy events and a pleasing chirping sound.

Through the analysis of the title at the beginning of the Guqin score of "Crow Night Cry," the meaning of this piece should be consistent with the theme of "Crow Night Cry" recorded in the "Yuefu Poetry Collection," which can be divided into two categories: one is the joy of hearing the crow cry and knowing that you have been pardoned; the other is to express the love and separation between men and women.

The author believes that there is no need to delve into it. As long as understanding this does not conflict with the emotional content conveyed by the Guqin title, you can understand it according to your ideas. (The full score as shown in Appendix III, Figure 73-81).

1.2 Tone of the Guqin

The pitches of the seven strings of the guqin are set to C D F G A C D (as shown in Figure 19).

The pitch of the seven strings:



Figure 19. The pitch of the seven strings

Source: Made by Na An, July 2024

The Tone of this piece of music is the most commonly used pentatonic mode in Chinese guqin music - Yu. There is a temporary transposition in the middle of the piece, a richer melodic variation, and a return to the main key at the end.



Figure 21. Wu Ye Ti performance score

Source: Na An, transcription from the book *Qinqu Gouchen* in July 2023

The second bars is marked as "Suo Ling" in the ancient score, which means playing the same pitch nine times repeatedly. This score was only achieved seven times. but Bingyan Yao said that after repeated comparisons of the performance effects, it was changed to repeat playing seven times, and he said that "the use of fingering 'Suo' depends on the performance effect, to connect the previous and the next, and there is no need to force playing a certain number of times." After such a modification, the melody of the second bar connects more smoothly with the previous and the next song, and the auditory effect is more perfect. The "Suo Ling" in the third bar of the first paragraph refers to the continuous playing of the harmonics of the sixth string to the second string on the seventh fret of the Guqin. Inspired by the Ming Dynasty document, "Si Qi Tang," Bingyan Yao adopted a special playing method and called this playing technique "Big Crab Walking" Posture"; that is, the trajectory of the right-hand playing is like a crab walking. Such a performance produces a reverberant sound effect, which contrasts sharply with the clear and simple monosyllables at the beginning and end of the music (as shown in Figure 22-23).

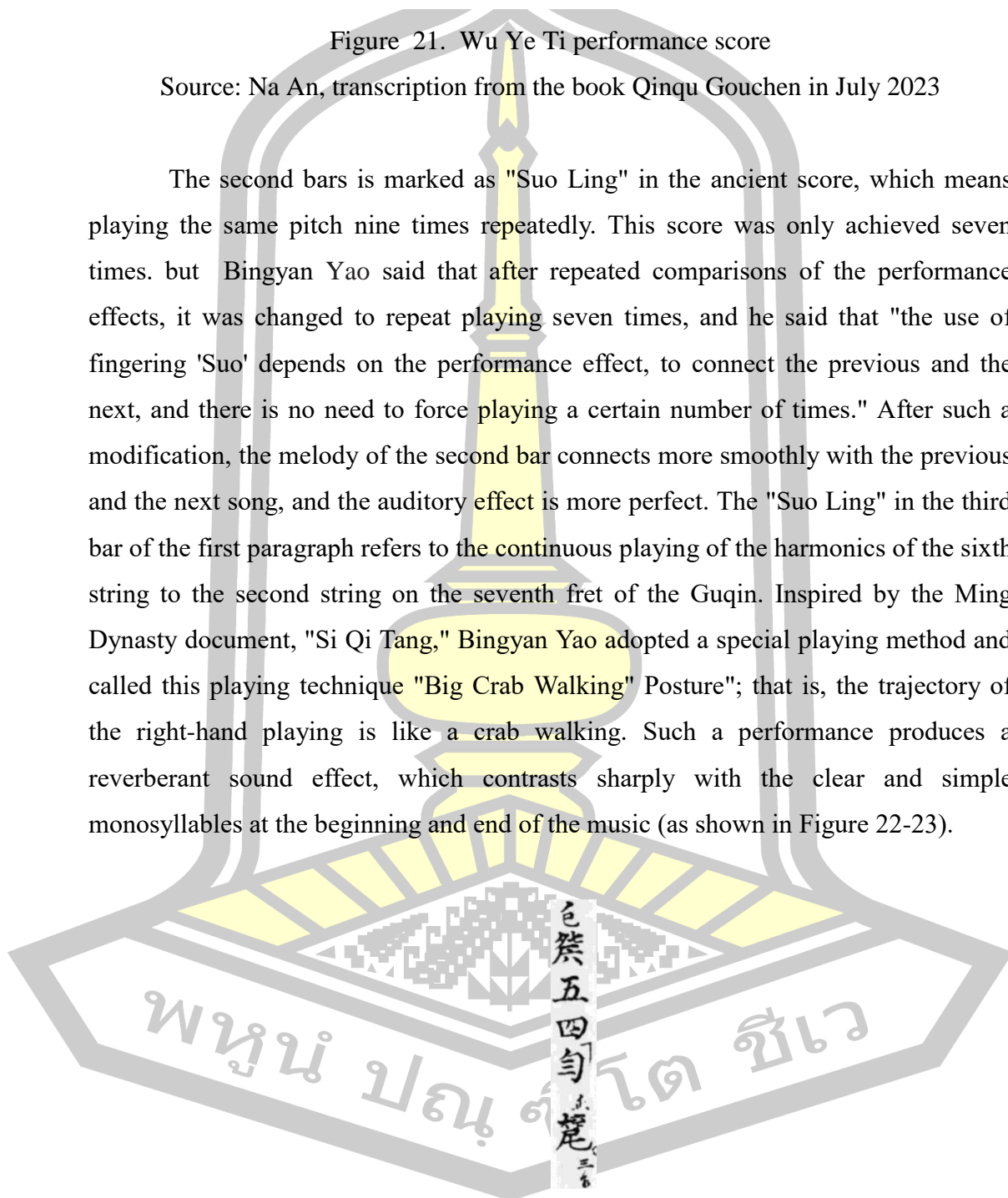


Figure 22. "Wu Ye Ti" Ancient score

Source: Na An, transcription from the book *Xilutang Qintong* in July 2023

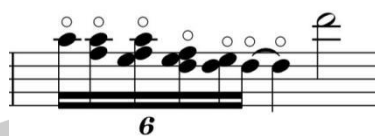


Figure 23. Wu Ye Ti performance score

Source: Na An, transcription from the book *Qinqu Gouchen* in July 2023

1.4 Playing Techniques

"Chuo" and "zhu", the glissando of the Guqin, are a very unique timbre. The connection between the upward glissando and the downward glissando creates an up-and-down effect in the melody, just like lively birds pecking or quarreling. "Chuo" and "zhu" are one of the most commonly used techniques in Guqin performance, which can well reflect the charm of traditional Guqin music. The performer skillfully uses this common technique to interpret an extraordinary melody. This fragment of melody appears many times, sometimes light and lively, sometimes heavy and anxious. This treatment not only imitates the image of the bird but also plays a suggestive role in the song's development (as shown in Figure 24-25).



Figure 24. "Wu Ye Ti" Ancient score

Source: Na An, transcription from the book *Xilutang Qintong* in July 2023



Figure 25. Wu Ye Ti performance score

Source: Na An, transcription from the book *Qinqu Gouchen* in July 2023

At the end of the first section, the "Yan" and "Qiaqi" techniques are repeated three times, and then a large range of vibrato appears. The rhythm here is clear and steady, and the interval span is a major second. This treatment method jumps out of our prediction of the ending melody. There is no sense of ending the phrase, as if there is still suspense (as shown in Figure 26).



Figure 26. Wu Ye Ti performance score

Source: Na An, transcription from the book *Qinqu Gouchen* in July 2023

The piece's second section starts with a weak overtone, which naturally connects with the "suspense" left by the previous section. The overtone segments can be divided into two groups. The latter group is a variation of the former group, with dotted and syncopated rhythmic patterns, combined with the fingering "QuanFu", which pushes the character's anxiety forward one step further (as shown in Figure 27).



Figure 27. Wu Ye Ti performance score

Source: Na An, transcription from the book *Qinqu Gouchen* in July 2023

The third section of the piece begins with two groups of repeated notes, the first of which is a dotted rhythm and then turns to dense sixteenth notes. As the tempo increases, a series of melodies are completed in one go, with a strong sense of anxiety, depicting the protagonist's increasingly tormented heart and sleepless nights as time goes by. The ninth section of the piece also begins with a few groups of triplets, but the performer presents a completely different musical effect through different treatments of rhythm and tempo. The two sections both echo each other and form a

sharp contrast (as shown in Figure 28).



Figure 28. Wu Ye Ti performance score

Source: Na An, transcription from the book *Qinqu Gouchen* in July 2023

The seventh section of the music is titled "Fighting for the Nest." The performer Yao marked "from slow to fast" at the beginning of this section. The first half of this section is a compound beat, with two beats and three beats moving forward alternately for two bars and then turning to three beats. The speed gradually increases, pushing the emotions to their peak. The right-hand fingering in the second half of this section is rich and varied. Yao combines multiple groups of three-beat rhythm patterns with fast and large-scale upward and downward glissandos, switching between fast and slow speeds, like a bird circling in the air and singing, bright and lively, showing the joy and excitement of the characters after hearing that they have been pardoned. The same technique was also used by the qin player Gongbai Yao in the qin music "He ming jiu gao," imitating the cry of a crane, which is vivid. This style has gradually become one of Bingyan Yao's characteristics, always refreshing (as shown in Figure 29).

Figure 29. Wu Ye Ti performance score

Source: Na An, transcription from the book *Qinqu Gouchen* in July 2023

There are two identical overtone segments in the piece, which appear at different positions. The rhythmic pattern does not change, but the speed is different. The fifth overtone plays a connecting role in the piece and is a sign that the protagonist's anxiety is about to peak, pushing the piece to a climax. Towards the end of the piece, the overtone segment appears again, marked as "gradually slowing down," vividly showing the protagonist's "relieved" emotional change. It emphasizes the theme melody and conveys the change of emotions to the audience, making the piece sound less monotonous.

“Wu Ye Ti” first appeared in “Shenqi Mipu” in 1425. The “Wu Ye Ti” included in “Xilutang Qingtong” has different paragraphs and is longer than the former. After playing and comparing the scores, the author found that “Wu Ye Ti” in “Xilutang Qingtong” added new segments based on the original. It is speculated that this phenomenon should be in the process of copying or passing on the score. The later generations expanded the previous score and re-integrated the paragraphs to improve the structure of the Guqin music. An overtone coda was added to the end of the score. This coda was used by many Guqin scores later. Even if it developed into another type, this overtone coda still existed and never changed. Even the famous Guqin players Bingyan Yao and Wu Wenguang used the overtones in ‘Xilutang Qingtong’ to add to the coda when composing music, making the structure more complete. This example also confirmed the author's speculation.

2. Shishang Liuquan

2.1 Background of the Shishang Liuquan

To gain a deeper understanding of "Xilutang Qingtong," the researchers personally selected a piece of ancient Guqin music, "Shishang Liuquan," from the ancient music score for restoration work, that is, adding accurate pitch and rhythm to the score according to the text fingering in the ancient music score.

"Shishang Liuquan" means water flowing over stones in Chinese, depicting the scene of a clear spring flowing briskly in the mountains. The song was re-composed by the ancient Chinese musician Yu Boya, who only used the name "Shishang Liuquan" to express his feelings for the mountains and rivers. Therefore, when restoring the music, the researchers tried to arrange the melody in a free and relaxed style (The full score

as shown in Appendix III, Figure 65-72).

Restoration process:

1. Understand the background story and style of ancient music
2. Determine the tuning of the music
3. Transcribe the text score
4. Based on the text score, by playing the Guqin and combining the performance experience, divide the music into sections, determine the clear pitch and rhythm, and mark the five-line score.

5. If there are errors or unreasonable places in the ancient score, the original fingering can be slightly modified for the fluency of the music during the restoration process. After the restoration is completed, the modifications need to be marked.

2.2 Tone of the Guqin

When playing this music, the seven strings of the guqin are set to C D F G A C D, which is the same as the guqin music WuYeTi. This is also the most common tuning mode for the guqin (as shown in Figure 30).



Figure 30. The pitch of the seven strings

Source: Made by Na An, July 2024

This piece of music uses the Chinese pentatonic mode - zhi.

2.3 Melodic Structure

There are frequent key changes in the whole piece. Since each change is too short, it can be ignored. This situation is only regarded as a temporary change, and no mark of key change or key change is made. When the first draft of the restored score was completed, the author found that there were often changes in pitch and ending notes that did not conform to the normal melody trend. The first thing I thought of was to modify it. Still, after repeated playing and consideration, I decided to protect

the original score as much as possible without making any changes. To enrich the rhythm changes, the author also referred to the beat characteristics of Suzhou Guangling School Guqin music - compound beats, that is, three beats and two beats are alternately interspersed.

The first few notes of the music are low and have a rich timbre. Combining the melody pattern of general Guqin music, the researcher here arranges the rhythm to be slower and freer (as shown in Figure 31).



Figure 31. Shishang Liuquan Performance Score

Source: Made by Na An, July 2024

2.4 Playing Techniques

The second section of the score has a lot of vibrato and up-and-down glissando in the fingering. The researchers exaggerated these details and divided the rhythm more compactly, creating a feeling of fast and light spring water flowing. As the speed of the music increases, the rhythm of the music gradually changes from free to standardized (as shown in Figure 32).



Figure 32. Shishang Liuquan Performance Score

Source: Made by Na An, July 2024

The technique of the right hand in this piece is simple, while the technique of the left hand is rich in variety, with more upsides, slides, and vibratos. Moreover, these slide and vibrato methods are changeable and difficult.

3. Shen Ren Chang

3.1 Background of the Shen Ren Chang

In ancient China, people believed that humans and gods were separate and could not communicate directly. But gods want to protect the world, and people need to know the gods' instructions for many things. People also need to know the will of the gods to face various difficulties and challenges. So, music became one of the media for communication between humans and gods.

Legend has it that this music was created when the ancient Chinese king "Emperor Yao" encountered gods descending during a sacrifice and warned him: "Floods are about to harm humans; you have to let your son go to rescue everyone." So, the emperor created "Shenrenchang" to thank the gods. It depicts the scene of the tribal leader playing the Guqin during the sacrifice; the wonderful Guqin music moved the gods in the sky, and people sang and danced happily and celebrated together. It expresses people's respect for their ancestors and longing for a better life. (as shown in Appendix III, Figure 55-59).

3.2 Tone of the Guqin

The pitches of its seven strings are set to CDFGACD in sequence (as shown in Figure 33). This tuning pattern is the most common in guqin music in its early development.

