



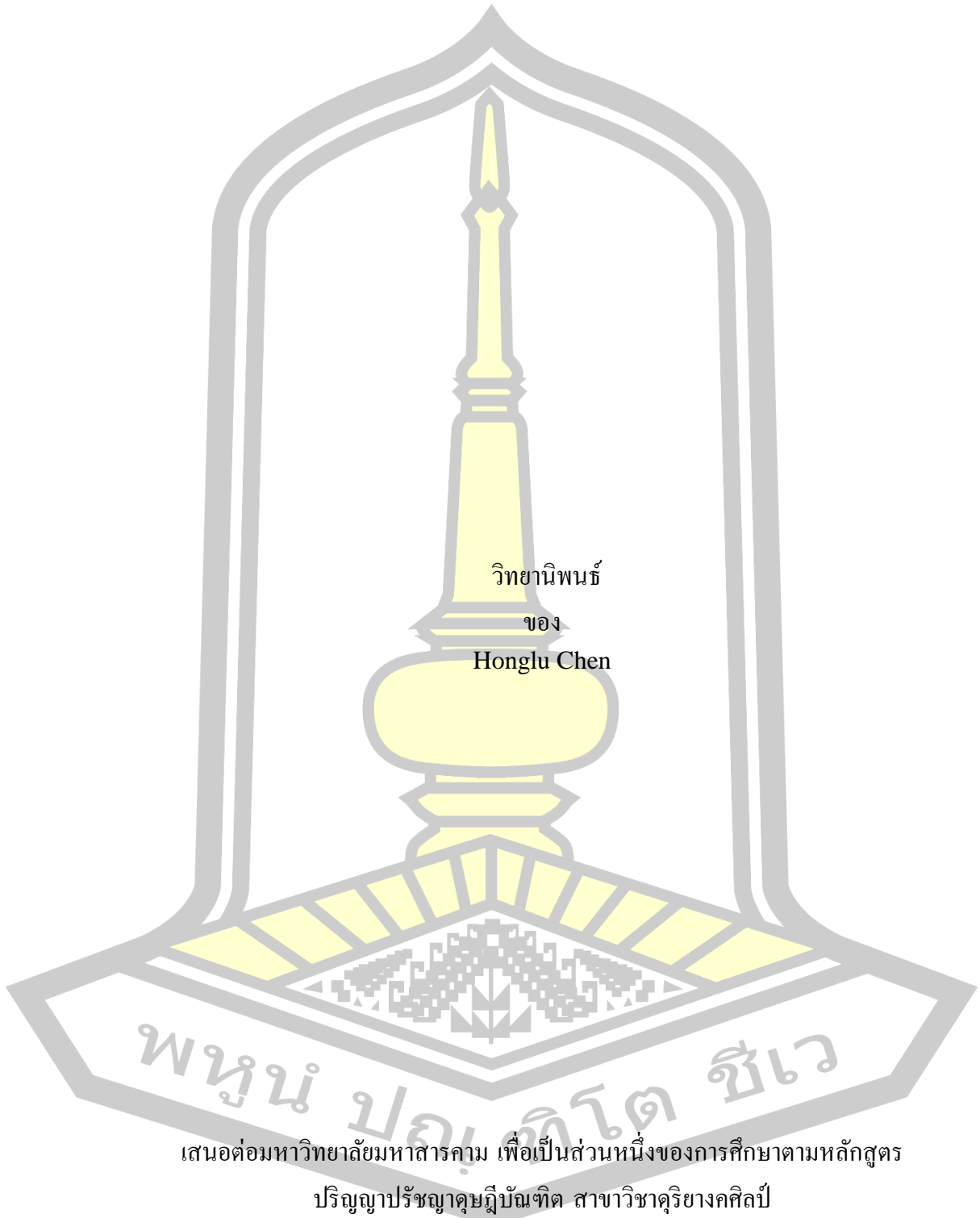
Localization of Guzheng Music in Sichuan Province, China

Honglu Chen

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

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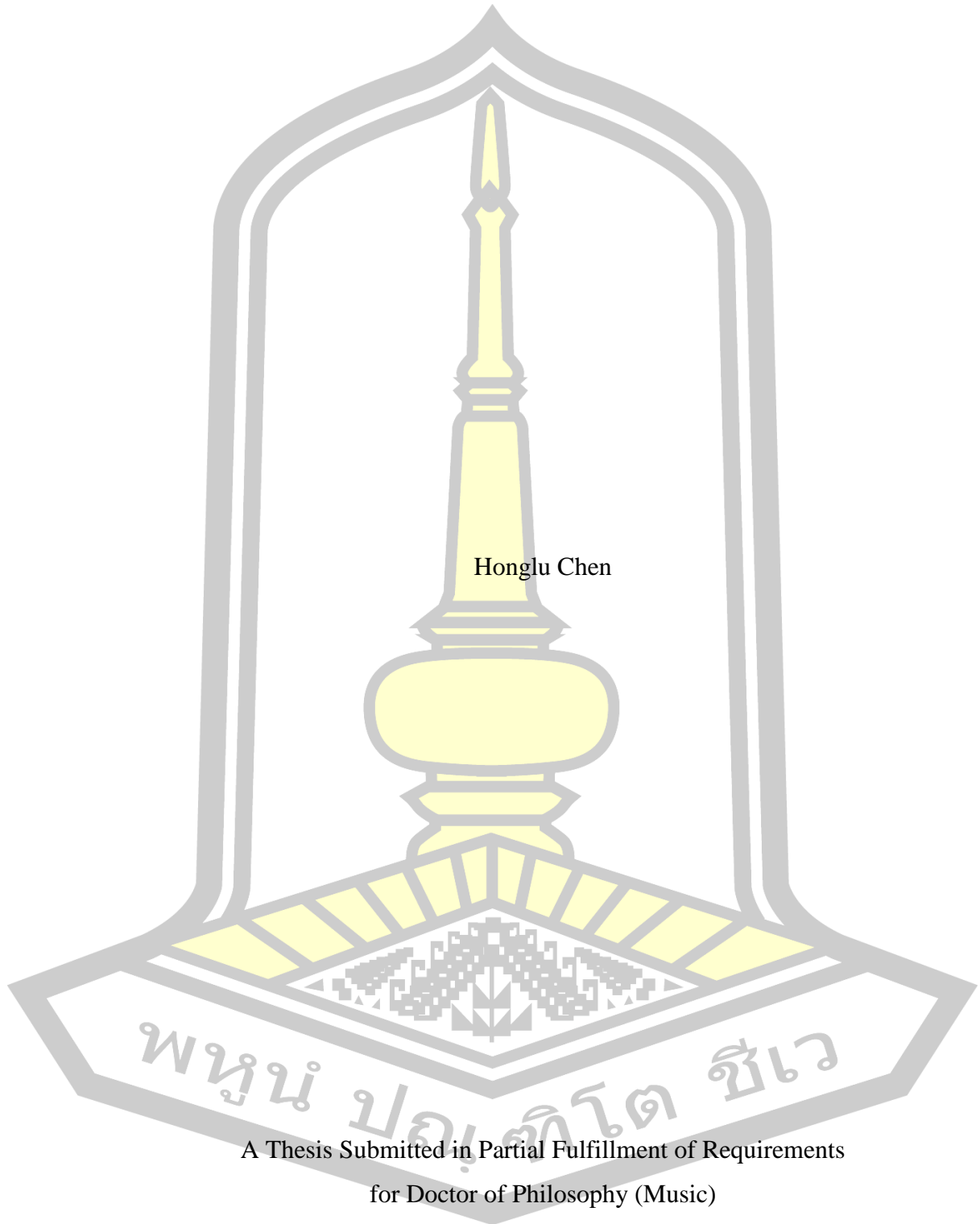
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March 2025

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

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พญม ปญ ทิโต ชัย

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ABSTRACT

The localization of guzheng music refers to borrowing and editing local folk music elements in the creation of guzheng music works, so that guzheng music works have the style characteristics of local folk music. The purpose of this study is: 1) to explore the historical development of guzheng music in Sichuan Province, China. 2) to analyze the musical style and performance techniques of four typical guzheng works in Sichuan Province, China. 3) to propose guidelines for the inheritance and preservation of guzheng music in Sichuan Province, China. This study adopts a qualitative research method. Data collection and research are in the form of interviews and observations as research tools, including seven key respondents. The research results are as follows:

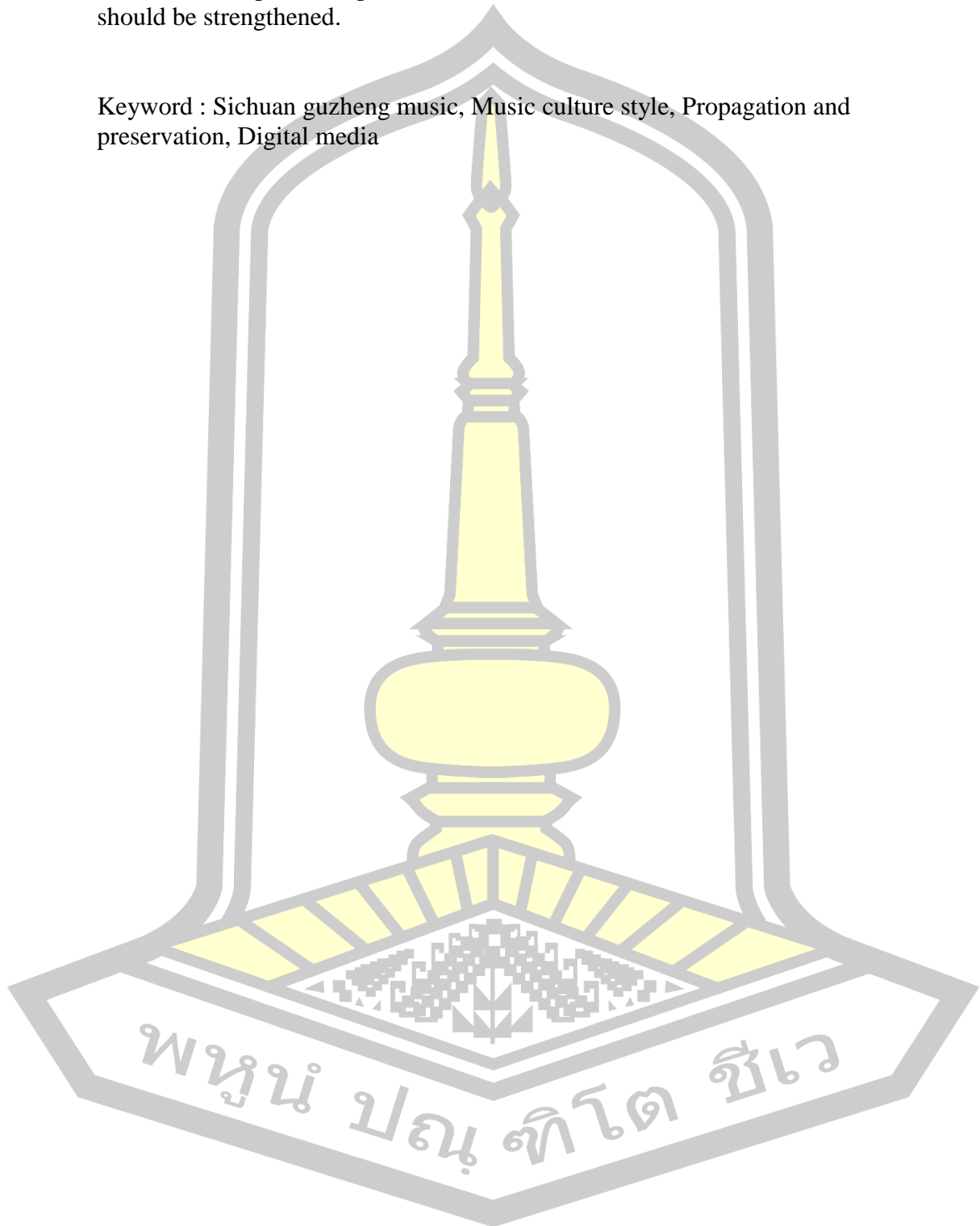
1. The development of Sichuan Guzheng is centered on Chengdu, leading the entire Sichuan Province to explore and innovate Sichuan Guzheng music. Sichuan Guzheng follows the pace of the development of regional schools of Guzheng across the country, and has taken a distinctive path under the background of integrated development. Sichuan Guzheng music has gradually stood out with its relaxed, hearty, casual and natural rich style and tense musical expression.

2. Through the analysis of the four pieces of Ma La Jiu Gong Ge, November Shan Jian Wan Dao, Yue Shu and Jin Guan Cheng Luo Gu, the overall style of Sichuan Guzheng works is very free and easy, casual and free. Sichuan people have lived in hilly, mountainous and basin areas for generations. The diversity of topography and the overall slow pace of life in Sichuan make the Sichuan people very free and straightforward. Such personality traits are also directly applied to Sichuan guzheng works.

3. Regarding the preservation and transmission of Sichuan guzheng, as well as how to solve the problems and coping strategies it faces in the development process, I think we should start from these aspects. First of all, in terms of preservation and transmission, diversified communication media should be introduced (integration with the tourism industry, use of modern media resources, and integration with multimedia), and multi-faceted subject collaborative preservation should be carried out at the education level, government official level, and social popularization level. Finally, a Sichuan guzheng network platform should be built, a Sichuan

guzheng database should be established, a self-media communication route should be established, a platform public account should be created, and content innovation should be strengthened.

Keyword : Sichuan guzheng music, Music culture style, Propagation and preservation, Digital media