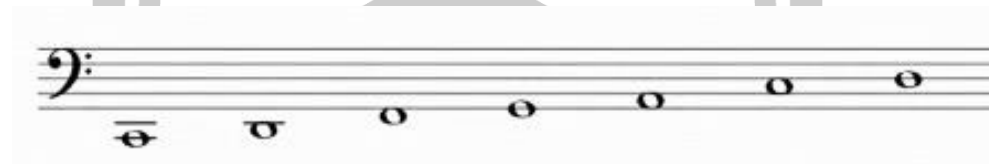


Figure 33. The pitch of the seven strings

Source: Made by Na An, July 2024

This piece of music is a traditional Chinese Twelve-tone - Lin Zhong.

3.3 Melodic Structure

Guqin has three timbres: harmonics, scattered sounds, and pressed sounds. In ancient China, people believed that the timbre of the Guqin harmonics was ethereal and crisp, representing the sky and the gods. The timbre of scattered sounds is low

and simple, representing the earth and all things in nature, while the timbre of the Guqin "pressed sounds" fluctuates and changes, representing humans. In the Guqin piece "Shenrenchang," a large number of "harmonic" music segments and "pressed sound" music segments appear alternately as if depicting the scene of the dialogue between humans and gods.

The structure of this piece of music is very complete. Except for the introduction and ending, it can be divided into two sections, A and B. The last two sections of the music reproduce the changes in the first two sections.

The structure of the music is relatively simple, and the steady and slow overtone opening seems to simulate the sound of the horn before the sacrificial music and dance begins. It is vast and boundless, circling between heaven and earth, making the scene before the music and dance begin solemn and solemn (as shown in Figure 34).



Figure 34. Shenren Chang Performance Score

Source: Na An, transcription from the book Guqin Quji

The entire section is played with harmonics, fresh and melodious as if you see a fairy dancing or a fairy wandering in the sky.

The melody of the second section is basically a repetition of the first section, and each phrase is mostly repeated with variations, repeatedly emphasizing the main melody fragments of the music, further depicting the dancing charm of the fairy, like the flying fairy in the Dunhuang murals (as shown in Figure 35-36).



Figure 35. Shenren Chang Performance Score

Source: Na An, transcription from the book Guqin Quji



Figure 36. Shenren Chang Performance Score
Source: Na An, transcription from the book Guqin Quji

From the third section, the music no longer uses overtones. The deep and deep timbre is accompanied by the sonorous drum beats. The music seems to begin to describe the music and dance scenes in the human world in detail, and the atmosphere is warm and cheerful. Then the crowd formed a huge group dance formation, spinning, jumping, and moving in the distant and reverberating horn sound, full of the joy of being with God. A large number of glissandos are added to the pressing part, which vividly simulates the scene of people dancing in circles and also highlights the characteristics of the timbre of the Guqin(as shown in Figure 37).



Figure 37. Shenren Chang Performance Score
Source: Na An, transcription from the book Guqin Quji

The fifth section begins with the overtones, and the scene switches to the music and dance of the gods in the sky.

The seventh section of the music is almost the same as the third section, which plays the role of echo and reappearance. The performer Gong Yi arranged the rhythm here more compactly and the atmosphere more cheerful, pushing the music to a climax.

In the eighth section, the dance gradually ends, and the music is still playing. Finally, the whole song ends slowly with the sliding of the Guqin.

3.4 Playing Techniques

There are two difficulties in playing this piece; the first one is that there are many overtones in the piece, so the position of the left-hand changes very often, which requires the player to work with both hands in a coherent and smooth manner and ensure that each note can be played clearly. The second difficulty is that the glissandos in the piece have different requirements of length, shortness, strength, and weakness, which require the player to have a high level of technique and aesthetics to handle these details well.

4. Taoyuan Chunxiao

4.1 Background of the Taoyuan Chunxiao

Drawing on a Chinese legend, a fisherman accidentally entered an isolated place with unique and beautiful scenery and friendly and kind people, expressing the author's ideal of a quiet, peaceful, and beautiful world. The ancient Guqin music "Taoyuan Chunxiao" depicts the peaceful and harmonious pastoral scenery and happy people with a beautiful and free melody.

The researchers will analyze the music by combining the modified performance score of the composer and Guqin musician Gongliang Cheng with the ancient music score. (The full score as shown in Appendix III, Figure 60-62).

4.2 Tone of the Guqin

which means that the fifth string is lowered by half a tone based on the normal tuning of the Guqin. This tuning method is rare in Guqin music. (as shown in Figure 38).

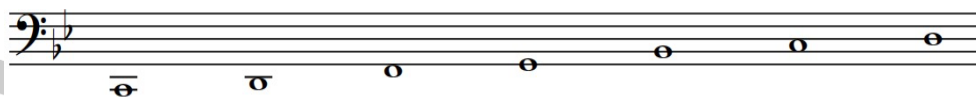


Figure 38. The pitch of the seven strings

Source: Made by Na An, July 2024

The music is in the Qingyu tune.

4.3 Melodic Structure

The music begins with a low and heavy timbre, and the beat is slow and free, creating a peaceful and tranquil scene, a style commonly used in Guqin music. (as shown in Figure 39).



Figure 39. Taoyuan Chunxiao Performance Score

Source: Na An, transcription from the book Paoxiu Luolan

Cheng's performance is very delicate, even in controlling the speed change of each bar. The music speeds up slowly from the second bar and the rhythm changes from free to rigorous.

The overtone timbre of the Guqin is very unique. The performer needs to gently touch the left-hand fingers on the strings, and when the right-hand plays the strings, the left-hand lifts off the strings. A unique and wonderful timbre can be produced as long as the position and timing are grasped. Many overtones are used in this music, and the ethereal and unique timbre of the Guqin overtones is used to render a beautiful and surreal environment. Interestingly, the phrases with multiple overtones will be repeated twice, which requires the performer to enhance the melody's interest through speed and strength changes. (as shown in Figure 40-42)



Figure 40. Taoyuan Chunxiao Performance Score

Source: Na An, transcription from the book Paoxiu Luolan



Figure 41. Taoyuan Chunxiao Performance Score

Source: Na An, transcription from the book Paoxiu Luolan



Figure 42. Taoyuan Chunxiao Performance Score

Source: Na An, transcription from the book *Paoxiu Luolan*

It is easy to find that B is used extensively in harmonic fragments, which is relatively rare in traditional Chinese music. Such bold innovation makes the music more varied, and the whole piece constantly switches between tranquility and lively emotions.

4.4 Playing Techniques

This piece of music uses many ancient fingerings, such as "juan", "Quan fu" and "Li pi"

"Juan": the index and middle fingers play the same string quickly in sequence.

"Quan fu": the index finger plays two strings in succession, and then the middle finger repeats the operation of the index finger.

"Li pi": This is a combination of the basic fingerings of the Guqin. The index finger picks two strings in succession, then the thumb plucks the string outward. This combination of fingerings is rarely seen in other music scores.

These fingerings were rarely used after the Qing Dynasty. This is also the particularity of the Xilutang Qintong fingering record. The right hand's playing technique is difficult and complex, and the left hand's technique is simpler than the right hand. This is also a major feature of the Guqin music score before the Qing Dynasty.

5. Wang You

5.1 Background of the Wang You

In Chinese, "wang" means to forget, and "you" means "sorrow." "Wangyou" can be interpreted as forgetting sorrow. The famous educator Confucius once said: When you study, you can forget your sorrow and even forget that you are already Old. This Guqin piece is short and expresses a happy and straightforward mood. In June 1994, the famous Guqin player Gongliang Cheng successfully restored the "Wangyou" ancient music score and recorded it on CD. (See the full score in

Appendix III, Figure 63-64)

5.2 Tone of the Guqin

This music is called the "li you" tune, and there is only one piece of music in this mode. Before playing, the player needs to lower the first and second strings of the Guqin and raise the fifth string. Such forms are very rare. (as shown in Figure 43).



Figure 43. The pitch of the seven strings

Source: Made by Na An, July 2024

5.3 Melodic Structure

The music begins with "F" repeated seven times. Here, Gonggliang Cheng's performance score has rich rhythm changes and is marked "fast, with similar tempo in each section". This arrangement conveys a happy and light mood to the audience from the beginning of the music, as if they have forgotten their sorrow (as shown in Figure 44).



Figure 44. Wang You Performance Score

Source: Na An, transcription from the book Paoxiu Luolan

The rhythmic arrangements of the music are very diverse, and the performance requirements are also very detailed. Many of the same notes are repeated in many places in the song. Gonggliangcheng arranged the rhythm into a "slow-fast-slow" rhythm pattern (as shown in Figure 45). The end notes of each phrase have a long duration, and the phrases are divided (as shown in Figure 46). This is consistent with Gonggliangcheng's style, with many changes in playing techniques and strong emotions conveyed.



Figure 45. Wang You Performance Score

Source: Na An, transcription from the book Paoxiu Luolan

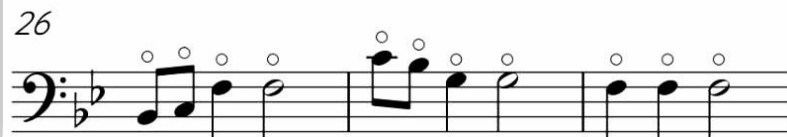


Figure 46. Wang You Performance Score

Source: Na An, transcription from the book Paoxiu Luolan

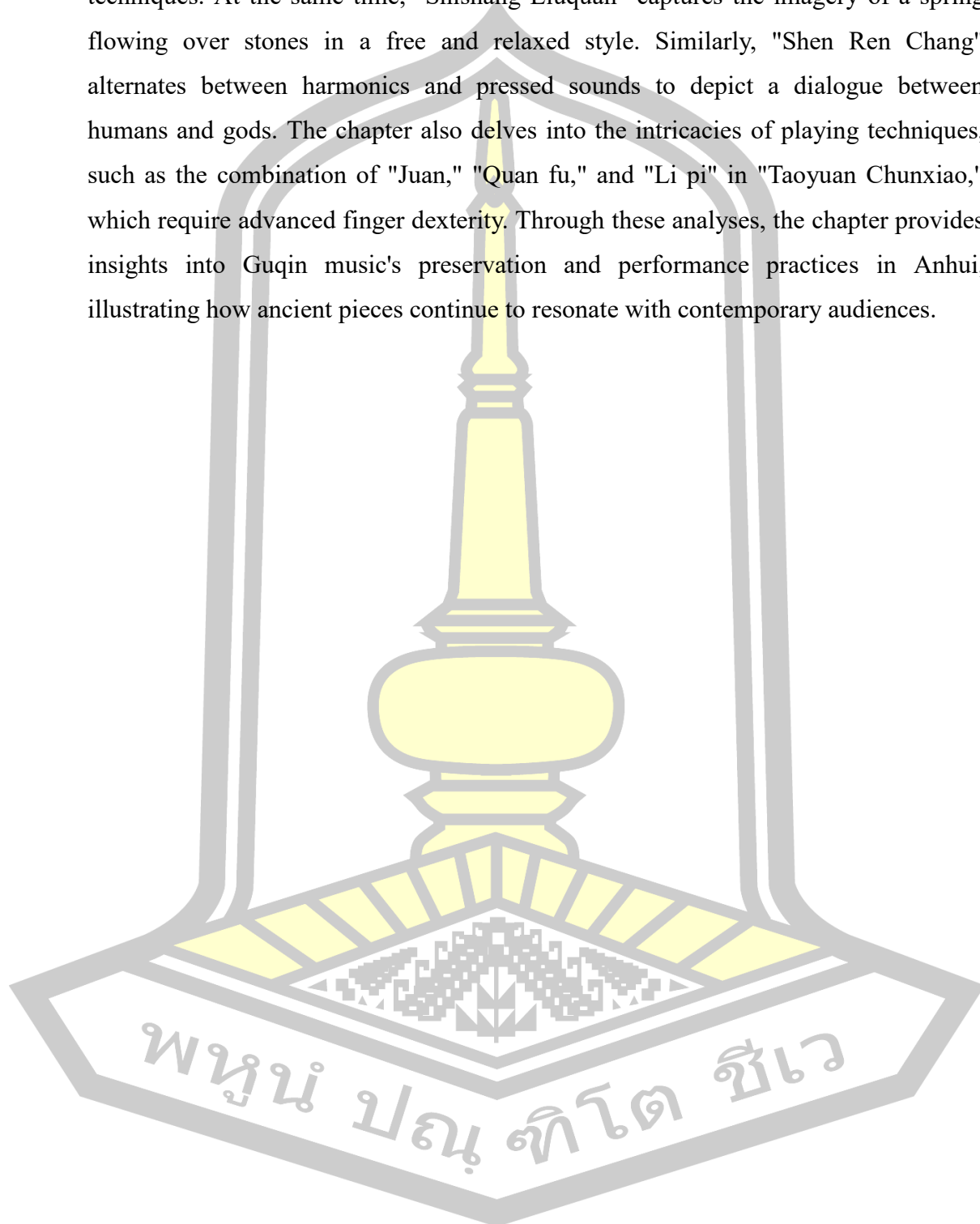
5.4 Playing Techniques

The piece is shorter and less difficult, but four difficulties need to be emphasized: 1. The "Gou" and "Da" combinations of the right hand's ring finger and middle finger appear more often, the speed is faster, and the requirements for the performer are higher. Finger dexterity. 2. The vibrato frequency of the left hand is higher, and the vibrato has obvious pitch requirements, which require a high degree of control of pitch and left-hand technique. 3. The music alternates between 3/4 and 2/4 beats. The prefix decoration is fast and requires a flexible wrist when playing.

Summary

The musical characteristics of Chinese Guqin in Anhui Province are particularly apparent through the analysis of significant Guqin pieces from the "Xilutang Quintong" score. The chapter begins by exploring this ancient score's structure and theoretical background, which includes 138 Guqin pieces categorized by traditional Chinese tuning methods. Five key pieces are analyzed in detail: "Wu Ye Ti," "Shishang Liuquan," "Shen Ren Chang," "Taoyuan Chunxiao," and "Wang You." Each piece reflects distinct narrative and emotional expressions, serving as a lens to study the evolution of Guqin music in Anhui. The analysis examines their melodic structures, tuning modes, and playing techniques, such as glissando and vibrato, highlighting the complexity and variation in Guqin's performance. For instance, "Wu

"Ye Ti" portrays a protagonist's tension and eventual relief, utilizing unique glissando techniques. At the same time, "Shishang Liuquan" captures the imagery of a spring flowing over stones in a free and relaxed style. Similarly, "Shen Ren Chang" alternates between harmonics and pressed sounds to depict a dialogue between humans and gods. The chapter also delves into the intricacies of playing techniques, such as the combination of "Juan," "Quan fu," and "Li pi" in "Taoyuan Chunxiao," which require advanced finger dexterity. Through these analyses, the chapter provides insights into Guqin music's preservation and performance practices in Anhui, illustrating how ancient pieces continue to resonate with contemporary audiences.



CHAPTER VI

Digital Media for the Contemporary Preservation of the Chinese Guqin in Anhui Province

This chapter explores the significance and contemporary efforts to preserve the Chinese Guqin in Anhui Province through various forms of media, especially video recordings. The chapter delves into the importance of safeguarding the Guqin as part of China's intangible cultural heritage and outlines key measures for its preservation. These include documenting ancient Anhui music through audio-visual means, establishing the Anhui Guqin Society, and fostering Guqin education in schools and universities. Additionally, the chapter provides suggestions for enhancing the cultural dissemination of the Guqin through exhibitions, collections, and auctions, ensuring its sustained transmission to future generations.

1. The significance of Guqin protection in contemporary Anhui
2. Important measures and suggestions for Guqin cultural protection in Anhui
3. Suggestions and thoughts from the transmitter.

1. The significance of Guqin protection in contemporary Anhui Province

Guqin is one of the oldest plucked instruments in China, with a long history of over 3,000 years, and is listed as a world intangible cultural heritage. Due to its long history and vast literature, it is not only a musical instrument but also represents the history and culture of China for nearly a thousand years. It not only contains the essence of traditional Chinese music but also reflects China's cultural life, philosophical aesthetics, literature, and art for thousands of years. However, due to the continuous and in-depth influence of multicultural development, scientific and technological progress, and social changes, more and more modern Western music forms have entered China and are generally loved by young people, which has caused a serious impact on traditional music culture. This has led to the inheritance and promotion of Guqin art falling into a dilemma. Therefore, from the perspective of intangible cultural heritage protection, the inheritance and promotion of Chinese Guqin art is urgent.

Guqin is a cultural heritage from ancient times, carrying China's culture and

history. In addition to the rich music, history and culture contained in Guqin art, the process of playing Guqin can enable people to appreciate the style and characteristics of Chinese classical music truly. As an art form, the Guqin has also shown a new development trend in the contemporary era. With China's encouragement of cultural revival in the past century, more and more people have learned and appreciated the Guqin art and have regarded it as a part of cultural life. Therefore, Guqin art can often be seen in cultural exchanges, art performances, and other activities. This inheritance behavior better shows the profoundness of Chinese civilization to the Chinese people and the world. Although the current historical environment has changed a lot, the Guqin's profound artistic value and rich cultural connotation are still worth inheriting.

2. Important measures and suggestions for Guqin cultural protection in Anhui

2.1 Audio recovered from ancient Anhui music

This section will document the recording process and results of the five Anhui Guqin pieces selected by the researcher. The researcher asked the interviewees to record videos during the fieldwork. After much effort and negotiation, two of the transmitters agreed to record a total of three complete pieces, while the author will study and record the remaining two pieces.

Recording steps:

Step 1: Communicate with the transmitter to choose the music to be recorded and choose the filming location.

The second step: according to the scene choose the shooting angle, the requirements of a clear picture, and see the details of the hands when playing

Step 3: Recording experiments in advance to ensure that the light is normal, the volume is appropriate, and there is no noise in the surrounding environment

Step 4: Formal recording

Step 5: Edit the recorded video, intercept the effective part of the video, and mark the name of the work in the video.

Step 6: Upload the video to YouTube with the consent of the transmitter and generate a QR code to save the video link.



Figure 47. “Taoyuan Chunxiao” video by transmitter
Source: Na An, design and create in September 2024



Figure 48. “Wang You” video by transmitter
Source: Na An, design and create in September 2024

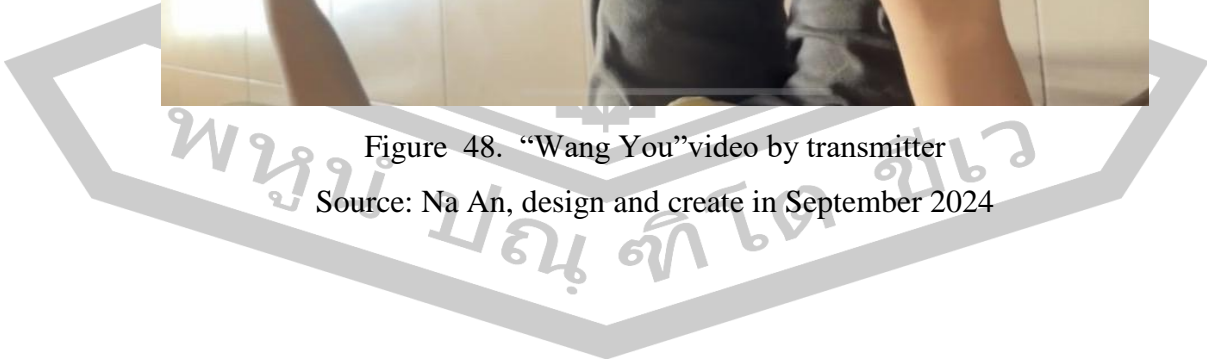




Figure 49. “Shen Ren Chang” video by transmitter
Source: Na An, design and create in September 2024

Recording Steps:

Step 1: Prepare multiple recording devices for multiple angles of filming

Step 2: Determine the appropriate shooting angle to ensure that the image is clear and that the details of playing with both hands can be captured from multiple angles, front, and side.

Step 3: Calibrate the intonation of the Guqin

Step 4: Experiment with recording in advance to ensure that the volume is appropriate and the surrounding environment is free of noise

Step 5: Formal recording

Step 6: Video editing. Intercept the effective part of the video, edit the shooting images from multiple angles into one video, and label it with the name of the work.

Step 7: Upload the video to Youtube and generate a QR code to save the video link.



Figure 50. “Wu Ye Ti” video by Na An
Source: Na An, design and create in September 2024



Figure 51. “Shishang Liuquan” Audio by Na An
Source: Na An, design and create in September 2024

2.2 Establishing the Anhui Guqin Society and organizing important seminars

On April 29, 2017, the Anhui Guqin Society was established with the approval of the Provincial Department of Civil Affairs. Since its establishment, the Anhui Guqin Society has been committed to organizing and carrying out activities such as Guqin research and Guqin education, combining the historical and cultural traditions of Anhui Province to explore effective ways to develop the Guqin industry. The many high-standard and high-level Guqin concerts and academic seminars held by the

society have greatly contributed to promoting the development of Anhui Guqin culture and the exchange of skills of Anhui Guqin players.

Since the establishment of the society, it has successively established many Guqin instrumental competitions and other activities. Still, due to the low overall level of society and the low proportion of Guqin enthusiasts at a certain level, the publicity at the social level could be better. Most registered participants are professional performers, and the number of participants is very small compared with other instrumental competitions. To encourage participation, in recent years, competition methods such as online submission of performance videos and online live selection have been introduced. This innovative method has achieved some results, but the improvement is not great.

Since there are many important ancient Guqin music scores left in Anhui history, to deeply explore Anhui's cultural heritage and protect the Guqin art in Anhui, the Anhui Federation of Literary and Art Circles, Hefei Musicians Association and Anhui Guqin Society jointly held a seminar on the ancient Anhui Guqin document "Xilutang Qintong" in 2023. To gain a deeper understanding of the spread of Guqin in Anhui, the author personally participated in this "Xilutang Qintong" Guqin culture seminar and made detailed records of the preparation work, selection process, selection conditions, and convening procedures of the event.

Preliminary preparation process for the meeting :

In October 2022, the Propaganda Department of the Hefei Municipal Party Committee approved the project application of the "Xilutang Qintong Guqin Score Seminar" held by the Hefei Federation of Literary and Art Circles and the Hefei Musicians Association. At the same time, an organizing committee for the Guqin Score Seminar was established, with Huining Wang, president of the Anhui Guqin Society, as the director of the organizing committee, Shangying Wang, secretary-general of the organizing committee, Deng Chaoyun, Wang Zhengfei, Zhang Yuxiang, Xu Jinyan, Chen Zhengqi, and He Hao as members of the organizing committee. They began to formulate the time, place, and process, and experts and scholars were invited to the score-playing meeting. The organizing committee discussed with Professor Li Fengyun, a famous Guqin player and national intangible cultural heritage transmitter, and selected the repertoire for the Guqin Score Seminar.

In December 2022, the call for works for the score-playing meeting was issued, works were collected nationwide, and the meeting process was announced.

In June 2023, we collected submissions of ancient music score restoration works and received over 50 pieces of music score works. We organized experts to review the works, selected 30 formal representatives to attend the meeting, and sent invitation letters.

On July 1, 2023, the meeting was officially held.

The organizers invited the whole society to designate four ancient music pieces in "Xilutang Qintong" and restore them. Applicants must submit the restored music scores, recordings, and restoration work reports to the organizing committee's mailbox. The judges will evaluate the scores of the work reports and recordings sent by the applicants, select the 30 most outstanding works, bind the restored music scores and work reports into a unified book, print and publish them(as shown in Figure 54) , and send a formal invitation to the authors of the works to participate in this seminar and exchange.

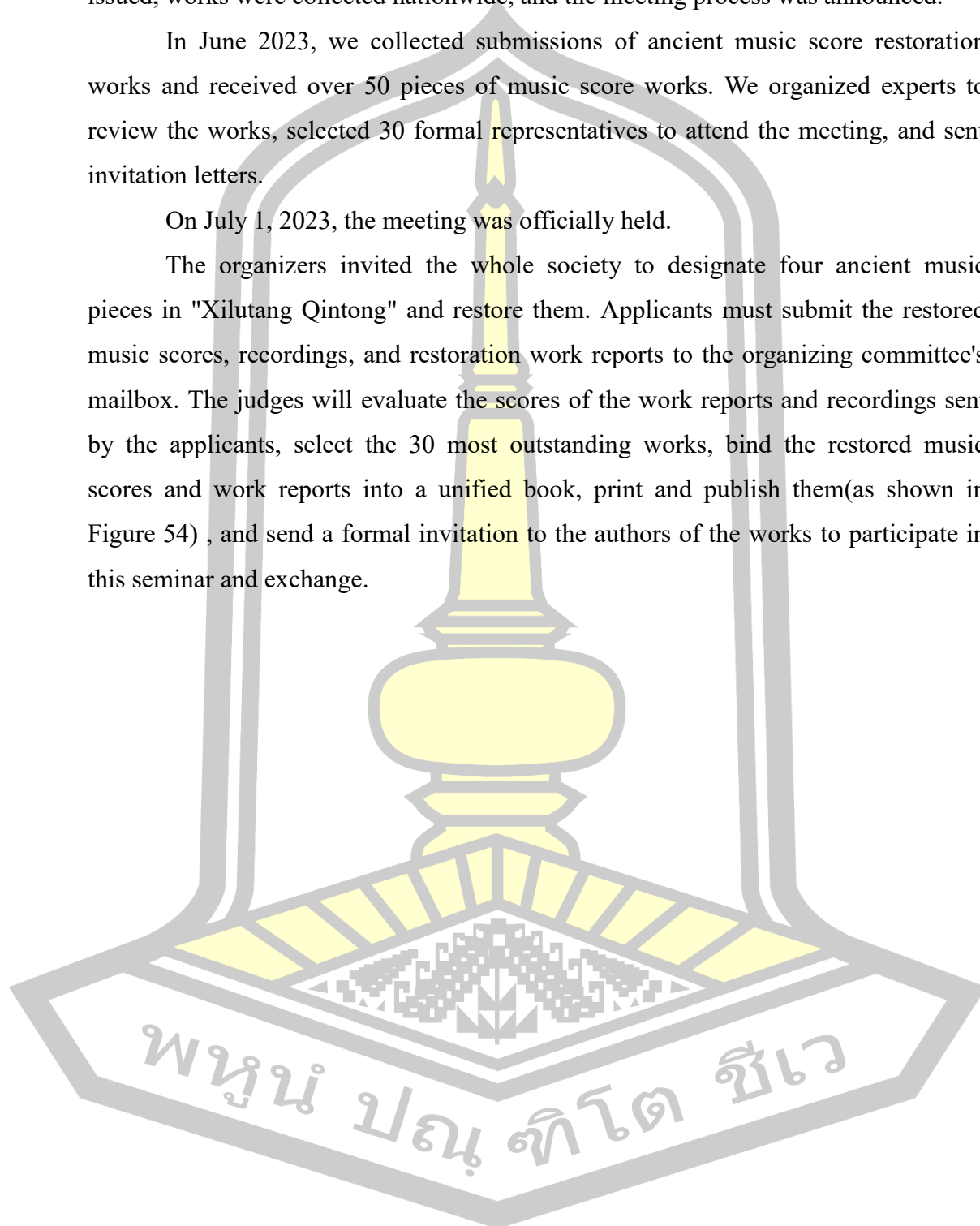




Figure 52. Anhui Guqin Seminar Conference Publication Documents

Source: Na An, from research fieldwork in July 2023

During the conference, the 30 selected authors will analyze and explain their works one by one perform them on the spot, and have in-depth exchanges with on-site experts and participants. In addition, the organizers also organized expert lectures and Guqin master concerts for the participants, and the activities were rich in content. The high-quality discussion and exchange process has achieved great results and effectively promoted the restoration and development of Guqin cultural research in Anhui.

At the beginning of this event, there were several main expectations. First, to fully explore and protect the local Guqin art in Anhui and to study the important Guqin scores and Guqin studies in Anhui. Second, to build a bridge between Anhui and the whole country, strengthen the exchanges between Anhui and Guqin players

across the country, and promote the development of Anhui Guqin. Third, to introduce national masters to Anhui Province so that Anhui Guqin players can learn from outstanding performers and experts and improve the overall level of Anhui Guqin art.

The event was a complete success. Guqin players from all over the country showed their talents on the platform of this score-playing meeting and made certain achievements in excavating the important Guqin score "Xilutang Qintong" in Anhui. The concerts and lectures of famous artists received a warm response. This was the first time Anhui Province held a national Guqin academic event, which also impacted the national Guqin circle. It not only allowed Guqin players from all over the country to know and understand Anhui but also allowed Guqin players in Anhui to break through the regional breakthrough and learn from excellent culture.

The Guqin Art Academic Seminar is one of the most popular activities in the Guqin community. This activity is highly professional and has high requirements for selecting participants, who must have a high level of performance, aesthetic ability, and a deep foundation in the study of ancient Guqin music scores. However, it is subject to certain restrictions in terms of inheritance and popularization. The author believes that social organizations should, on this basis, increase activities with lower professional difficulty and a wider audience to encourage more people to participate.

2.2 Guqin cultural education and dissemination for young people and colleges and universities and suggestions

In the basic education stage, it is necessary to cultivate young people's awareness of traditional culture protection and inheritance, cultivate their aesthetic and artistic appreciation ability, and effectively protect the traditional cultural characteristics of Guqin art. Students in the basic education stage are the future builders of the country. Therefore, adding Guqin art education to the basic education link is significant for popularizing Guqin art and cultural knowledge and improving Guqin skills and playing skills, laying a good foundation for the cultural inheritance of Guqin art.