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Honglu Chen

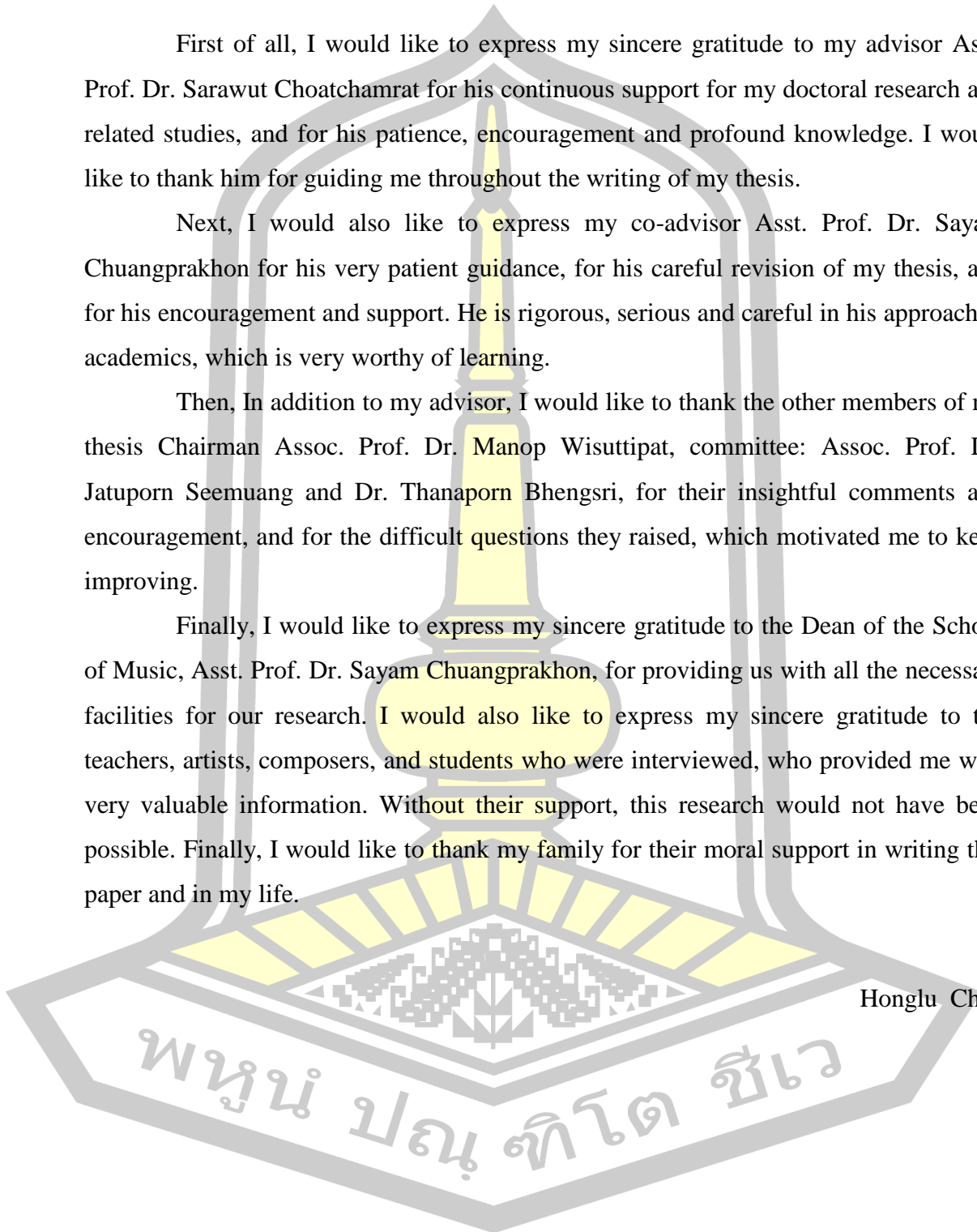


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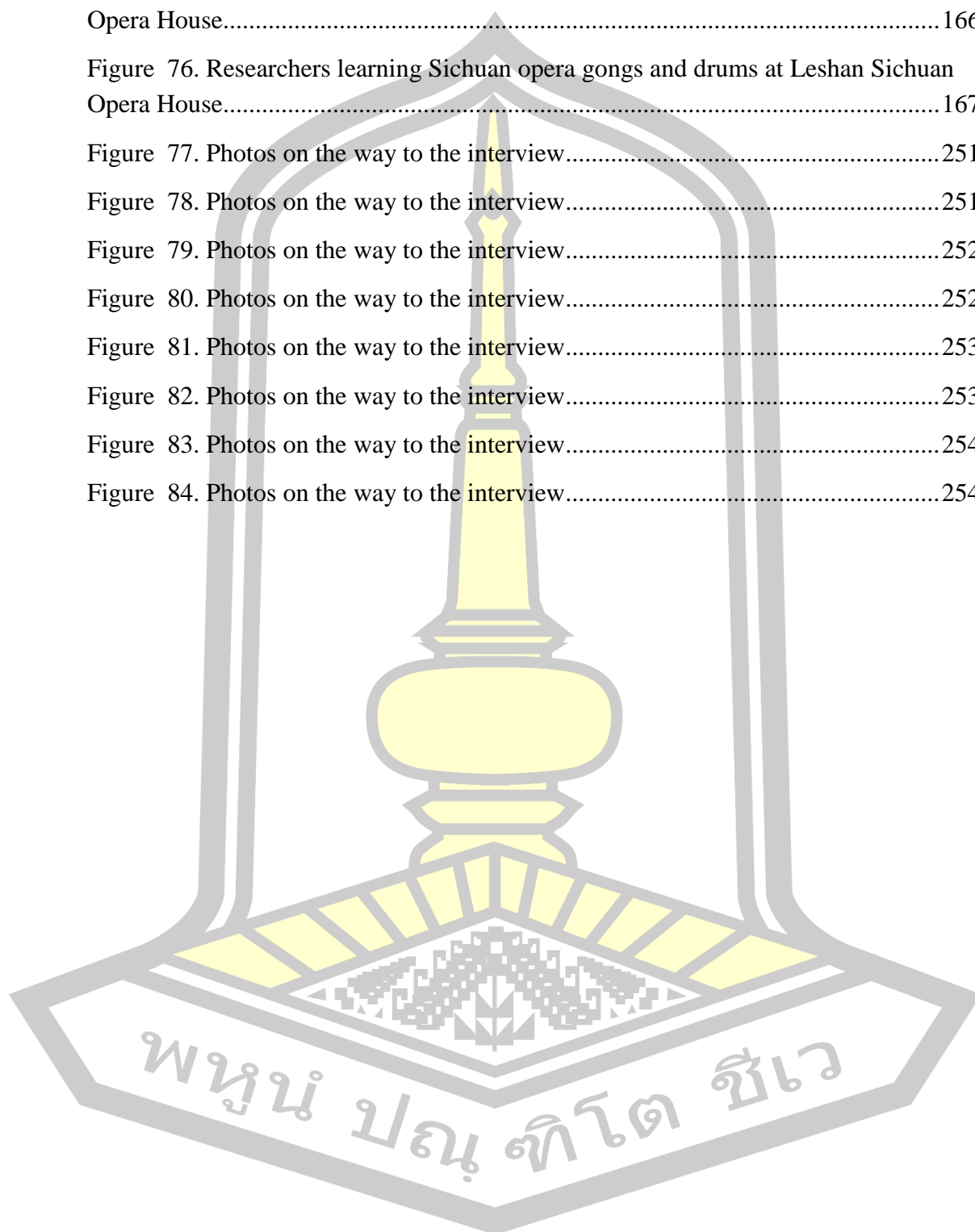
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CHAPTER I

Introduction

1. Research Background

Guzheng is one of China's plucked string instruments, and it has a very long history. In the ever-changing times, Guzheng has developed along with them. It combines with the customs, nature, language, and various folk music and art forms across the country, adapting to the changes of the times, leading to the presentation and manifestation of regional cultural characteristics across the country, thus giving rise to different schools and music styles in different places.

According to the records of the Historical Records, we can conclude that the guzheng was popular in the folklore before 237 B.C., especially in the territory of Qin, and it was a plucked musical instrument that was very popular among the people at that time (Qiu & D&C, 1982).

The creative development of zheng music in Sichuan begins with the guzheng education at the Sichuan Conservatory of Music, the most authoritative conservatory in the southwest region. The Guzheng program of Sichuan Conservatory of Music was founded in 1959, and the first professional teacher was Mr. Tian Gengshi, the wife of Mr. Cao Zheng, the founder of Chinese Guzheng art. Ms. Tian trained the first batch of guzheng professionals in Sichuan, including He Chengyu, Li Ke, Long Dejun, Qiu Dacheng, Zhang Guangbi, Wen Fuzhe and so on. She created a professional and systematic syllabus for the reform of guzheng education and teaching, and at the same time, Ms. Tian created and edited a professional teaching material for guzheng, which laid a solid foundation for the teaching of guzheng in the later stages of the school and the basic teaching (Lu&J, 2013).

Sichuan Province, often referred to as "Chuan" or "Shu," is situated in the southwestern region of China, encompassing the Sichuan Basin, Western Sichuan Plateau, Hanzhong Basin, Three Gorges of the Yangtze River, and parts of the Yunnan-Guizhou Plateau. This region's complex topography and abundant water systems have provided favorable conditions for the development and preservation of Zheng music culture in Sichuan.

The localization of Guzheng music within the context of Sichuan's Han folk music presents several intriguing aspects for investigation. Firstly, the guzheng, known for its captivating tones and expressive capabilities, has gained immense popularity in Sichuan and across China, signifying its widespread appeal. The rapid development and localization of Sichuan guzheng music within the local folk music landscape have been striking, making it essential to understand the factors contributing to this phenomenon. Additionally, the administrative division of Sichuan Province, particularly before August 1993, when Chongqing was not yet established as a separate municipality, highlights the shared roots and cultural backgrounds between the two regions. However, these regions also exhibit distinct cultural nuances, necessitating an examination of how they interplay with guzheng music and Han folk music. Furthermore, the study extends to Sichuan Han folk music, encompassing rap music, folk songs, Sichuan opera types, drum music, and instrumental pieces. The vast array of Han folk music styles and cultural backgrounds in the Sichuan region necessitates an exploration of how these diverse influences shape guzheng music localization.

The localization of guzheng music refers to borrowing and editing local folk music elements in the creation of guzheng music works, so that guzheng music works have the style characteristics of local folk music. The purpose of this study is: 1) to explore the historical development of guzheng music in Sichuan Province, China. 2) to analyze the musical style and performance techniques of four typical guzheng works in Sichuan Province, China. 3) to propose guidelines for the inheritance and preservation of guzheng music in Sichuan Province, China. This study adopts a qualitative research method. Data collection and research are in the form of interviews and observations as research tools, including seven key respondents.

This research holds significant importance for several reasons. Firstly, it sheds light on the rapid and comprehensive development of Sichuan guzheng music within the local folk music context. As Guzheng continues to gain prominence in the region, understanding its localization process contributes to its positive and healthy growth. Secondly, the study bridges the gap between the cultural backgrounds of Sichuan Province and Chongqing Municipality, unraveling the complexities of their shared roots and divergent traditions in the context of guzheng music. Finally, it delves into

the intricate relationship between Sichuan Han folk music and guzheng compositions, showcasing how the fusion of these elements results in distinct guzheng performance styles and a rich variety of compositions. As Sichuan's Han folk music faces challenges due to changing economic and societal dynamics, documenting and analyzing the significance of disseminating the localization of Sichuan guzheng's regional music becomes crucial in preserving the local cultural heritage. This research aims to provide valuable insights into the dynamic evolution of guzheng music within the cultural tapestry of Sichuan, offering a comprehensive understanding of its localization process and significance.

2. Research objectives

2.1 To investigate the historical development of Guzheng music in Sichuan Province, China.

2.2 To analyze the musical characteristics and performance techniques of four typical Guzheng pieces from Sichuan Province, China.

2.3 To propose guidelines for the transmission and preservation of Guzheng music in Sichuan Province, China.

3. Research Questions

3.1 How has Guzheng music evolved historically in Sichuan Province, China, from its origins to its current prominence?

3.2 What are the musical characteristics and playing techniques employed in Guzheng music within the context of Sichuan Province, China?

3.3 What guidelines and strategies can be proposed for the effective transmission and preservation of Guzheng music in Sichuan Province, China?

4. Research Benefit

4.1 By investigating the historical development of Guzheng music in Sichuan Province, this research will contribute to a deeper appreciation and understanding of the rich cultural heritage associated with the instrument.

4.2 The musical characteristics and playing techniques of Guzheng music in Sichuan Province will provide valuable insights for musicians, students, and enthusiasts.

4.3 The proposed guidelines for the transmission and preservation of Guzheng music in Sichuan Province will serve as a practical roadmap for educators, cultural institutions, and communities to ensure the continued vitality of this traditional art form.

5. Definition of terms

5.1 Sichuan Guzheng first developed in Chengdu, Sichuan. Its musical style is free and easy, cheerful and relaxed. From its relatively closed early development to its current widespread popularity, Sichuan Guzheng has experienced a long period of experience. Sichuan Guzheng works are mainly based on the development of Sichuan Han folk music, such as Sichuan opera gongs and drums and Sichuan Qingyin etc.

5.2 Historical development refers to a comprehensive exploration of the inheritance of Sichuan Guzheng figures, the evolution of the historical trajectory of Sichuan Guzheng music, and important events, all within the context of Sichuan Province, China. The research period is from 1959's to the present.

5.3 Playing characteristics refers to the systematic investigation and understanding of the diverse musical styles and characteristics of Sichuan Guzheng music in the specific geographical and cultural background of Sichuan Province, China, focusing on their musical style, musical tone, rhythmic patterns, musical structure and playing techniques. The authors use modern Chinese and world modern composition theories to analyze these works, explore their national characteristics, and humanistic connotations.

5.4 Guidelines for the transmission refers to the development of practical recommendations, strategies, and educational approaches that are intended to facilitate the effective passing down and transmission of Guzheng music within the cultural and regional context of Sichuan Province, China.

5.5 Guidelines for the preservation refers to the formulation of practical measures, strategies, and initiatives aimed at safeguarding and conserving the cultural

heritage and significance of Guzheng music within the cultural and regional context of Sichuan Province, China

6. Conceptual Framework

This research paper is divided into three aspects.

The first aspect is to sort out the transmission of Sichuan Guzheng characters, the historical evolution of Sichuan Guzheng music, and the important events in the development of Sichuan Guzheng since 1959.

The second aspect is to study the style characteristics and common techniques of Sichuan Guzheng music, taking four typical works of Sichuan Guzheng music as examples for analysis, from the perspectives of melody characteristics, folk music material reference analysis, work structure, rhythm characteristics, etc.

The third aspect is to study the preservation and transmission of Sichuan Guzheng, as well as how to solve the problems and coping strategies it faces in the development process, and combine it with digital integrated media for effective preservation and transmission.