The transmitters of Guqin art in Anhui Province are aware of this problem. With the support of local governments, some primary schools and youth activity centers have launched Guqin-related courses. Unfortunately, at present, only one university in Hefei, Anhui Province, has included Guqin as a major in the curriculum.

Based on this situation, the author makes suggestions from two aspects: one for popularizing primary school children and the other for talent training in colleges and universities.

First, open Guqin interest courses in primary and secondary schools or add Guqin teaching content to the music courses of primary and secondary schools so that students can understand the historical development, cultural connotation, playing skills, and other important contents of Guqin, and stimulate the interest of primary and secondary school students in exploring Guqin art. Primary and secondary school students are young and have little experience, so it is difficult to obtain efficient learning results through single learning. Therefore, practical activities are an excellent supplement to teaching, and the same is true for Guqin education. Rich Guqin activities can stimulate students' interest in learning but also show students Guqin knowledge and skills in a more vivid and three-dimensional way so that students can learn Guqin art with half the effort. For example, Guqin art lectures and performances can be held in schools, which can further let students understand the cultural connotation and aesthetic characteristics of Guqin, improve students' awareness and interest in Guqin art, and through Guqin performance competitions, Guqin performance exchanges and other activities, students can fully experience the cultural charm of Guqin art and improve Guqin performance skills and artistic expression. In the activities, students who are interested in Guqin and have performance talents are selected to carry out in-depth teaching activities to cultivate seed inheritance talents for Guqin.

Second, cultivate or introduce outstanding Guqin professionals, integrate Guqin teaching content into college education as soon as possible, and let more colleges and universities include Guqin as a major. Different from the popularization goal of Guqin in basic education, Guqin teaching in college education is more inclined to talent cultivation. The inheritance and protection of Guqin art is not a process that can be achieved overnight. It requires scientific coordination and systematic implementation. Colleges and universities must take on the important task of cultivating Guqin's talents. On the one hand, they need to cultivate relevant professional talents needed for the inheritance of Guqin, laying a human resource foundation for the wider dissemination of Guqin in the future; on the other hand, they

need to cultivate Guqin professionals, promote the creation, innovation, inheritance, and development of Guqin art, and become future Guqin artists and main transmitters. In addition, colleges and universities that cannot include Guqin in a short period can encourage students to organize Guqin clubs, regularly invite Guqin art experts to lecture, perform, discuss, and exchange, create a good Guqin learning environment and exchange atmosphere, and let students learn Guqin art more devotedly.

2.3 Suggestions on the exhibition and social dissemination of Guqin as a collection

In recent years, many Guqin artists and Guqin art workers in Anhui and across China have actively devoted themselves to disseminating Guqin. At present, the main Guqin art dissemination activities open to the whole society include Guqin art academic seminars, professional and amateur Guqin instrumental performance competitions, Guqin and related collection exhibitions and auctions. In the long-term inheritance and promotion of Guqin art, many Guqin art transmitters in Anhui Province have joined hands with the government to take measures such as Guqin into campus, Guqin seminars, and Guqin instrumental competitions. Although remarkable results have been achieved, many objective problems cannot be ignored.

The number of local Guqin transmitters could be much higher. Most of the current Guqin learners are out of interest and hobbies. In learning, they mainly rely on textbooks and rarely receive systematic training, resulting in insufficient inheritance and few people with high-performance levels. Guqin instrumental competitions, seminars, and other activities have high professional requirements and limited audiences. Therefore, the author believes that Guqin can be used as a collection for exhibitions and auctions to expand its dissemination audience and be understood and recognized by more people.

In recent years, the collection value has been fully developed with the revival of traditional Chinese culture. The frequency of Guqin's appearance in the domestic and foreign collection markets has continued to increase, and its cultural value has become increasingly prominent. Guqin is also often used as China's most representative musical instrument on various important diplomatic occasions, displayed for foreign guests, and even given as gifts to other countries.

Researchers believe that the inheritance and promotion of Guqin art from the

perspective of the collection is also an excellent way. If Guqin collectors want to understand the history, culture, and origin of Guqin and master the skills of distinguishing the authenticity of Guqin, identifying the materials used to make Guqin, observing lacquer ash, judging cracks, and perceiving timbre, these are inseparable from the in-depth and comprehensive study of Guqin, and after completing the collection, they must also know how to protect and appreciate Guqin, so that the art of Guqin can be continuously passed on.

In 2019, the Palace Museum in Beijing opened the Guqin Exhibition Hall, which showcased dozens of ancient famous Guqins from the Tang, Song, Yuan, Ming, and Qing dynasties to the world. These Guqins have their own material, style, and timbre characteristics due to the different manufacturing years.



Figure 53. Tang Dynasty “Dasheng Yiyin”

Source: An Na, from research fieldwork in June 2023

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Figure 54. Tang Dynasty “Dasheng Yiyin” back
Source: An Na, from research fieldwork in June 2023

In addition, in recent years, Guqin auctions have become a relatively common activity, playing a huge role in promoting the inheritance of Guqin art. It can not only bring top-level Guqins into the market but also enable government departments to increase their protection and research efforts so that Guqins can maintain and appreciate. Auctions are a form of public bidding, which can further expand the promotion of Guqin art, help enhance the urban influence of Guqin art, and lay a good foundation for promoting the integration of intangible cultural heritage into the market and modern life. According to incomplete statistics, there are only more than 2,000 Guqins, not counting the latest imitations. Since the number of Guqins on the market is very scarce, the price of top-level Guqins remains high, which has also made more people pay attention to Guqin art and its culture. Through auctions,

collectors who appreciate and have financial resources can be found. For example, in December 2010, the "Songshijianyi" Guqin, made by Emperor Huizong of the Northern Song Dynasty and inscribed by Emperor Qianlong of the Qing Dynasty, appeared at the Beijing Poly Autumn Auction. After fierce bidding, it was finally sold for 136.64 million yuan, equivalent to about 18 million US dollars, setting a world record for Guqin auctions and a world record for musical instrument auctions.

In the China Guardian 2011 Spring Auction of Imperial Porcelain and Curiosities, the 1,250-year-old Tang Dynasty "Dasheng Yiyin" Fuxi-style zither was sold for 115 million yuan.

In 2003, after a collector won the Guqin "Jiuxiao Huanpei", he held a concert for the public. He invited the famous Guqin artist Xiangting Li to perform on the spot so that the sound of this Guqin could be reproduced and the Guqin art could shine.

3. Suggestions and thoughts from the transmitter

Huining Wang(interview, February 2024), president of the Guqin Society and transmitter of Anhui Province's intangible cultural heritage, said: The original intention of the society was very simple. I hope to bring together many Guqin lovers to discuss and make progress together and to create a platform for all people who love Guqin in Anhui Province to communicate and learn from each other. Since its establishment, the society has successfully held many high-standard and high-level Guqin concerts and academic seminars. It has greatly contributed to promoting the development of Anhui Guqin culture and exchanging skills among Anhui Guqin players.

Shangying Wang(interview, February 2024),Secretary-General of the Anhui Guqin Society, accepted an interview with the author and expressed his views on the protection of Anhui Guqin art and his expectations for this conference. Shangying Wang said: Guqin art was listed as a world-class intangible cultural heritage project in 2003 and a national intangible cultural heritage project in 2005. Anhui has a wealth of Guqin relics, and many important Guqin scores have been published in history. It is a center of Guqin culture. Since the 20th century, the number of Guqin players in Anhui has declined, and almost no one plays the Guqin. After the Guqin art was selected as an intangible cultural heritage project, government departments at all levels in Anhui

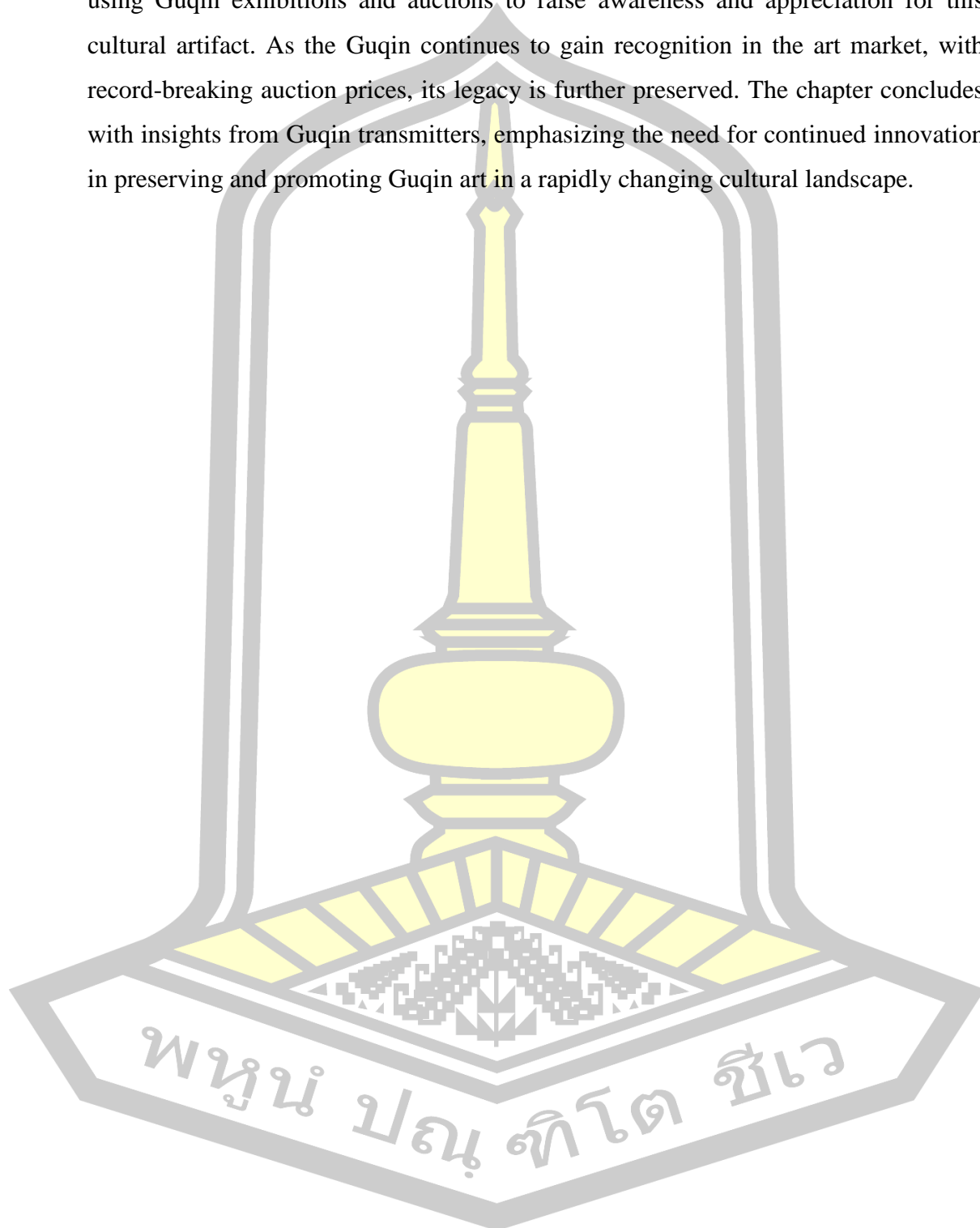
gradually attached importance to the protection of Guqin art. Almost all cities and prefectures have established Guqin societies and associations with the government's support, and the Anhui Guqin Society has also been established at the provincial level in Anhui. Various activities were held in various places. Guqin can often be seen in some comprehensive art performances. Some city and district cultural centers have begun to offer public welfare courses. Huaibei City and Mengcheng County have invested a lot of financial funds to support the protection and development of Guqin art. Every music teacher in primary and secondary schools can learn Guqin for free. Every primary and secondary school has a Guqin classroom. The number of Guqin players has increased year by year. They are at the forefront of protecting Guqin art in the province and have become a model.

Puyu Zhao(interview, February 2024), the head of Tianzhen Guqin School in Nanling County, Anhui Province, said: "It is very important to popularize the Guqin for children. In teaching and spreading the Guqin, I hope that every child can get in touch with the Guqin and be able to play it rather than just staying at understanding the history and theoretical knowledge of the instrument. I know that the progress of such teaching will be slow, but I am willing to stick to it. I believe that doing so is of great significance."

Summary

The contemporary preservation of the Chinese Guqin in Anhui Province emphasizes its cultural and historical significance as an ancient instrument with over 3,000 years of history. The Guqin, a symbol of Chinese cultural identity, faces challenges in modern times due to the growing influence of Western music, leading to an urgent need for its protection. One of the major preservation efforts includes using digital media recordings to capture the performance of five key Guqin pieces. These recordings, uploaded to YouTube with QR code links, offer an innovative way to engage a wider audience. Additionally, establishing the Anhui Guqin Society in 2017 plays a pivotal role in promoting Guqin culture through concerts, academic seminars, and competitions despite challenges such as limited participation. The chapter further addresses the importance of integrating Guqin education into primary, secondary, and higher education curricula, offering detailed suggestions for fostering young talent

and expanding Guqin instruction in colleges. Moreover, it explores the potential of using Guqin exhibitions and auctions to raise awareness and appreciation for this cultural artifact. As the Guqin continues to gain recognition in the art market, with record-breaking auction prices, its legacy is further preserved. The chapter concludes with insights from Guqin transmitters, emphasizing the need for continued innovation in preserving and promoting Guqin art in a rapidly changing cultural landscape.



CHAPTER VII

Conclusion Discussion and Suggestions

1. Conclusion

Guqin art in Anhui Province has experienced both historical and contemporary challenges. During the Ming and Qing Dynasties, Anhui's prosperous economy and emphasis on education led to the flourishing of Guqin culture. However, modern China's war and instability interrupted this period of cultural growth. Guqin art began to revive after 1949, but progress was slow due to political, economic, and societal factors. It was not until the 21st century, particularly after Guqin was recognized as an intangible cultural heritage by UNESCO in 2003, that the art form began to receive more attention and support. Chicheng Liu played a pivotal role in the contemporary resurgence of Guqin in Anhui, founding the Mei'an Guqin Society and training over 200 students. Today, organizations like the Anhui Guqin Society and Anhui Vocational College of Art are central to Guqin education and preservation in the province. However, the Guqin faces significant challenges in terms of professional development and general public interest. The number of Guqin practitioners in Anhui remains low, with many older adults and a disproportionate number of female students. The limited economic viability of the profession discourages long-term commitment to mastering Guqin, leading many practitioners to opt for other careers.

The musical characteristics of the Chinese Guqin, a musical instrument with a rich historical and artistic heritage. It selected pieces such as Wu Ye Ti, Shishang Liuquan, Shen Ren Chang, Taoyuan Chunxiao, and Wang You, highlighting their complexity and depth. Each piece has distinct tonalities, melodic structures, and symbolic meanings that reflect Chinese society's cultural and philosophical underpinnings. Wu Ye Ti uses the Yu mode and a pentatonic scale to evoke themes of tension and release, while Shishang Liuquan emphasizes fluidity and natural rhythm. The restoration process ensures that adjustments to pitch and rhythm remain true to the original while allowing for contemporary interpretation. Shen Ren Chang represents a spiritual connection between humans and gods, using traditional twelve-tone mode and Guqin harmonics to mimic celestial sounds. The piece's structure is

simple yet powerful, with recurring melodic patterns intensifying the imagery of a celestial dance. Taoyuan Chunxiao and Wang You offer lighter, more pastoral moods, drawing from the legend of a utopian paradise and employing rare tuning methods to evoke a serene, otherworldly landscape. Wang You conveys a carefree mood through its upbeat tempo and repetitive rhythmic patterns, symbolizing a release from sorrow. The chapter underscores the profound artistry embedded in Guqin music, where every piece tells a story and incorporates advanced technical demands that challenge the performer. These pieces preserve ancient traditions and offer insights into the ongoing evolution of Guqin music, ensuring its continued relevance in cultural and academic contexts.

Preserving the Guqin is crucial for maintaining China's intangible cultural heritage. Key measures include digital media documentation of ancient Guqin pieces, establishing the Anhui Guqin Society, and educational initiatives to cultivate interest in the art among young people. The recorded videos of five Guqin pieces serve as digital archives, ensuring the music's survival and accessibility in the modern age. The Anhui Guqin Society promotes Guqin through seminars, competitions, and public performances. However, participation remains limited due to the specialized nature of the art. Education is emphasized as a crucial strategy for long-term preservation. Introducing Guqin to primary and secondary school students is essential for embedding the art form into future generations' cultural fabric. Enhancing Guqin curricula in universities can cultivate a new generation of Guqin professionals. The Guqin's cultural and economic value is highlighted through exhibitions and auctions, raising public awareness and interest in the art form. Events like the Palace Museum's Guqin Exhibition showcase the instrument's historical importance and bridge the gap between ancient tradition and modern appreciation.

2. Discussion

The preservation of the Guqin, an ancient Chinese musical instrument with over 3,000 years of history, has emerged as a critical subject in cultural heritage and musicology. Consistent with earlier studies on intangible cultural heritage, such as Wei (2011), this research found that the preservation and transmission of Guqin music in Anhui face significant challenges, notably the tension between modern and

traditional cultural forms. Modern influences, particularly Western music, have markedly impacted traditional Chinese music, as young people are more attracted to contemporary music forms (Boyu, 2023). This trend is not unique to Anhui but reflects a broader cultural shift across China, where modernization and globalization have led to the decline of traditional art forms.

The study's results highlight the efforts to preserve Guqin music through institutional support, such as establishing the Anhui Guqin Society and various educational programs. These findings are consistent with Nilai's (2021) assertion that institutional and governmental support is critical in preserving intangible cultural heritage. Integrating Guqin music into school curricula and public performances, particularly in Hefei and other parts of Anhui Province, exemplifies how cultural heritage can be sustained through structured education and community engagement. However, the study found that despite these efforts, the reach of such initiatives remains limited, particularly in rural areas, where the Guqin's presence is marginal (Shi, 2019).

This expectation inconsistency points to the need for more robust dissemination strategies, aligning with Yujie's (2022) research on the importance of developing innovative approaches to engage younger audiences in traditional art forms. While the efforts in Anhui to include Guqin in primary schools and colleges are laudable, the actual penetration into student interest and engagement remains minimal. The lack of trained educators in this field also hampers the effectiveness of these initiatives. This finding is consistent with Di (2023), who noted that the shortage of qualified instructors often leads to a superficial understanding of traditional music, undermining the quality of cultural transmission.

Another critical finding in this study is the role of technology in preserving Guqin music, particularly the use of digital media recordings. The study showed that modern recording techniques have allowed for preserving ancient Guqin pieces, such as those recovered from historical texts like *Xilutang Qintong* (Zhi, 1522). This finding aligns with Wen's (1981) argument that modern technology, particularly digital media, can significantly aid the preservation of intangible cultural heritage by making it more accessible to broader audiences. The integration of video platforms like YouTube in sharing Guqin performances reflects a growing trend toward the

digitization of cultural heritage, as previously noted by Tong (2022).

However, the study also revealed challenges in using technology for cultural preservation. While digital platforms can broaden access, the lack of interest from younger audiences, who are more inclined toward modern music, remains a barrier (Nilai, 2021). The digital preservation of Guqin music is thus a double-edged sword: it ensures the music is archived for future generations. However, it may only increase engagement with the instrument if accompanied by targeted educational campaigns that make the music relevant to contemporary audiences.

Regarding theoretical implications, the findings align with applied ethnomusicology principles, which emphasize the active role of music in shaping cultural identity and the necessity of context-sensitive approaches to preservation (Boyu, 2023). The study's focus on how the Guqin reflects Anhui's historical and cultural values underscores this principle. The results are consistent with the notion that music is not just an artistic form but a vessel for transmitting cultural narratives and values (Chen, 2014). However, the study also demonstrates that these cultural narratives may lose their relevance if not actively maintained and recontextualized for contemporary society.

The study's findings about the decline of Guqin performance in rural Anhui suggest a broader issue within cultural heritage preservation efforts: the uneven distribution of resources and opportunities. While cities like Hefei benefit from institutional support, rural areas remain disconnected from these initiatives, a finding that is consistent with research by Zhi (2016), who noted similar disparities in other provinces. This suggests that for cultural preservation to be effective, it must focus on high-profile events and urban centers and extend its reach to marginalized and rural areas.

3. Suggestions

3.1 Suggestions for Applying This Research

3.1.1 Incorporating Guqin music education into primary and secondary school curricula can foster early cultural appreciation, providing students with hands-on experience and ensuring effective transmission of traditional Chinese music and culture.

3.1.2 Regular Guqin performances at community events and festivals can increase public exposure, raise awareness of its historical significance, and promote its preservation and relevance in modern society.

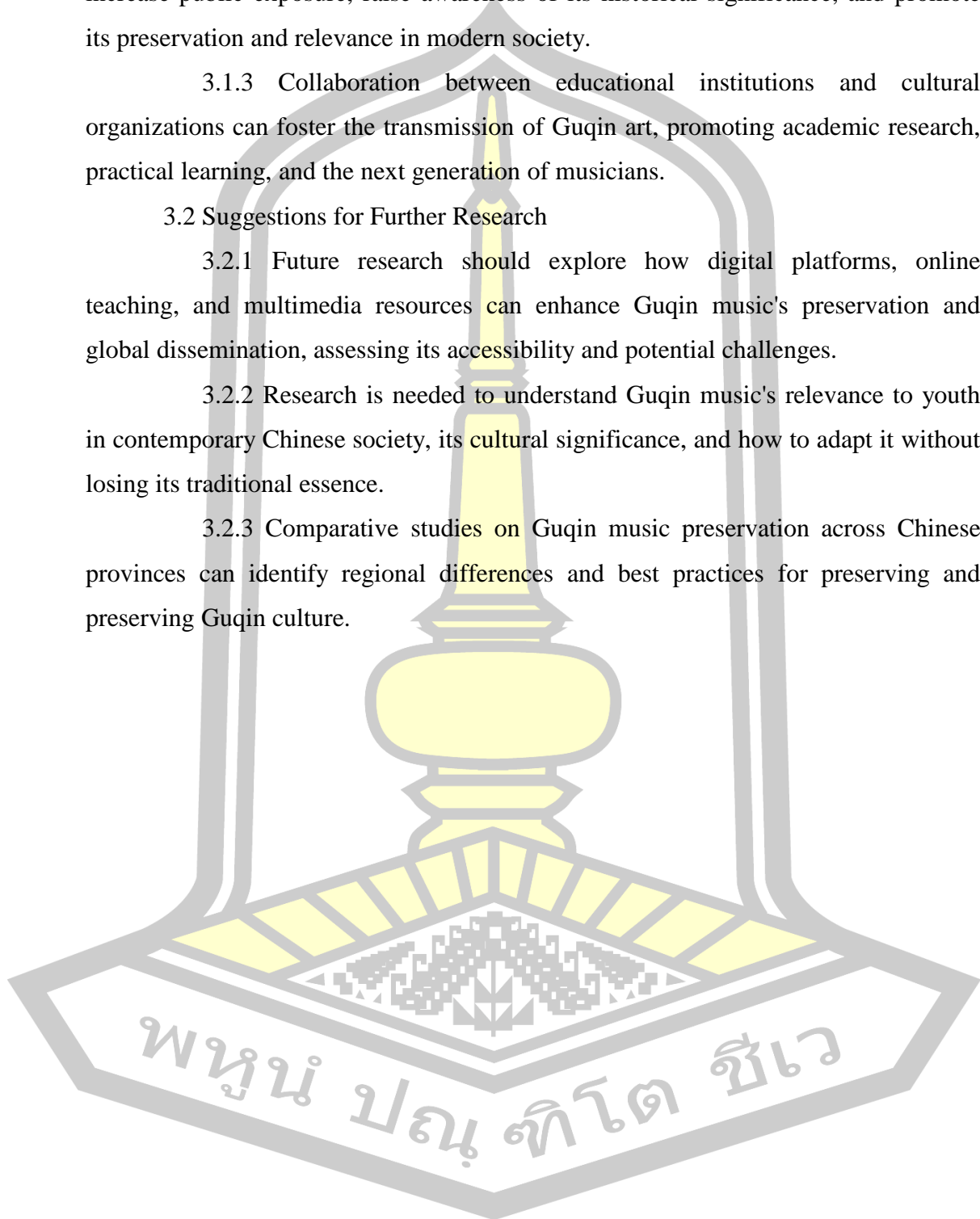
3.1.3 Collaboration between educational institutions and cultural organizations can foster the transmission of Guqin art, promoting academic research, practical learning, and the next generation of musicians.

3.2 Suggestions for Further Research

3.2.1 Future research should explore how digital platforms, online teaching, and multimedia resources can enhance Guqin music's preservation and global dissemination, assessing its accessibility and potential challenges.

3.2.2 Research is needed to understand Guqin music's relevance to youth in contemporary Chinese society, its cultural significance, and how to adapt it without losing its traditional essence.

3.2.3 Comparative studies on Guqin music preservation across Chinese provinces can identify regional differences and best practices for preserving and preserving Guqin culture.



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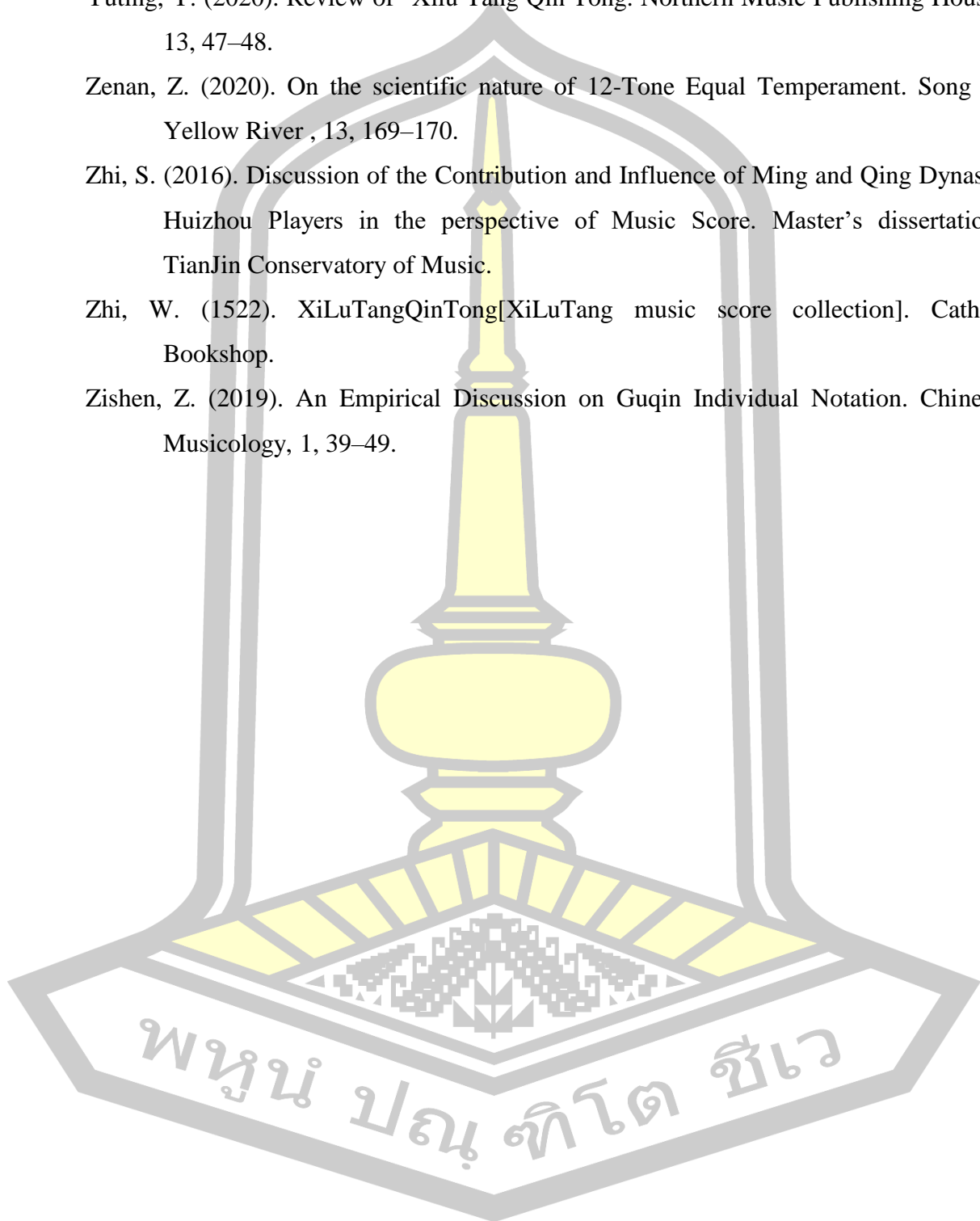
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APPENDIX

Appendix I: Interview Questions

1. Date: 9:00 a.m., March 28, 2024

Interviewee: Huining Wang , female

Interview location: An Hui Province, Hefei City

Interview outline:

1. What was the original intention behind establishing the Guqin Society in Anhui Province? What are the goals?
2. What measures are taken in Anhui to protect the inheritance and protection of Guqin??
3. How do you evaluate the current situation of the inheritance of Guqin art in Anhui Province?
4. How do you evaluate the current situation of the inheritance of Guqin art in Anhui Province?
5. What shortcomings do you think there are in the current development of Guqin in Anhui?
6. Does the Anhui Guqin Society have any important activities and plans to promote the development of Guqin art in the next five years?