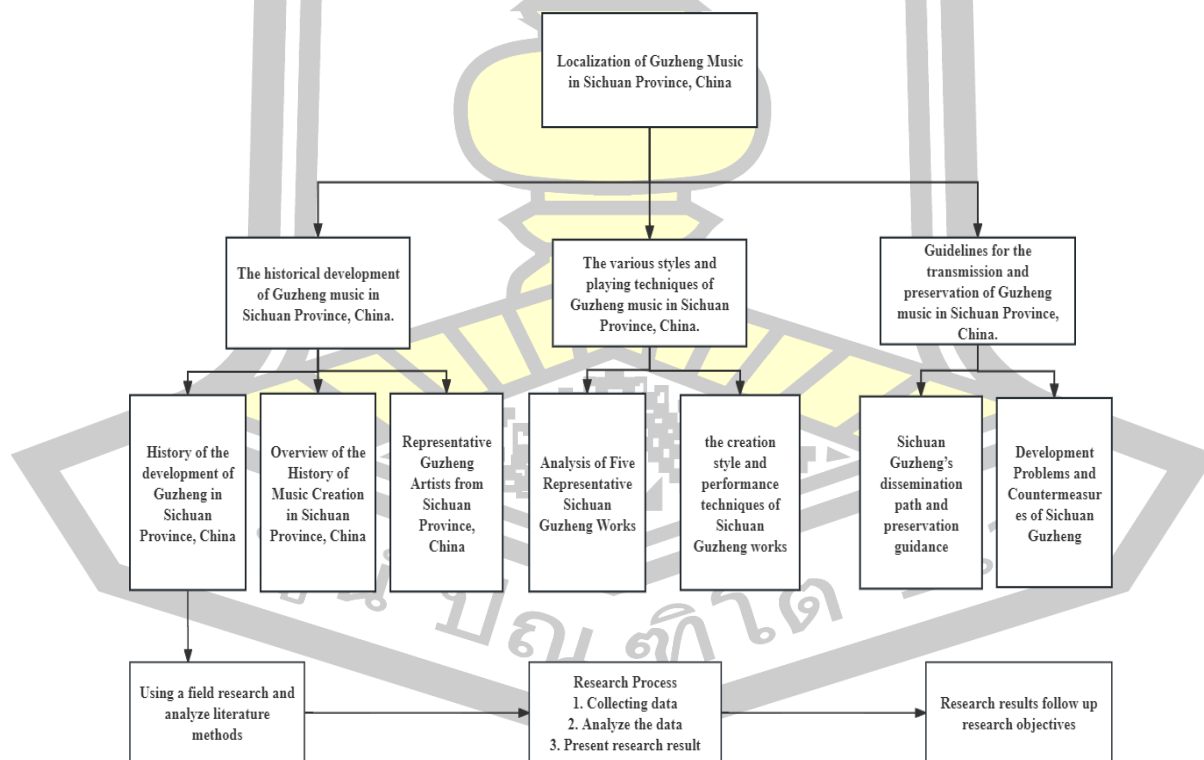


Figure 1. Conceptual framework

Make: Honglu Chen

CHAPTER II

Literature review

Sichuan is a transportation hub and a populous province in southwest China, and it is a province where Han Chinese and many ethnic minorities cohabit, with a deep historical and cultural background and rich artistic knowledge. The development of guzheng culture industry in Sichuan region shows the trend of low pollution and low consumption, which is a culture-based industry of sustainable development and an economic industry with high relevance and strong power. It has been developed for a long time, but there are few related collations, which have important research value.

I completed the literature search through online and offline methods. On the one hand, the researcher mainly used CNKI (National Knowledge Infrastructure), Sichuan Normal University Library, Duxiu, VIP, Wanfang Data Knowledge Service Platform, Google Scholar, the National Library of China and other websites, and the official website of Zhihu to conduct literature search. On the other hand, the investigators went to many regional libraries, archives, and art and culture centers in Sichuan Province to obtain access to relevant documents. In this study, the researcher reviewed the relevant literature to obtain the most comprehensive information used in this study.

The review of the various literatures can be categorized into the following themes:

1. The historical origins and structure of the Guzheng

- 1.1 History of the Guzheng

- 1.2 Instrument parts of the Guzheng

2. Research area context

- 2.1 Overview of Sichuan Province

- 2.2 Sichuan Zheng Music Composition

- 2.3 Sichuan Zheng Music Performance

- 2.4 Artistic practice outcomes

- 2.5 The General Knowledge of Other Guzheng genres

3. Overview and Classification of Common Sichuan Han Folk Songs and Operatic Music in Zheng Music Localization

3.1 Sichuan Han Folk Songs

3.2 Sichuan Operatic Music

4. Theoretical concepts used in research

4.1 Ethnomusicology

4.2 Qualitative research

4.3 Conducting a field study of the literature

5. Related research

6. Summary

1. The historical origins and structure of the Guzheng

1.1 History of the Guzheng

Tracing back the history of the guzheng, there have been many opinions about the origin of the guzheng. The earliest record of the guzheng in history books is found in the Records of the Shi Ji- "Li Si-Jian Zhu Ke Shu.",-"Fu ji weng kou fou,Tan zheng bo bi,Er ge hu wu wu kuai er mu zhe,Zhen qin zhi sheng ye.means The sounds of beating urns and knocking on them, playing the Guzheng and playing cards, singing and shouting, and pleasing the ears and eyes are the true sounds of Qin."

The Shiji (Records of the Grand Historian) is a work of history written by Sima Qian, a historian of the Han Dynasty, from 104 BC to 91 BC. From the legendary Yellow Emperor down to the era of Emperor Wu of the Han Dynasty, this book summarizes the history of the development of the Chinese nation over the past three thousand years, with a more detailed account of the Warring States period. In the Book of "Li Si-Jian Zhu Ke Shu.", it is recorded that in 237 B.C., Li Si (the prime minister of the Qin Dynasty after the unification of the six kingdoms) wrote a letter of remonstrance to ask the king of the Qin Dynasty, Ying Zheng (the first emperor of the Qin Dynasty), to retract the order of expelling the guest ministers (outsiders). Using music as an example, the text compares and explains to the king the different attitudes towards music and outsiders, as well as the rights and wrongs of outsiders, and finally makes the king give up his "EVIXION ORDER". The description in the text of "those who knocked at the percussion, beat their thighs on the guzheng, and sang and chirped

to make their ears happy" portrays the joyful and vivid scenes of folk music played by the people in the Qin state. Because of the popularity of the zheng in the state of Qin, later people called the zheng "Qin Zheng" after the place.

In addition, the Western Han Dynasty, Chikuan, "Yan Tie Lun San Bu Zu Pian: "---- the past, the folk wine party, each with the party custom, playing the zheng and drums Yue only ----." Translated into today's words. "In the past, folk feasts and gatherings, each according to the customs of the countryside, playing the guzheng, drumming the waban only ----." From here we can also clearly see that the guzheng was very popular among the folk from the Warring States period to the Qin and Han periods (American Anthropologist.New Series, 1956).

According to the records of the Historical Records, we can conclude that the guzheng was popular in the folklore before 237 B.C., especially in the territory of Qin, and it was a plucked musical instrument that was very popular among the people at that time.

Liu Xi, a scholar of the Eastern Han Dynasty, explained the naming of the guzheng in his important work on Chinese etymology, "Shi Ming," as follows: "Zheng shi xian gao er zheng zheng ran." It can be seen that the naming of zheng is also named by sound, and like chime, xiao and other musical instruments, it is named by the acoustic effect emitted by the instrument (Qiu & D&C, 1982).

With the continuous excavation of archaeological objects in recent years, some new information and ideas have been provided for the origin of the zheng. In 1979, two thirteen-stringed musical instruments were excavated from the Shuixianyan Tomb Group in Guixi County, Jiangxi Province. After discussion, many experts in the academic community believed that these two thirteen-stringed musical instruments were the thirteen-stringed zheng. Huang Chengyuan pointed out in the article "Guzheng in 500 BC - A Study on the Musical Instruments Excavated from the Guixi Cliff Tomb": These two thirteen-stringed musical instruments are basically the same as the zheng of later generations in terms of shape and stringing method. In addition, in 1982, several instrument playing models were unearthed from the Potang Tomb in Shaoxing, and the shape of one instrument is very similar to today's zheng. These new archaeological discoveries have sparked a heated discussion in the academic community. Is the Qin zheng the only source of the guzheng? Did the zheng already

exist in the land of Baiyue? Based on this, Xiang Yang published an article entitled "Archaeological Discoveries and Qin Zheng Theory", pointing out that the excavation of this instrument can be traced back to the early Spring and Autumn Period or the early Warring States Period, and that no matter which period it is, it is earlier than the time recorded in "Historical Records", so the Qin Zheng and Yue Zheng at least existed in parallel. Before this, the academic community generally believed that the Qin Zheng was the only source of the ancient Zheng, and the Yue Zheng was spread from the Qin Land after several twists and turns. Wei Jun once pointed out in the article "Re-proof of the Origin of the Qin Zheng" that the spread of the Zheng should be that it was first born in the Qin Land in the north, and gradually entered the Central Plains, and then entered the Chu from the Qi Land.

However, with the further excavation of archaeological objects, the historians had to begin to doubt the rationality of this statement. Sheng Yang cited a large number of archaeological objects in his book "On the Origin of Zhejiang School Guzheng" and pointed out clearly that the zheng in Zhejiang area could not be the zheng in Qin land that was spread again and again through the Central Plains, and further proposed in the article that the zheng had already existed in the land of Baiyue. Xiang Yang also pointed out in his article "Initial Study of Five-stringed Zheng": "As a zheng, its origin is not one source, but multiple sources. In the initial stage of its origin in a foreign place, it is not clear what it is called because there is no written record. But one thing is clear, whether it is Shaoxing, Guixi, or Changsha Zheng, although the shape is different and the number of strings is different, this just reflects the evolution and spread of the shape of the zheng in different regions and different stages (Zhang&R,2022).

As one of the traditional Chinese plucked instruments, Zheng is not like the Guqin that has always been loved by literati in the long history, nor is it like the Pipa, which occupies an important leading position in court music. However, Zheng has always existed in the folks and spread continuously. Zheng, now called "Guzheng", historically called "Qin Zheng", is one of the traditional Chinese plucked instruments, which has been in circulation for more than 2500 years. Compared with other traditional Chinese musical instruments, Zheng is widely spread among the people.

There is a story about the origin of Guzheng. According to legend, as early as two thousand years ago, Qin State had a musical instrument called Se. There is a man

named Wan Wuyi who has a very high skill in playing Se, and his two daughters also like playing Se. One day, the two sisters were vying to go to their father to learn how to play Se. The sister ran fast and took Se first. The younger sister hurried over and hugged Se in her sister's hands. The two of you pull me and don't give way to each other. Suddenly, with a "click", Se was broken into two halves. Hearing the sound, his father hurried over and was stunned. I saw that half of the sister's hand was thirteen strings, and half of her sister's hand was twelve strings. He was anxious and annoyed, and hurriedly brought Se from the hands of the two daughters, groaned and touched left and right, and flicked the strings with his fingers. To his surprise, half of Se made a better sound. Wan Wuyi had forgotten to blame his daughter. He made some repairs on the half of Se, but the half of Se was better than before, and the voice was better! He was so overjoyed that he called the "Zheng" the "two women who fought each other and turned them into two". From then on, the "Zheng" spread in Qin State.

The time when the Zheng was born. The historical records about the Zheng are first seen in the "Shi Ji·Li Si Lie Zhuan·Jian Zhu Ke Shu" ("Historical Records·Li Si Biography·Admonition Against Ordering Guests to Leave"): "Fu Ji Weng Kou Fou Tan Zheng Bo Bi, Er Ge Hu Wu Wu Kuai Er Mu Zhe, Zhen Qin Zhi Sheng Ye." ("The husband hits the urn, knocks the scorpion, and flies the Zheng, and sings and sings, the voice of the real Qin.") The "Admonition Against Ordering Guests to Leave" records a letter from Li Si, the prime minister of the State of Qin, in 237 BC asking Qin Wangzheng to withdraw the order to expel the guest. The time when Li Si submitted the "Admonition Against Ordering Guests to Leave" was 237 BC. The Zheng was already quite popular at this time, so the appearance of the Zheng should be earlier than 237 BC. The academic circles hold the same opinion on this view. Zhao Manqin's "Zheng Shi Qian Xi" ("Analysis of the History of the Zheng") is based on Li Si's "Admonition Against Ordering Guests to Leave", and conducts a more detailed study of the time when the Guzheng originated and analyzes the time when the Guzheng was produced, based on the "Qin" of "The Voice of True Qin", three possibilities are divided in detail: (1) Understand "Qin" as the State of Qin, and the Zheng was born between 770 BC and before 237 BC. (2) Understanding "Qin" as Qin land, the Zheng was produced between 884 BC and before 237 BC. (3) Understand "Qin" as the area ruled by Qin. The Zheng is a popular musical instrument in this area. Maybe the

zheng was popular there before Qin ruled this area, so the Zheng might have been produced in 884 BC (Zhou & Y & J, 2012).

1.2 Instrument parts of the Guzheng

1.2.1 Guzheng stringing hole

The stringing holes are an important part of the Guzheng's structure, divided into the front stringing holes on the right side of the front yakuzan and the back stringing holes on the left side of the back yakuzan. Among them, the rear string piercing is divided into S-type, I-type and so on according to the shape of the back of the Guzheng. The stringing holes of guzheng have a diameter of about 2.5mm and a thickness of about 10mm, which is convenient for installing and fixing the strings. The number of string piercing holes is the same as the number of strings in the 21-string guzheng commonly used nowadays. In the early days, most of the stringing holes were made of metal, and there were both exposed and embedded types, but the metal holes were easy to cut the strings, and they were prone to rust when exposed for a long period of time, resulting in broken strings. Nowadays, most of the string piercing holes of guzheng are made of special nylon engineering plastics, with thick wall and toughness, the length of which is from the surface patch to the inner sheath of the panel, and the whole part is closely connected with the string holes of guzheng and closed with glue, which makes the part become the body of guzheng, and it can reduce the wear of the strings and the probability of the crack of the patch effectively (Lu & J, 2023).



Figure 2. Guzheng stringing hole

Source : Honglu Chen from resarch fieldwork 2023

1.2.2 Upper Chord Shaft Nail

The string peg is an important part of the pitch adjustment, also known as the "string tuning shaft". It is embedded in the side panel of the Guzheng and exposed at one end, and is used to hold the head of the string, and has the function of adjusting the tension of the string. It is always at the opposite end of the tuning hole. Since the ancient traditional Guzheng used silk strings, the wooden shaft could be adapted to its needs, but with the use of steel strings, the wooden shaft is difficult to withstand the tension of the steel strings, and it is easy to unscrew and run out of sound. This made the Guzheng makers change the wooden shaft to metal shaft (made of iron with nickel or copper outside). When used, a wrench is inserted into the upper string pegs and wrenched back and forth to adjust the string tension and thus the pitch of the sound. Usually, if the wrench is turned forward, the pegs will be tighter and the sound will be higher; conversely, if the wrench is turned backward, the pegs will be looser and the sound will be lower (Jiang&D&X, Xu&L&L.2023).



Figure 3. Upper Chord Shaft Nail

Source : Honglu Chen from resarch fieldwork 2023

1.2.3 Strings

Strings, fixed at one end and adjusted for pitch by loosening and tightening the top pegs at the other end. The strings are supported by the saddle, which transmits the vibration of the strings to the resonance box of the Zheng body for articulation. In the course of more than 2,000 years of development, the number of strings of the guzheng has undergone several changes, from 5 strings to 12, 13, 15, 16, 18, 19, 21, 23, 25, and even to more than 40 strings. At present, the 21-string guzheng is commonly

used. Depending on the piece to be played, the 21-string guzheng can be set in a pentatonic scale with four closed octaves, with the 3rd, 8th, 13th, and 18th strings usually referenced by green strings, and the other strings white. A 21-string Guzheng can be tuned in pentatonic scale with four closed octaves, with the 3rd, 8th, 13th, and 18th strings usually referenced by green strings, and the other strings are white.

Depending on the material of the strings, the sound, volume and feel of the guzheng vary greatly. Historically, guzheng strings were made of animal sinews, silk, metal wire, metal and nylon, etc. In the middle of the 20th century, guzheng strings were mainly made of metal strings, which had a high volume and sensitive response, and were suitable for playing left-handed pieces with rich techniques such as chanting, kneading, pressing and sliding, etc. After the 1960s, strings made of metal with a core layer of nylon wrapped around it appeared. After the 1960s, there appeared the strings with metal as the core layer and nylon wrapped around it. The nylon wrapped strings retained the brightness of the metal tone to a certain extent, and because of the nylon wrapped around the outer layer, it made the sound fuller and louder, and also better adapted to the requirements of the modern works on the guzheng in terms of strength and tone tension, and it was widely used. Some musicians like to use wire strings to play traditional works, so as to better present the characteristics of the genre. The material and production process of the strings are the key to guarantee the quality of the guzheng. When selecting guzheng strings, it is necessary to pay attention to the selection of strings with uniform thickness, moderate softness and hardness, and tightly wrapped strings (Lu&J, 2023).



Figure 4. Strings

Source : Honglu Chen from resarch fieldwork 2023

1.2.4 Outlet holes

The sound hole is an extremely important accessory of the guzheng, which is used as the exit of the sound wave transmitted by the instrument, and is located on the bottom plate of the guzheng. The sound hole of guzheng is generally divided into three parts: the front sound hole, the middle sound hole and the back sound hole. The number, size and position of the holes have a close relationship with the sound quality of the guzheng. If the sound outlet holes are too small, the extension of the sound is low, the echo of the resonator is enhanced, the aftertone of the guzheng is long, and the clarity of the sound quality is reduced; if the sound outlet holes are too large, the sound waves cannot resonate inside the body, the echo of the resonator is weakened, the aftertone of the guzheng is short, and the fullness of the sound quality is reduced. Strictly speaking, the size of the sound hole of guzheng varies from guzheng to guzheng.

The front sound hole, also known as the Dragon's Pool, is about 1 centimeter thick and has a semi-curved form. It is located at the front of the three holes and is carved on a wooden base plate with a hardwood strip border.

The center hole, also known as the center dragon's pool, is about 1 cm thick and is in the form of a rectangular strip. The hole is located in the middle of the three sound holes, carved in the middle of the bottom plate, with a hardwood strip wrapped around the edge. It is mainly used for adjusting the tone of the guzheng, and is the best place to effectively control the echo of the resonance body and the aftertone of the guzheng. Existing portable Guzheng only has front and back holes, no center hole.

The rear aperture, also known as the phoenix swamp, is about 1 cm thick and has an S-shaped form. It is located at the end of the three sound holes and is carved at the end of the baseboard, with a hardwood strip wrapped around the edge. In general, the shape of the rear sound hole is influenced by the S-shaped Yakuzan direction, and its shape is also S-shaped, mainly used for string changing and piercing. From the point of view of sound quality, the rear sound hole is opened according to the needs of the guzheng's own sound color. From the aesthetic point of view, the rear sound hole is divided into single rear sound hole and double rear sound hole (Jiang&D&X, Chen&H&L.2023).