2.Date: 18:00 p.m., July 3, 2023

Interviewee: Shangying Wang, male

Interview location: An Hui Province, Wuhu City

Interview outline:

1. What do you think is the reason for the decline of Guqin art in Anhui in modern times?
2. What was the process of initiating the Anhui Guqin Music Score Seminar?
3. What are your expectations for hosting this seminar? What are the results and gains?
4. In your teaching process, do you have the same requirements for students of different ages in your teaching process?

5. Do you think the traditional teaching method of Guqin needs innovation?

6. What activities would you prefer to host or participate in? Performance or seminar?

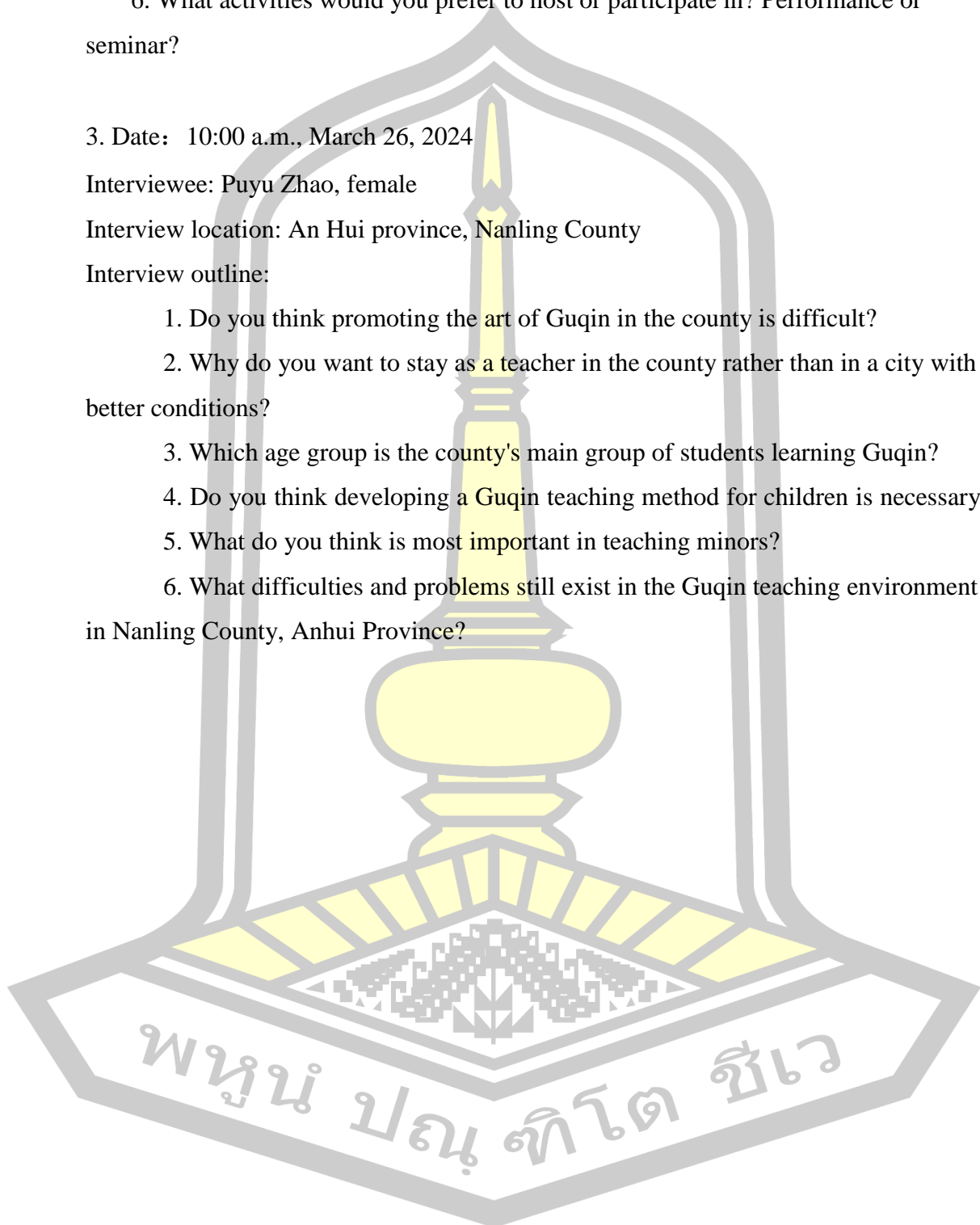
3. Date: 10:00 a.m., March 26, 2024

Interviewee: Puyu Zhao, female

Interview location: An Hui province, Nanling County

Interview outline:

1. Do you think promoting the art of Guqin in the county is difficult?
2. Why do you want to stay as a teacher in the county rather than in a city with better conditions?
3. Which age group is the county's main group of students learning Guqin?
4. Do you think developing a Guqin teaching method for children is necessary?
5. What do you think is most important in teaching minors?
6. What difficulties and problems still exist in the Guqin teaching environment in Nanling County, Anhui Province?



Appendix II: Guqin Training Questionnaire in Anhui Province

Sir / Madam:

Shalom! Thank you very much for taking time out of your busy schedule to participate in this questionnaire survey. The data collected from this questionnaire be used solely for academic research purposes and will not disclose any of your personal information. Please rest assured and fill it out truthfully. Thank you once again for your support and cooperation!

* 1. Your gender:

male

female

* 2. Your age:

Under 18 years old

18-40 years old

41-60 years old

Over 60 years old

* 3. Your job is:

Student

Teacher

Retired people

Other jobs

* 6. Your Education Degree:

Primary or secondary school

High school or above

College or above

* 7. Learning time of Guqin

Less than one year

More than one year but less than two years

About three years or more

6. Do you think it is difficult to persist in learning Guqin?

Disaster

©Not difficult

©I'm not sure

7. What difficulties have you encountered while learning Guqin?

©The playing technique is too difficult.

©Learning Guqin's music score is too difficult

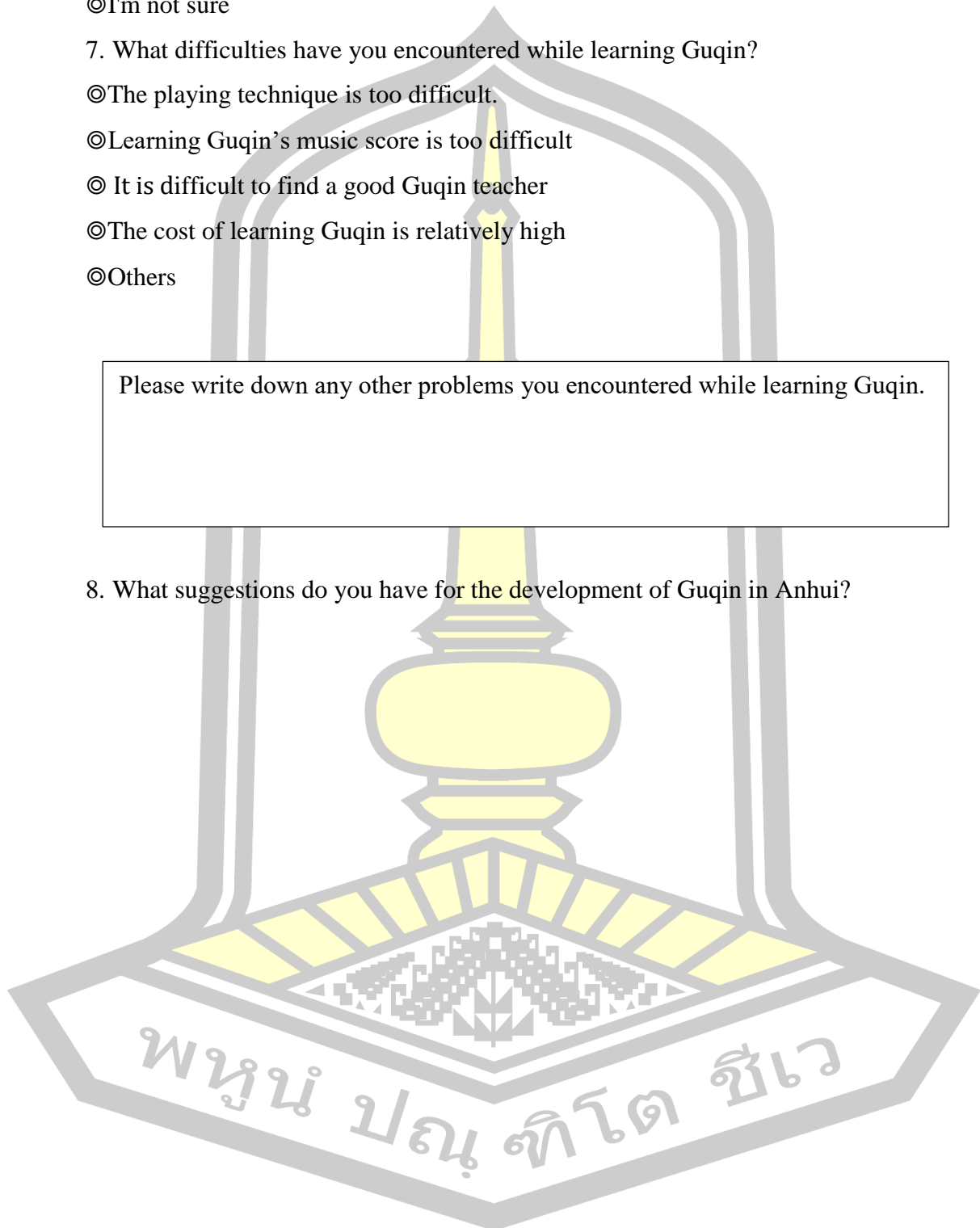
© It is difficult to find a good Guqin teacher

©The cost of learning Guqin is relatively high

©Others

Please write down any other problems you encountered while learning Guqin.

8. What suggestions do you have for the development of Guqin in Anhui?



Appendix III: Music score pictures

羽調
正調定絃

烏夜啼

神奇秘譜
姚丙炎打譜
姚公白記譜

自由地

① 色 然 二 三 正 月 焚 東 廿 六 如 一 . <<< 九 声 去 用 厂 出 作 索 鈴 尸

色 焚 五 四 三 正 焚 初 色 然 正 焚 東 廿 六 如 一 百 作

色 然 正 焚 上 五 六 小 <<< 飞 下 六 下 瓜 巴

芬 七 焉 焚 焉 七 焉 木 上 半 焚 上 半

焚 六 九 尸 十 焉 七 焉 木 上 半 木 飞 牙

下 七 然 初 六 二 六 初 余 並 竹 焉 然 并 六 廿 五 如

一 三 作 焚 然 六 初 東 廿 五 如 一 焉 尸 焚

焚 然 三 作 六 焉 三 焚

烏夜啼

琴譜

二七九

Figure 55. "Wu Ye Ti" musical notation picture No.1

Handwritten musical notation for "Wu Ye Ti" (乌夜啼). The notation consists of several lines of numbers (fingerings) and traditional Chinese characters (pinyin) indicating specific playing techniques or notes. The notation is enclosed in a rectangular frame.

Line 1: $\overset{3}{\underline{3\ 2\ 1\ 6}}$ $\overset{5\ 6\ 1\ 2\ 3}{\underline{\quad\quad\quad}}$ 3 — | $\overset{1\ 5\ 2\ 3}{5\ 3\ 3\ 3}$ $\overset{1\ 5\ 2\ 3}{5\ 3\ 3\ 3}$ |
 空云六功余 第三 第五 第五如二尸
 六二 并廿

Line 2: $\overset{5}{\underline{5\ 3\ 3}}$ $\overset{1}{\underline{6\ 3}}$ $\overset{5\ 3\ 3}{\underline{\quad\quad\quad}}$ $\overset{1}{\underline{6\ 3}}$ |
 「焚 普 斥 車 五 芍 芍 作
 如 一 芍 芍

Line 3: $\overset{5}{\underline{5\ 3}}$ $\overset{5\ 3}{\underline{\quad\quad}}$ $\overset{5\ 6\ 5\ 6}{\underline{\quad\quad}}$ $\overset{5\ 3}{\underline{\quad\quad}}$ 3 | $\overset{6}{\underline{6\ 1\ 3}}$ — |
 「焚 普 三作 三尸了用子 斥 芍 三 焚

Line 4: $\overset{1}{\underline{1\ 1\ 1\ 2\ 2\ 2\ 2}}$ | $\overset{3}{\underline{3\ 3\ 3}}$ $\overset{2\ 3}{\underline{2\ 3}}$ $\overset{2\ 1}{\underline{2\ 1}}$! 1 |
 焚 寫 勺 七 馬 高 送 西 焚 下十 斥 芍 ① 焚

Line 5: $\overset{5}{\underline{5\ 1}}$ 1 $\overset{2\ 1}{\underline{2\ 1}}$! $\overset{2\ 1}{\underline{2\ 1}}$! | $\overset{2}{\underline{2\ 1}}$ $\overset{2\ 1}{\underline{2\ 1}}$ $\overset{2\ 3\ 2\ 3}{\underline{2\ 3\ 2\ 3}}$ $\overset{2\ 1}{\underline{2\ 1}}$! |
 芍 三 焚 从 星 云 稀

Line 6: $\overset{2}{\underline{2\ 3}}$ $\overset{2\ 3}{\underline{2\ 3}}$ $\overset{3\ 2\ 3}{\underline{3\ 2\ 3}}$ | 5 — — — | $\overset{2}{\underline{2\ 3}}$ $\overset{3}{\underline{3}}$ — |
 焚 上 八 焚 上 八 焚 上 八 中 色 从 南 云

Line 7: $\overset{5}{\underline{5\ 6\ 6}}$ $\overset{2\ 3}{\underline{2\ 3}}$ $\overset{2\ 3}{\underline{2\ 3}}$ $\overset{5\ 6\ 5\ 6}{\underline{5\ 6\ 5\ 6}}$ | $\overset{2\ 3}{\underline{2\ 3}}$ $\overset{5\ 6}{\underline{5\ 6}}$ — | $\overset{6}{\underline{6\ 6\ 6\ 6}}$
 飛 焚

Line 8: $\overset{6}{\underline{6\ 5\ 3}}$ — | $\overset{2\ 3}{\underline{2\ 3}}$ $\overset{2\ 1}{\underline{2\ 1}}$! — | $\overset{1\ 2\ 3\ 1}{2\ 1\ 1\ 1}$ $\overset{1\ 2\ 3\ 1}{2\ 1\ 1\ 1}$ |
 斥 五 正 焚 然 西 三 三 三 尸

Line 9: $\overset{2}{\underline{2\ 1}}$! ! — |

Figure 57. "Wu Ye Ti" musical notation picture No.3

③

3. 3 3. 6 6 6 3 3 3 6 6 6 3 3 3 6 6 6 5

北五 北三 三作九

3. 3 3 - | 2 2 . 2 1 6 6 6 6 - |

北五 北三 北下八 北九 北七 北四 北

2 - 2 4 5 4 3 2 3 - | 5 - 5 2 1 6 6 6 6 - |

北五 北四 北三 北二 北一 北八 北七 北六 北五

2 2 2 4 7 3 2 3 5 5 5 | 1 2 4 2

北三 北四 北五 北六 北七 北八 北九 北十

2 2 1 2 1 2 1 6 6 6 6 6 - |

北下半 北九 北八 北七 北六 北五

7 6 6 7 6 7 6 6 2 | 5 . 5 5 6 6 - |

北四 北三 北二 北一 北九 北八 北七 北六

3 3 3 3 3 3 . 2 | 2 2 2 | 2 2 1 2 1 2

北七 北六 北五 北四 北三 北二 北一 北九 北八 北七

1. 6 2 - | 7 6 2 7 6 7 6 2 1 | 1. 1 1. 3 3 3 3

北六 北五 北四 北三 北二 北一 北九 北八 北七 北六

3. 1 | 1. 1 1. 3 3 3 3 3 - | 3 5. 6 5 6 - 5. 6 5 3

北四 北三 北二 北一 北九 北八 北七 北六 北五 北四 北三 北二 北一

Figure 58. "Wu Ye Ti" musical notation picture No.4

Handwritten musical notation for "Wu Ye Ti" (乌夜啼). The notation consists of several staves of numbers (1-6) with various musical symbols like dots, lines, and circles. Below the numbers are Chinese characters and annotations.