Figure 5. Outlet holes

Source : Honglu Chen from resarch fieldwork 2023

1.2.5 Panels

The panel is one of the most important factors in determining the sound of the guzheng. In terms of the sound generating principle of the guzheng, the conducting effect of the panel has a direct causal relationship with the vibration state of the body of the guzheng, and thus also determines the acoustic quality of the guzheng. The modern guzheng panel technology was only perfected in the 1980s, using an upgraded version of the panel processing technology of the Tang Dynasty. Guzheng panels are usually categorized into four types, namely, popular panels, professional panels, advanced panels and special panels, according to the grain and looseness degree. The grain of popularized panel is irregular, varying in width and narrowness, and there are many "landscape patterns" (the grain of guzheng panel from S Yue Shan to the head of the guzheng is all through the grain, and there is no phenomenon of the intersection of the annual rings, so that the grain of the wood is known as the landscape pattern); professional guzheng panel is regular; professional guzheng panel is regular; professional guzheng panel is regular; professional guzheng panel is regular. The grain of professional Guzheng panel is regular, only one or two "landscape grain", and mostly on the left side of the playing area; the grain of senior Guzheng panel is regular, without landscape grain; the grain of special Guzheng panel is regular, with obvious meridians and even and consistent wood strength, and it is in the middle of tung wood's sunny side (the so-called sunny side refers to the side facing upward when the original tung wood is thrown into the water, which is sunny). (the so-called sunny side means that when the original tung wood is thrown into the water, the side facing upwards is sunny).

Guzheng panels are long and divided into yang and yin sides, which are generally required to be made in one whole plant. Traditionally, the whole wood is placed in the water, and the one that floats above the water surface is called the sunny side; the opposite is the yin side. The so-called middle section refers to removing the head and tail of the original tung wood, and keeping only the middle section with similar diameter. Generally speaking, the tung wood that grows up to about 9 years is the best material for making guzhengs, with the distance between the annual rings on both sides between 1.5 and 2.5 centimeters (doubled soprano, soprano, bass, and doubled-bass zones), and the distance between the centers between 5 and 9 centimeters (middle range = 7-11 strings). The tung wood from Lankao, Henan Province, is a good material for Guzheng panels, and the dry sandy environment makes the tung wood grow loosely, which is more suitable for sound transmission (Jiang&D&X, Bai&Y.2023).



Figure 6. Panels

Source : Honglu Chen from resarch fieldwork 2023

1.2.6 Goose column

The goose pillars, are mainly used to support the strings, connect the strings to the top, and conduct vibrations. The material used to make the saddle is usually sour wood, but there are also mahogany and ivory saddles. As a transducer in the sound principle of guzheng, the saddle has a great influence on the tone, and the material at the top of the saddle where the strings are connected is extremely crucial to the tone. The material at the top of the yardstick where the strings are connected is made of cow bone (Zhang&Y.2023).



Figure 7. Goose column

Source : Honglu Chen from resarch fieldwork 2023

1.2.7 Side panels

The side panels are also called side panels, i.e. the side helpers of the Guzheng. The Guzheng has two side panels, the one close to the body is called the inner Guzheng side, and the other side is called the outer Guzheng side. The side plate of guzheng is usually made of tung wood, but also made of ash, mahogany or other woods, with a width of about 7 centimeters. In the resonance body of guzheng, it is the panel (sound board) that is directly related to the pronunciation, and the side boards on the outer surface of the resonance body are glued to the frame of the resonance body (pine material), and the material used for the side boards has an indirect effect on the vibration of the resonance body. Sourwood used for the side panels has naturally occurring live knots, which are commonly found in sourwood (mahogany). Live knots are a form of natural fidelity, and their effect on sound is negligible (Zhang&Y.2023)



Figure 8. Side panels

Source : Honglu Chen from resarch fieldwork 2023

1.2.8 Yue shan

The yue shan is located at the head and tail of the Guzheng, and is further divided into the front yue shan and the back yue shan. One is called the front yue shan where the panel connects with the head of the Guzheng, and the other is called the back yue shan where the panel connects with the tail of the Guzheng.

The front yakasan, also known as the front beam, mountain pass, wooden beam, is made of hard wood such as rosewood, mahogany, pearwood, etc. It follows the curvature of the panel in the form of a fan-shaped arc, and stands vertically at ninety degrees at the point where the head of the Guzheng intersects with the front of the panel, serving as a carrier of the strings and transmitting the sound. A thin bamboo strip is inlaid on the mountain side of the front of the Guzheng, which is used to fix the strings and prevent the strings from being too tight, which may cause the wood to be compressed and damaged, affecting the sound color.

It is made of hard wood such as rosewood, mahogany, pearwood, etc. It connects the panel with the tail of the Guzheng and stands vertically on the panel in an S-shape to shorten the length of the strings of the high and middle tones, and plays a role in transmitting the sound and carrying the strings.

In order to solve the problem of imbalance between the tension of high and middle bass, the modified Yue Shan is naturally curved with the front and back arc of the panel, basically at an angle of ninety degrees with the panel, and the back Yue Shan is also used in S-shape, aiming at shortening the length of the strings in the high and middle registers. The ratio between the heights of the yakoyama and the saddle has a bearing on intonation, timbre, and tuning. A bone piece, copper bar or bamboo bar is set on the top of the front yue shan to make the sound pleasing to the ear, and a proper analogy can make the sound of guzheng have a good effect (Jiang&D&X, Xu&L&L.2023)

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Figure 9. Houyue shan

Source : Honglu Chen from resarch fieldwork 2023



Figure 10. Qianyue shan

Source : Honglu Chen from resarch fieldwork 2023

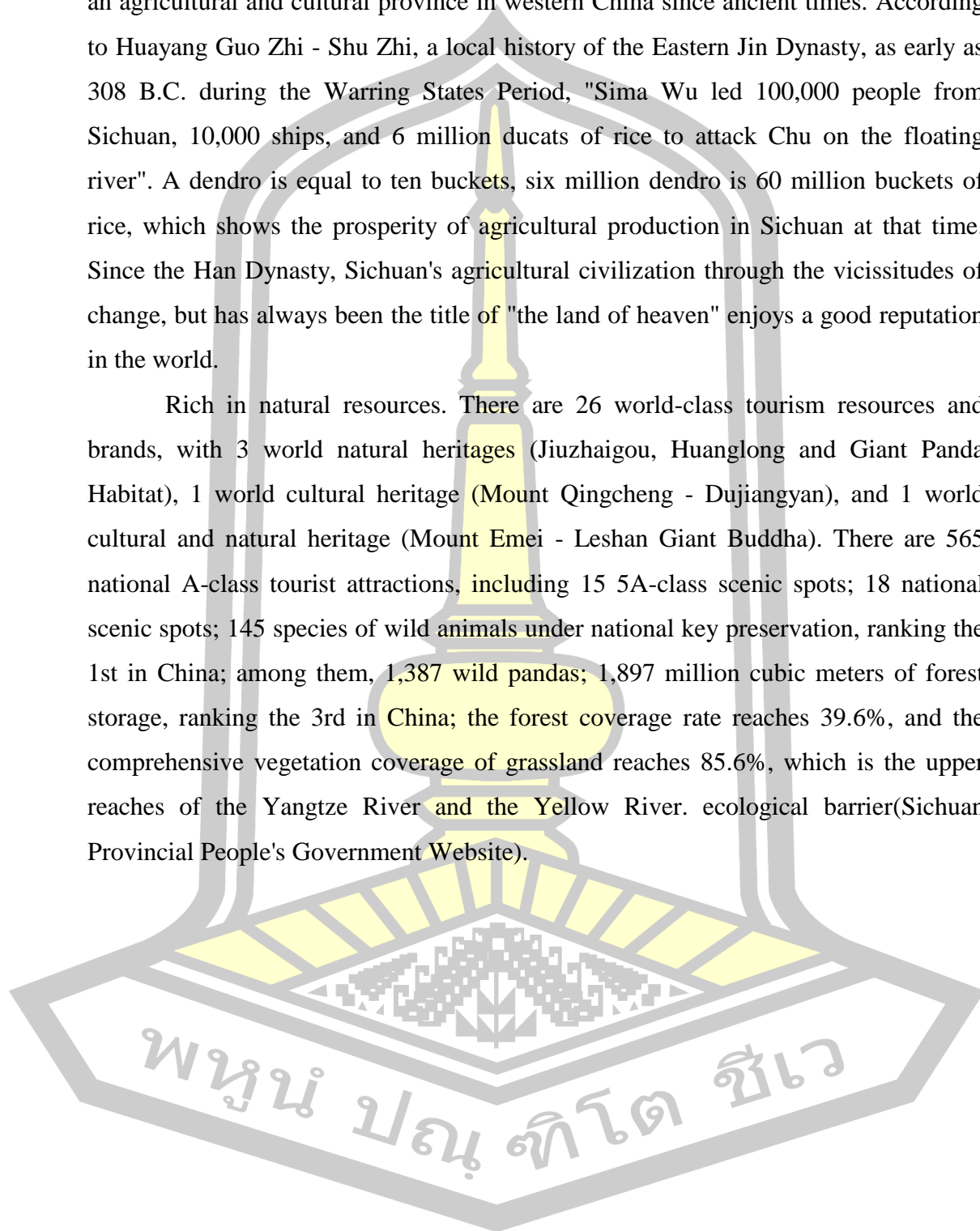
2. Research area context

2.1 Overview of Sichuan Province

Sichuan, abbreviated as Chuan, is located in southwestern China, at the upper reaches of the Yangtze River. The province covers an area of 486,000 square kilometers, with 21 cities (states) and 183 counties (cities and districts) under its jurisdiction, bordering seven provinces (autonomous regions and municipalities directly under the central government), including Chongqing, Guizhou, Yunnan, Tibet, Qinghai, Gansu and Shaanxi, and having the largest Yi ethnic minority settlement, the second largest Tibetan ethnic minority settlement and the only Qiang ethnic minority settlement in China. At the end of 2020, the province's population of family households amounted to 77,093,000 people, and the resident population was 83,675,000, including 5,688,000 ethnic minority people. 83.675 million people, including 5.688 million ethnic minority people.

Sichuan's special geographic location and rich natural resources have made it an agricultural and cultural province in western China since ancient times. According to Huayang Guo Zhi - Shu Zhi, a local history of the Eastern Jin Dynasty, as early as 308 B.C. during the Warring States Period, "Sima Wu led 100,000 people from Sichuan, 10,000 ships, and 6 million ducats of rice to attack Chu on the floating river". A dendro is equal to ten buckets, six million dendro is 60 million buckets of rice, which shows the prosperity of agricultural production in Sichuan at that time. Since the Han Dynasty, Sichuan's agricultural civilization through the vicissitudes of change, but has always been the title of "the land of heaven" enjoys a good reputation in the world.

Rich in natural resources. There are 26 world-class tourism resources and brands, with 3 world natural heritages (Jiuzhaigou, Huanglong and Giant Panda Habitat), 1 world cultural heritage (Mount Qingcheng - Dujiangyan), and 1 world cultural and natural heritage (Mount Emei - Leshan Giant Buddha). There are 565 national A-class tourist attractions, including 15 5A-class scenic spots; 18 national scenic spots; 145 species of wild animals under national key preservation, ranking the 1st in China; among them, 1,387 wild pandas; 1,897 million cubic meters of forest storage, ranking the 3rd in China; the forest coverage rate reaches 39.6%, and the comprehensive vegetation coverage of grassland reaches 85.6%, which is the upper reaches of the Yangtze River and the Yellow River. ecological barrier(Sichuan Provincial People's Government Website).



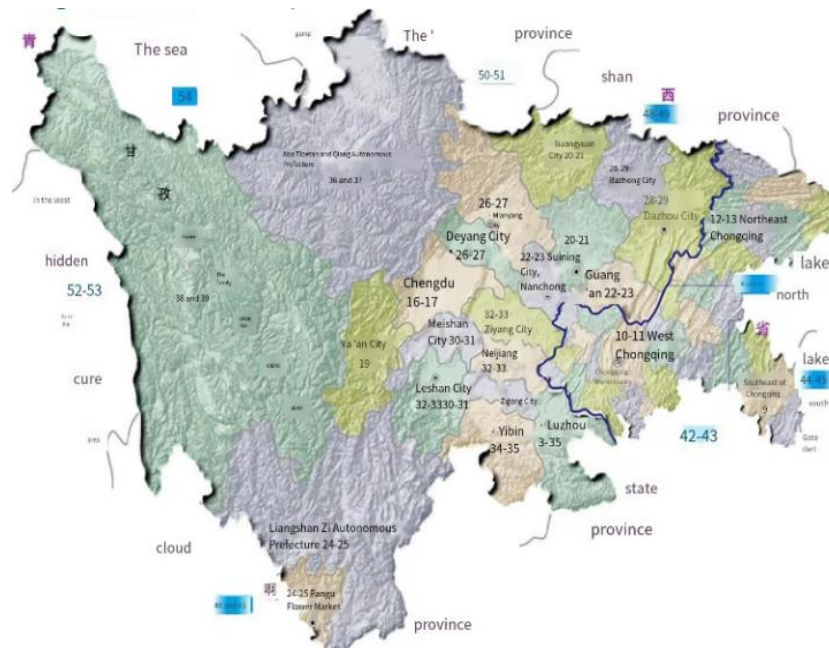


Figure 11. Map of Sichuan Province, China From the Atlas

Source: Highway Mileage in Sichuan, Chongqing and Surrounding Areas

2.2 Sichuan Zheng Music Composition

The creative development of zheng music in Sichuan begins with the guzheng education at the Sichuan Conservatory of Music, the most authoritative conservatory in the southwest region. The Guzheng program of Sichuan Conservatory of Music was founded in 1959, and the first professional teacher was Mr. Tian Gengshi, the wife of Mr. Cao Zheng, the founder of Chinese Guzheng art. Ms. Tian trained the first batch of guzheng professionals in Sichuan, including He Chengyu, Li Ke, Long Dejun, Qiu Dacheng, Zhang Guangbi, Wen Fuzhe and so on. She created a professional and systematic syllabus for the reform of guzheng education and teaching, and at the same time, Ms. Tian created and edited a professional teaching material for guzheng, which laid a solid foundation for the teaching of guzheng in the later stages of the school and the basic teaching.

In June 1960, Mr. Cao Dongfu was transferred from the Central Conservatory of Music to the Sichuan Conservatory of Music, and Mr. Cao's unique style of playing made the art of Henan guzheng music seeded in Sichuan. In his old age, Mr. Cao also

compiled and created a number of teaching materials and music pieces that were full of the spirit of the times.

In August 1965, Mr. Rao Ningxin came to teach at the Sichuan Conservatory of Music from the Guangzhou Music College (now Xinghai Conservatory of Music). In 1971, Mr. Rao left Sichuan Conservatory of Music as normal teaching was not possible during the "Cultural Revolution". From 1964 onwards, the students taught by the three teachers, He Chengyu, Huang Fengxian, Qiu Dacheng, Li Ke, Long Dejun, and Liu Zhengrong, graduated one after another, and worked in major art organizations in Sichuan and across the country. Most of the students who graduated during this period gradually became the pillars of Sichuan Guzheng, contributing to the development and transmission of zheng music in Sichuan. "The Cultural Revolution brought the Guzheng program of the Sichuan Conservatory of Music to a standstill.

In 1978, the school transferred Ms. Li Ke back to Chuan Yin to rebuild the Guzheng program at Chuan Yin. She developed a four-year undergraduate and six-year secondary school syllabus, and compiled teaching materials. From the founding of China to the end of the 1970s, the development of zheng music in Sichuan was very limited, relying only on the spontaneous creation and adaptation of a few professional teachers in their spare time for teaching. However, all the teachers still tried their best to make great efforts in the preparation of teaching materials and the adaptation of stylistic music. For example, Tian Gengshi composed and adapted "Wild Geese" and "Yangguan Sanjie"; Cao Dongfu adapted many pieces in Henan style, such as "The Lantern Festival" and "Variations of Rice-planting Songs", which were very popular; and Mr. Rao Ningxin adapted and performed a lot of small songs based on folk songs, such as "Catching the Flower Fair", and so on.

In the late 1980s, Qiu Dacheng, a guzheng player born in Sichuan, graduated from Chuan Yin and taught at the China Conservatory of Music, and Xu Xiaolin, a composer and his wife, created a large number of guzheng music works with the local flavor of Sichuan by using local music of Sichuan as the source material, such as "Sichuan Style", "Rhyme without Words", "Shu Lai", "Lyrical Fantasy", "Scenario in Three Chapters", "Pomegranate Flower Blossom", "Spring of Liangshan Mountain", "Yi Qiu", "Flower and Moon", etc. These works were created with novel methods and unique musical styles, and the difficulty of playing techniques has been significantly

improved. These works are novel in creation, unique in musical style, and the difficulty of playing techniques has been significantly improved. The exploration of new techniques and styles and the integration of contemporary thinking have greatly promoted the development of the art of guzheng performance. In addition, since the 1980s, the guzheng has been gradually utilized in the creation of modern chamber music works, represented by Sichuan composer He Xuntian's 1987 chamber music work Heavenly Melody for guzheng and seven other ethnic instruments, and Guo Yuan's 1997 chamber music work Gu Yin for guzheng and four other instruments (which was awarded the second prize in the Sixth International Composition Competition for Chinese Musical Instruments in the U.S.A.). Since then, modern musical works written by Sichuan composers using zheng music as an element have appeared frequently. "Award of Excellence." (Lin&Y, 2017).

After entering the 21st century, Sichuan guzheng art has also entered a new peak period in terms of creation, a group of Sichuan local professional composers began to participate in the creation of zheng music works, and its form and content are richer, not only solo concerto works, but also created a large number of repertoire and chamber works, such as "String Rhythm II", "Ru color", "Shu Jin Tu", "ZiYin", "turbid wave", "Dusty scent", "Lotus rhyme", "GongGa sound strange". JUE SHAN XING", "A Night of Cold Anvils", "Jin Guan Cheng Gongs and Drums", "Sun Ritual", "Spicy Nine Palms", "Spring Nights and Joyful Rains" and so on. At the same time, the professional performers carry forward the tradition of the old generation of zheng music artists and actively create, the more representative works include "Wine Gothic", "Siqu Fugue", "The Game" by Lin Yi; "Flowing Fragrance", "Xiting Sound and Poetry - Illustrated RuMengLing", "Facial Paintings and Counterpoints", "The Sinister Shadows of Loulan", etc. and the adaptations and transplants of the works, such as "Mulan in the Army" by Jiang Tanyi, "The Raccoon Whispering" by Lu Jing and so on. In July 2011, the Heavenly Melody Zheng Orchestra was invited to hold a special concert in the 2nd Beijing International Guzheng Music Festival, which was mainly composed by teachers and students of Sichuan Yin. The composition and performance techniques of the concert works were highly concerned and praised by the experts, which demonstrated the strength of the guzheng composition and performance of Sichuan Yin to the guzheng community of the whole country. Among them, the national chamber music

work "Ru Color" (for guzheng with pipa, zhongruan and double percussion) composed by Jing Xu, a young composer from Sichuan, won two awards of excellence in the 17th "Changfeng Prize" International Chinese National Instrumental Composition Competition organized by New York Changfeng Chinese Orchestra in the U.S.A., and in the 15th National Music Works (Folk Music) Competition organized by the Ministry of Culture of the People's Republic of China. The 15th National Music Works (Folk Music) Competition organized by the Ministry of Culture of the People's Republic of China, was awarded with two excellent prizes (Lu&J, 2013).