Staff 1: 2 6 - | 3 5 6 1 1 - | 3 5 3 5 3 5 3 5
 三与 与 四上七 高 鸟 徠社七又中已

Staff 2: 3 5 5 - | 2 1 2 1 2 1 6 6 5 3 2 6 6
 社 三 印又下 碧 功 葵 云 二

Staff 3: 1 6 6 6 1 6 6 6 1 6 6 6
 舞 廿 = 二 尸

Staff 4: 6 1 3 3 3 | 3 5 6 3 3 | 1 1 6 1 3 3 3 |
 ⑤ 色 竹 三 社 然 社 每 六 也 竹 社 鸟 竹 三 社 然 社

Staff 5: 5 5 3 5 6 3 3 2 3 2 3 5 6 5 6
 舞 每 六 也 竹 社 余 五 余 七

Staff 6: 2 3 5 6 - | 6 6 6 6 6 5 | 3 5 3 2 2 -
 竹 如 半 人 竹 七 斥 丘 社 下 立 然 压 廿 四 如 -

Staff 7: 3 2 2 2 3 2 2 2 3 2 2 2 - | 2 2 1 2 3 2
 舞 廿 四 三 尸 反 社 下 半 上 七 又 上 半 中 已

Staff 8: 6 - | 6 6 6 5 6 6 6 5 3 | 3 3 2 1 6 5 6 1 2 3
 竹 合 社 斥 上 半 社 下 七 碧 功 六 六 二 廿 廿 廿 六

Staff 9: 5 3 3 3 5 3 3 3 5 3 3 3 5 3 3 3 5
 舞 斥 廿 五 三 尸 中 已 卍 竹 合

Figure 59. "Wu Ye Ti" musical notation picture No.5

6 3 3 6 7 | 7 3 7 7 3 7 3 3 7 # 3 |

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3 3 3 3 3 3 3 3 3 | 3 3 3 3 3

「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」

7 7 2 7 6 3 6 ||: 6 6 6 6 6 7 7 7 3 3 3

「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」

7 7 2 7 6 3 6 ||: 6 6 6 6 6 7 7 7

「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」

7 3 3 3 3 7 7 2 7 6 3 6 | 6 6 6 7 7 7

「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」

7 i 7 i 7 i 7. 6 6 - | 7 6 6 7 6 7 6 6 -

「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」

6 i 3 3 3 | 3 5 6 3 3 | i i 6 i

⑧ 渐晶色 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」

3 3 3 | 5 5 3 5 6 3 3 | 2 3 2 3 5 6

「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」

5 6 2 3 5 6 - | 6 6 6 6 6 5 3 -

「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」 大五如「大六」

Figure 61. "Wu Ye Ti" musical notation picture No.7

$\overset{\circ}{6}$ — $\overset{\circ}{6}$ — | $\overset{\circ}{6}$ $\overset{\circ}{6}$ $\overset{\circ}{3}$ $\overset{\circ}{6}$ $\overset{\circ}{6}$ $\overset{\circ}{6}$ — — — ||
 三 白 楚 五 楚 楚 泉 (入本調說) 寒

注1. 原譜為芍，第一段末尾類似樂句為芍，打譜時改為芍。

注2. 原譜為鳥，第五段中相同樂句為鳥，故改之。

Figure 63. "Wu Ye Ti" musical notation picture No.8

石上流泉

借正调定弦

1 = G

一. 溯源祖流

散, 缓起

据《西麓堂琴统》

打谱: 字州

4 11 | 11 | 11 | 4 11 | 11 | 11 | 11 |

当 查 驾 查 蜀。省 郢

慢起, 渐快

1 121 | 6165 | 45 5⁶⁵⁶⁵ | 1 1- | 67 67

大 查 飞 下 笔 匀 蜀 大 牙 已 驾。雁 登 登 查。

慢起, 渐快

66 | 6545 | 5⁶⁵⁶⁵ | 1 1- | 2 2 | 67 5-

潘 回 身 笔 匀 蜀 牙 已 驾。雁 驾 字 已 驾。雁

1.2 | 2³² | 1 1 | 5 6 6⁷⁶ | 5 5 | 1.2 | 5 5

驾 蜀 查 驾。 蜀 蜀 牙 已 驾。 驾 = 驾 蜀

2 4 | 2421 | 11 | 1 1 | 21 | 121 | 21 | 11

蜀 查 涛 立 笔 查 蜀 查 蜀。 晋 蜀。

Figure 64. "Shishang Liuquan" musical notation picture No.1

二. 碧洞泠泠

$\underline{5.6}$ 1 $\underline{2.321}$ 1 | 5.5 $\underline{3432}$ $\underline{12}$ 2
 筒五 六 七五笔 日端。 笔 下八笔勾笔 勾

$\underline{3432}$ 2- | 4 4
 2- | 4 4 $\underline{334}$ $\underline{32}$ $\underline{12}$ 2 |
 木旁笔 日端。 器 木漆 七立 笔 勾笔 勾

$\underline{3432}$ $\underline{232}$ $\underline{232}$ 2 | 5 3 5 5 $\underline{11}$
 木旁笔 日端。 晋。 七 洞 笔 洞 笔

$\underline{523}$ 3 2 ³² 1 1 | $\underline{21}$ $\underline{121}$ $\underline{121}$ 1
 筒 七 上 木 七 洞 笔 日端。 晋。

6 5 ||
 下 己

三. 松籁同音

$\underline{054}$ $\underline{12}$ $\underline{3.2}$ 2 | 5 6 5 5 | $\overset{p}{5.5}$
 外 己 笔 四 五 己 笔。 笔 笔 己 笔。 器 木 己

Figure 65. "Shishang Liuquan" musical notation picture No.2

5 1 2 3 2 1 | 2 . 1 | 2 1 2 1 | |

勾 篙 五 五 篙 勾 篙。 篙。 篙。

五声随流转

1 1 1 . 2 4 4 5 6 5 2 1 1 1

器 勾 勾 篙 篙 上 比 篙 出 ; 篙 篙 出。

笙 ⑥

1 2 4 4 5 4 2 1 2 | 0 1 2 5 3 2

篙 七 上 篙 上 篙 篙 出。 篙 七 篙 比 ; 篙

1 5 1 2 4 2 1 1 1 - | 5 . 1 1 5

勾 篙 篙 比 上 下 篙 出。 篙 四 篙 出

5 5 5 | 1 . 2 5 3 2 1 5 6 1

篙 篙 篙。 篙 篙 下 五 下 篙 篙 篙 篙

3 . 2 1 5 2 . 1 1 1 - ||

出 比 ; 篙 出 篙 出 ; 篙 篙 出。

Figure 67. "Shishang Liuquan" musical notation picture No.4

六. 蒙崖抱壑

渐慢

6.5 5 5 5 - | #4 2 2 2 2 1 2 4
 箏 箏 笛 箏 笛。 箏 箏 笛 箏 笛 箏 箏 笛。

2. 1 '1 6 1' 2 3 2. 1 5 1 1 | 5 5 6
 箏 箏 笛 箏 箏 匀 上 箏 箏 箏 笛 笛 箏 笛 五

1 1 5 2 1 1 1 5 1 1. 5 5 5 5 |
 箏 箏 笛 箏 箏 箏 笛 笛 箏 四 笛。 箏 箏 箏 笛。

0 1 2 5 3 2 1 5 6 1 2 1 1 1 - ||
 箏 四 五 五 二 箏 箏 箏 箏 箏 四 箏 笛。

七. 浮泛飞花

中快速

5 5. 5 5 5 5 | 2 5 5 6 1
 箏 箏 箏 箏 箏 箏 箏 箏 四 笛 箏 六

5. 5 2 5 5 | 2 2 2 1 2 2 | 1 2
 四 笛 箏 四 笛。 五 箏 笛 箏 二 笛。 箏 二

Figure 68. "Shishang Liuquan" musical notation picture No.5

渐慢, 渐弱

$\dot{5}\dot{5}$ $\dot{2}\dot{1}$ $\dot{1}$ $\dot{1}-$ | $\dot{5}$ $\dot{5}-$ | $\dot{5}\dot{6}$ $\dot{5}\dot{2}\dot{1}$
 麓 芎 麓 四 芎 笛。 芎 笛。 笛 五 可 麓 六

$\dot{1}$ $\dot{1}-$ ||
 笛 正

八. 枕流漱石

散, 跌宕

$\dot{6}\dot{5}$ $\dot{3}\dot{5}$ $\dot{2}\dot{2}\dot{2}$ | $\dot{6}\dot{7}\dot{6}\dot{5}$ $\dot{3}\dot{5}$ $\dot{2}\dot{2}$
 芎 麓 麓 五 芎 笛。 麓 六 麓 麓 麓 四 芎

$\dot{2}\dot{1}$ $\dot{2}$ $\dot{2}$ | $\dot{1}\dot{2}\dot{4}$ $\dot{5}-$ | $0\dot{2}\dot{1}$ $\dot{5}\dot{6}$ $\dot{1}$
 笛 芎 麓。 芎 芎 麓。 麓 麓 麓 四 芎 芎 卡

$\dot{1}$ | $\dot{3}\dot{5}\dot{6}\dot{1}$ $\dot{1}\dot{6}$ $\dot{5}\dot{4}$ $\dot{4}$ $\dot{4}-$ | $\dot{5}\dot{3}\dot{2}$
 笛 麓 芎 芎 五 芎 麓 麓 芎 芎 笛。 麓 麓 麓

$\dot{1}\dot{5}$ $\dot{2}$ $\dot{1}$ $\dot{1}$ $\dot{1}-$ | $\dot{6}\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{3}$
 笛 芎 麓, 麓 芎 笛。 麓, 麓 芎 笛 芎

Figure 69. "Shishang Liuquan" musical notation picture No.6

$\underline{2} \underline{2} \underline{2} \overset{\circ}{2} \mid \underline{1} \underline{2} \underline{2} \mid \underline{1} \underline{1} \overset{\circ}{5} \overset{\circ}{5} \mid \underline{0} \underline{2} \underline{1}$
 箏 笛 箫 笛。 箫 笛 笛。 箫 笛 笙 笙。 笙 笛

$\underline{5} \underline{6} \underline{1} \underline{2} \mid \overset{\circ}{1} \underline{6} \underline{1} \overset{\circ}{6} \mid \overset{\circ}{1} \overset{\circ}{1} \overset{\circ}{1} \overset{\circ}{1} \parallel$
 匀 笙 箫 笙 全九 四 全六 笙 箫 笙 笙 笙 笙 笙 笙

$\underline{5} \overset{\circ}{1} \overset{\circ}{2} \overset{\circ}{2} \overset{\circ}{2} \mid \underline{5} \underline{5} \underline{5} \mid \underline{0} \underline{2} \underline{1} \overset{\circ}{5} \overset{\circ}{1} \overset{\circ}{5} \parallel$
 五 箫 笛 五 箫 笛。 笙 笙 箫。 笙 笛 箫 笙 笙 笙 正 调

Figure 70. "Shishang Liuquan" musical notation picture No.7

注：

- ①原谱“𪛗”，现为“𪛗”。
- ②原谱“𪛗”，现为“𪛗”。
- ③原谱“𪛗”，现为“𪛗”。
- ④原谱“𪛗”，现为“𪛗”。
- ⑤原谱“匀”，现为“匀”。
- ⑥原谱“𪛗”，现为“𪛗”。
- ⑦原谱“匀”，现为“匀”。
- ⑧此处删除原谱中“下十”。
- ⑨⑩符号“’”内为三拍子。
- * “己”看作“巳”。

Figure 71. "Shishang Liuquan" musical notation picture No.8

神 人 畅

1=F

正调定弦: 5612356

[一]

$\overset{\circ}{5}$ $\overset{\circ}{5}$ $\overset{\circ}{6}$ $\overset{\circ}{6} \cdot \overset{\circ}{6}$ | $\overset{\circ}{5}$ $\overset{\circ}{5}$ $\overset{\circ}{6}$ $\overset{\circ}{6} \cdot \overset{\circ}{6}$ | $\overset{\circ}{1}$ $\overset{\circ}{3}$ $\overset{\circ}{5}$ $\overset{\circ}{7} \cdot \overset{\circ}{6}$ | $\overset{\circ}{6}$ $\overset{\circ}{6}$ - |
 吟 琶 吟 琶 吟 琶 吟 琶 勾 琶 吟 琶 四 吟 琶

$\overset{\circ}{1}$ $\overset{\circ}{2}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ | $\overset{\circ}{1}$ $\overset{\circ}{2}$ $\overset{\circ}{1}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ - | $\overset{\circ}{1}$ $\overset{\circ}{7}$ $\overset{\circ}{6}$ $\overset{\circ}{6}$ $\overset{\circ}{6}$ |
 登 四 琶 吟 琶 登 四 吟 琶 吟 琶 勾 琶 四 吟 琶

$\overset{\circ}{5}$ $\overset{\circ}{4}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ | $\overset{\circ}{6}$ $\overset{\circ}{1}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ | $\overset{\circ}{\#4}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ - |
 吟 琶 琶 吟 琶 吟 琶 吟 琶 吟 琶 吟 琶 吟 琶 吟 琶

$\overset{\circ}{5}$ $\overset{\circ}{7}$ $\overset{\circ}{3}$ $\overset{\circ}{1}$ $\overset{\circ}{7} \cdot \overset{\circ}{6}$ | $\overset{\circ}{6}$ $\overset{\circ}{6}$ - | $\overset{\circ}{5}$ $\overset{\circ}{7}$ $\overset{\circ}{3}$ $\overset{\circ}{1}$ $\overset{\circ}{7} \cdot \overset{\circ}{6}$ | $\overset{\circ}{6}$ $\overset{\circ}{6}$ - |
 吟 琶 琶 吟 琶 四 吟 琶 从「再作

$\overset{\circ}{5}$ $\overset{\circ}{\#4}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ | $\overset{\circ}{6}$ $\overset{\circ}{1}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ | $\overset{\circ}{\#4}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ - |
 吟 琶 琶 吟 琶 吟 琶 吟 琶 吟 琶 吟 琶 吟 琶 吟 琶

$\overset{\circ}{5}$ $\overset{\circ}{\#4}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ | $\overset{\circ}{6}$ $\overset{\circ}{1}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$ || $\overset{\circ}{5}$ $\overset{\circ}{7}$ $\overset{\circ}{3}$ $\overset{\circ}{1}$ $\overset{\circ}{7} \cdot \overset{\circ}{6}$ | $\overset{\circ}{6}$ $\overset{\circ}{6}$ - |
 吟 琶 琶 吟 琶 吟 琶 吟 琶 吟 琶 吟 琶 吟 琶 吟 琶 吟 琶 吟 琶 吟 琶 四 吟 琶

$\overset{\circ}{5}$ $\overset{\circ}{7}$ $\overset{\circ}{3}$ $\overset{\circ}{1}$ $\overset{\circ}{7} \cdot \overset{\circ}{6}$ | $\overset{\circ}{6}$ $\overset{\circ}{6}$ - | $\overset{\circ}{1}$ $\overset{\circ}{3}$ $\overset{\circ}{5}$ $\overset{\circ}{7} \cdot \overset{\circ}{6}$ | $\overset{\circ}{6}$ $\overset{\circ}{6}$ - |
从五再作 吟 琶 吟 琶 四 吟 琶

Figure 72. "ShenRenChang" musical notation picture No.1

$\dot{7}$ $\dot{1}$ \cdot $\dot{7}$ $\dot{7}$ $\dot{1}$ $\dot{6}$ | $\dot{7}$ $\dot{1}$ \cdot $\dot{7}$ $\dot{7}$ $\dot{1}$ $\dot{6}$ | $\dot{7}$ $\dot{1}$ $\dot{7}$ $\dot{7}$ $\dot{1}$ $\dot{6}$ |
 柒 上小 送 芍 柒 上 二 作

$\dot{7}$ $\dot{1}$ $\dot{7}$ $\dot{1}$ $\dot{6}$ | $\dot{7}$ $\dot{6}$ $\dot{6}$ $\dot{1}$ $\dot{6}$ | $\dot{6}$ - || $\overset{[八]熟意}{\dot{6}}$ $\dot{1}$ $\dot{3}$ $\dot{3}$ $\dot{3}$ |
 柒 芍 芍 柒 芍 芍 芍 叁 伍 芍 送

$\overset{6}{\dot{6}}$ $\dot{1}$ $\dot{6}$ $\dot{3}$ $\dot{3}$ $\dot{3}$ | $\dot{2}$ $\dot{1}$ $\dot{1}$ $\dot{1}$ - | $\overset{6}{\dot{6}}$ $\dot{1}$ $\dot{6}$ |
 叁 司 伍 芍 送 四 芍 送 叁 司

$\dot{3}$ $\dot{2}$ $\dot{3}$ $\dot{3}$ $\dot{3}$ - | $\overset{6}{\dot{6}}$ $\dot{1}$ $\dot{6}$ | $\dot{3}$ $\dot{2}$ $\dot{3}$ $\dot{2}$ $\dot{2}$ - | $\overset{6}{\dot{6}}$ $\dot{1}$ $\dot{6}$ |
 伍 四 伍 芍 送 叁 司 伍 四 伍 芍 送 叁 司

$\dot{3}$ $\dot{2}$ $\dot{3}$ $\dot{5}$ $\dot{1}$ $\dot{1}$ $\dot{5}$ | $\dot{1}$ $\dot{1}$ $\dot{5}$ - | $\dot{1}$ $\dot{6}$ $\dot{1}$ $\dot{1}$ $\dot{5}$ $\dot{1}$ - | $\dot{1}$ - - - ||
 伍 四 伍 柒 送 伍 柒 芍 正 柒 上 入 上 七 送 柒 柒 肆

《西麓堂琴统》曲后跋：“谢希逸琴论曰神人杨唐尧所作尧弹琴神降其室故有此弄古今乐录曰尧祀天座有神见尧曰洪水为害命子救之”

《神人杨》打谱注释：①原谱为“叁”，参照前后乐句的减字而改。

②原谱为“壹 外 壹 五 四 尸 爪 己”。

③原谱为“伍”。

④原谱无“功”。

⑤原谱为“芍”。

⑥原谱无“功”。

Figure 76. "ShenRenChang" musical notation picture No.5

漸慢 原速

$\dot{1} \dot{7} \dot{1} \dot{3} \dot{6} \dot{6} \dot{6} \mid \dot{1} \dot{7} \dot{1} \dot{3} \dot{6} \dot{6} \dot{6} - \mid \dot{5} \dot{6} \dot{6} - \mid \dot{2} \dot{3} \dot{3} - \mid$
 簫三 蜀 簫三 蜀 簫三 蜀 簫三 蜀 簫三 蜀 簫三 蜀 簫三 蜀 簫三 蜀 簫三 蜀 簫三 蜀

$\dot{3} \dot{5} \dot{3} \dot{5} \dot{5} \dot{6} \dot{6} - \mid \dot{1} \dot{2} \dot{1} \dot{2} \dot{2} \dot{3} \dot{3} - \mid \dot{2} \dot{5} \dot{1} \dot{6} \dot{1} \dot{2} \dot{5} \dot{1} - \parallel$
 簫三 蜀 簫六 蜀 簫五 蜀 簫四 蜀 簫五 蜀 簫五 蜀

中速 $\dot{6} \dot{3} \dot{3} \dot{3} \dot{5} \dot{7} \dot{6} \dot{6} - \mid \dot{2} \dot{3} \dot{3} \dot{3} \dot{3} \dot{6} \dot{5} \dot{3} \dot{3} \dot{3} - \mid \dot{6} \dot{6} \dot{7} \dot{1} \dot{1} \dot{1} \dot{1} - \parallel$
 ③ 荷也 荷也 荷也 荷也 荷也 荷也 簫六也 荷也 簫三也 荷也 簫六 句六

$\dot{7} \dot{6} \dot{6} \dot{6} - \mid \dot{3} \dot{3} \dot{5} \dot{2} \dot{1} \dot{2} \dot{6} \dot{1} \dot{1} \dot{1} \dot{1} - \mid \dot{5} \dot{5} \dot{6} \dot{6} \dot{6} \dot{6} - \mid \dot{6} \dot{6} \dot{1} \dot{1} \dot{1} \dot{1} - \parallel$
 簫六 荷也 簫三 蜀 簫五 蜀 簫五 蜀 簫三 蜀 簫四 蜀 簫五 蜀

中速 $\dot{6} \dot{3} \dot{3} \dot{3} \dot{6} \dot{3} \dot{3} \dot{3} \mid \dot{5} \dot{6} \dot{1} \dot{2} \dot{3} \dot{3} \dot{3} - \mid \dot{3} \dot{5} \dot{2} \dot{1} \dot{2} \dot{6} \dot{1} \dot{1} \dot{1} \dot{1} - \mid$
 ④ 荷也 荷也 簫三 蜀 簫三 蜀 簫六 也 荷也 荷也 簫三 蜀 簫五 蜀 簫五 蜀 簫五 蜀

$\dot{5} \dot{5} \dot{6} \dot{6} \dot{6} \dot{6} - \mid \dot{6} \dot{6} \dot{1} \dot{1} \dot{1} \dot{1} - \parallel$
 簫三 蜀 簫四 蜀 簫五 蜀

中速 $\dot{6} \dot{3} \dot{3} \dot{3} \dot{3} \dot{3} \dot{3} \dot{3} \mid \dot{5} \dot{7} \dot{1} \dot{7} \dot{6} \dot{6} \dot{6} \mid \dot{5} \dot{6} \dot{7} \dot{6} \dot{6} \dot{6} - \mid$
 ⑤ 荷也 荷也 蜀 荷也 荷也 簫六 蜀 簫五 句六 簫六 蜀 簫六 蜀

$\dot{2} \dot{3} \dot{3} \dot{3} - \mid \dot{2} \dot{3} \dot{3} \dot{3} \dot{3} \dot{5} \dot{3} \dot{3} - \mid \dot{6} \dot{7} \dot{6} \dot{6} \dot{6} - \mid \dot{6} \dot{5} \dot{3}$
 簫六 也 荷也 蜀 簫四 蜀 簫六 也 簫六 蜀 簫四 蜀

$\dot{3} \dot{3} - \mid \dot{6} \dot{1} \dot{1} \dot{6} \dot{6} - \mid \dot{5} \dot{6} \dot{5} \dot{6} \dot{6} \dot{1} \dot{1} \dot{3} \dot{3} \mid \dot{1} \dot{3} \dot{3} \dot{3} \dot{3} \dot{3} \dot{3} \mid$
 簫五 蜀 簫四 蜀 簫四 蜀 簫五 蜀 簫五 蜀 簫五 蜀

①原譜為“荷”，現作“荷”彈。②原譜“荷”，現作“荷”彈。③原譜為“荷”，現作“荷”彈。④“可”，其“丁”為“打”，“么”為“負”，“可”為“打圓”，與後來常見的“同”同。

Figure 78. "Taoyuan Chunxiao" musical notation picture No.2

Appendix IV: Anhui Guqin interviews and field pictures.



Figure 82. Group photo of the 2023 Anhui Guqin Academic Seminar

Source: Na An, from fieldwork



Figure 83. Photo with Ms. Huining Wang, President of Anhui Guqin Society

Source: Na An, from fieldwork



Figure 84. Photo with Shangying Wang , Vice President of Anhui Guqin Society

Source: Na An, from fieldwork



Figure 85. Photo with Shangying Wang in Tianzhen Guqin School

Source: Na An, from fieldwork



Figure 86. Photo of Tianzhen Guqin School

Source: Na An, from fieldwork



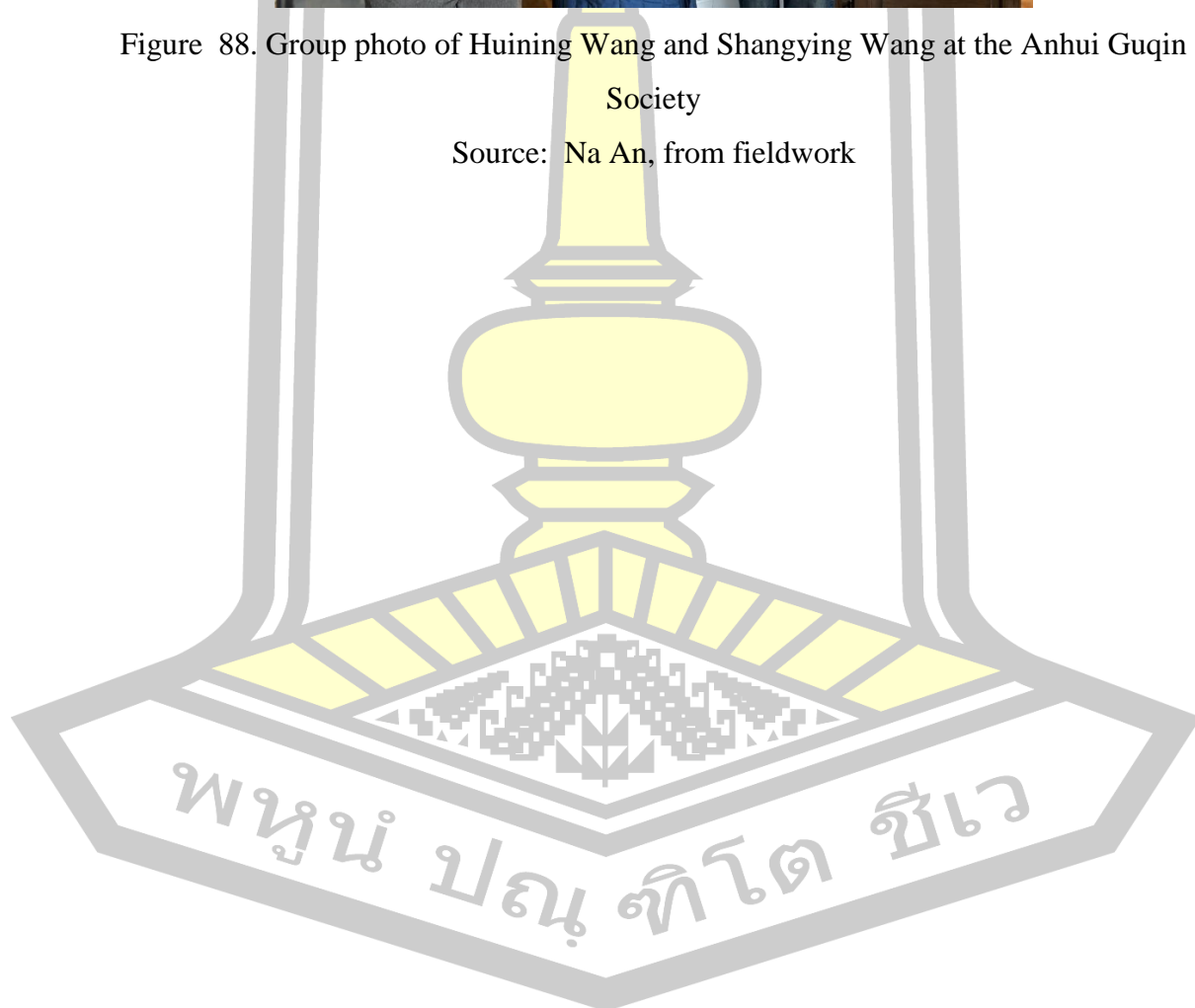
Figure 87. Photo of Tianzhen Guqin School

Source: Na An, from fieldwork



Figure 88. Group photo of Huining Wang and Shangying Wang at the Anhui Guqin Society

Source: Na An, from fieldwork



BIOGRAPHY

NAME	Na An
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