2.3 Sichuan Zheng Music Performance

Thanks to the joint efforts of guzheng players and composers from Sichuan, the content of Sichuan zheng music has been constantly enriched, and thus the form of performance is no longer homogenous, and can be roughly categorized into three types: guzheng solo, guzheng repertoire, and guzheng in chamber music ensembles. In the field of performance, important guzheng solos of this period include Long Dejun's "Song of the Boat on the Sichuan River" at the first "Autumn in Rongcheng" concert in October 1981, and Jiang Danxi's solo guzheng concert at Chengdu's Jincheng Palace of Fine Arts in April 1997, which featured traditional pieces such as "Hefan" and "Night Rain at the Banana Window," as well as "Qianzhong Fu" and "Three Chapters of Scenario," and "The Song of the Chinese Emperor. The concert featured traditional pieces such as "Hepan" and "Night Rain at the Banana Window" as well as new works such as "Qianqian" and "Three Chapters of Scenery". These pieces were highly skillful, novel in compositional techniques and difficult to perform, giving the audience a refreshing perception of guzheng works. The concert also featured the guzheng concerto "The Remains of Lin'an" written and conducted by renowned composer He Zhanhao and performed by the orchestra. As the first individual solo concert organized by the Sichuan national instrumental music sector for public performance, the works played by Jiang Tanyanxi, from the high subtlety of the compositional technique and the novelty of the performance form, aroused a strong reaction from the guzheng profession and even the folk music sector in the province at that time, and gained the unanimous praise of the peers.

In addition to the solo form, guzheng repertoire has gradually begun to appear in major concerts and variety performances, among which the important performances

were the Jiang Tanyanxi Student Concert held in June 1996 at the Chuan Yin Concert Hall, during which a number of works such as Qin Sang Song and Han River Rhythm were played in the form of repertoire and ensemble. The guzheng in repertoire and ensemble is generally more commonly used in orchestra performances, mainly by the Sichuan Conservatory of Music Folk Orchestra's Sharijing, Sichuan Opera Troupe's He Chengyu, Battle Flag Song and Dance Troupe's Zhang Yun, and Chengdu Folk Orchestra's Jiang Qian, who have repeatedly taken part in large-scale artistic performances organized by the national, provincial and municipal music associations, such as "Autumn in Hibiscus City". Different occasions and different forms of performance reflected the good momentum of Sichuan guzheng's comprehensive development and enriched the art of Sichuan zheng music. During this period, the national guzheng community was actively involved in creation and performance, while also focusing on the selection of outstanding performance talents, aiming to promote the prosperity of the guzheng cause. In all the important national guzheng competitions, Sichuan guzheng won awards in the country, such as the "Third Prize" of the First National Instrumental Music Television Grand Prix of CCTV and the "Outstanding Performer Award" of ART Cup International Competition of Chinese Musical Instruments won by Sharijing in 1989; the "Excellent Performer Award" of Jiang Tantanxi in 1995 won by the Ministry of Culture. In 1995, she won the "95 National Youth Guzheng Competition" of the Department of Education of the Ministry of Culture, and Zhang Yun won the "95 International Chinese Folk Instrumental Solo Competition" of the "Third Prize" in 1995. In 1995, Zhang Yun won the "Third Prize" in the '95 International Chinese Folk Instrumental Solo Competition. These achievements have made Sichuan young guzheng players widely recognized in the country (Lu&J, 2013).

2.4 Artistic Practice Outcomes

Since the 21st century, there has been a gradual increase in the number of academic exchanges on the guzheng. 2000 saw the establishment of the Guzheng Committee of the Chinese Musicians Association and the Guzheng Committee of the Chinese Society for Folk Orchestral Music in Beijing respectively. As the outstanding young representative of Sichuan guzheng, Jiang Danxi, a teacher of guzheng in the Department of Folk Music of Sichuan Conservatory of Music, was exceptionally

elected as the executive director and deputy secretary-general of the Guzheng Committee of the Chinese Society of Ethnic Orchestral Music, and He Chengyu was elected as the executive director and director of the Committee, as well as Li Ke and Long Dejun, and the power of Sichuan's guzheng has been gradually integrated into the guzheng family of the whole country. Sichuan guzheng community also actively participated in the fourth, fifth and sixth national exchanges of Chinese guzheng art held in Yangzhou in 2001, 2004 and 2008, sponsored by the Chinese Musicians Association; participated in the '2002 Nanjing International Guzheng Art Symposium' co-sponsored by the Chinese Musicians Association and the Chinese Society of Folk Orchestra, and Jiang Danxi acted as the vice president of the national expert committee of the important academic conference. In 2004, the theses of Jiang Danxi and Lu Jing were selected for the exchange of academic theses in the Fifth Exchange Conference; in the same year, Jiang Danxi and Zhou Tianli led the Tianlai Zheng Orchestra to participate in the National Young Guzheng Artists and Award Winners' Concert in the Fifth Exchange Conference; in 2008, the theses of He Chengyu and Liu Li were selected for the exchange of academic theses in the Sixth Exchange Conference; in 2008, Jiang Danxi participated in the Sixth Exchange Conference; and in 2008, Jiang Danxi participated in the Sixth Exchange Conference of Guzheng Art. In 2008, Jiang Tantanxi participated in the concert of the sixth exchange meeting for young and middle-aged guzheng artists.

In November 2012, Zhou Taotao went to Taiwan to participate in the Cross-Strait Academic Forum of "Guzheng People and Guzheng Songs" sponsored by the Department of Musicology, Chinese Culture University, and played her own guzheng songs and exchanged her creative experience. Compared with the first three academic exchanges in the last century, the number of participants in academic conferences, activities and participation in thesis and performance exchanges in Sichuan after 2000 has increased substantially, indicating that the Sichuan guzheng community has been fully involved in the development of the national guzheng cause, and actively learn from other advanced regions, and through exchanges to make their own due tribute to the new century, the teachers and students of the guzheng profession of Sichuan have actively participated in international and domestic guzheng events, and have participated in all kinds of major guzheng events. Since the new century, teachers and

students of Sichuan Guzheng have been actively participating in international and domestic Guzheng competitions, and have made remarkable achievements in all kinds of major competitions. For example, Lu Jing and Wen Ruoni, who participated in the competition for the first time in November 2001, won the "Performance Prize" in the young professional group in the first "Longyin Cup" International Guzheng Competition; in August 2002, Zhou Tianli won the "Performance Prize" in the first National Youth Folk Instrument Performance Competition (later known as Wenhua Music Instrument Competition) organized by the Ministry of Culture. In August 2002, Zhou Tianli won the "Bronze Prize" and Lu Jing won the "Performance Prize" in the Guzheng Youth Professional Group in the First National Youth National Instrumental Performance Competition (later known as the Wenhua Art School Award) organized by the Ministry of Culture; in November 2007, Duan Yingying won the "Excellence Award" in the plucking category of the National Instrumental Music Television Competition organized by the China Central Television (CCTV). In November 2007, Duan Yingying won the "Excellence Award" in the plucking category of the National Instrumental Television Competition organized by CCTV; in April 2008, Lu Jing won the "Bronze Prize" in the Guzheng Competition of the Shanghai Spring International Music Festival; in October 2009, Lu Jing participated in the Seventh China Music "The Best of the Best" Competition in China. In October, 2009, Lu Jing participated in the 7th China Music "Golden Bell Award" Guzheng Competition and won the "Excellence Award" in the final round.

In April, 2012, Tang Tianjiao and the Heavenly Melody Zheng Orchestra participated in the Wenhua Art School Award - the 4th National Youth National Folk Instrument Performance Award. -In April 2012, Tang Tianjiao, Yan Jie, Wang Jingjing, Zhang Yin and Zhou Taotao took part in the 4th National Youth Ethnic Instrumental Competition, and won the "Performance Award" (the highest award of the competition) in the plucked instrument group and the small ethnic instrumental ensemble group respectively. The successive competitions have continuously trained the professional teams of Sichuan guzheng at all levels, and from these achievements, we can see that the innovation and development of Sichuan guzheng has been exchanged and practiced more than in the last century, and has formed a corresponding influence in the national guzheng circles. In order to prosper elegant music, discover and encourage excellent

talents, in March 2005, "Zhongfang - Jinjiang East Lake Garden Cup" Women's Youth Instrumental Music Competition was held in Chengdu, which was co-sponsored by Sichuan Provincial Department of Culture, Sichuan Provincial Bureau of Radio, Film and Television, Sichuan Literature and Television, Sichuan Women's Federation, and hosted by Sichuan Conservatory of Music, and Zhou Tianli and Zhou Taotao won the gold medals in the youth and juvenile professional group of guzheng, and the gold medal in the youth and juvenile professional group of guzheng. Zhou Tianli and Zhou Taotao won the gold medals in the professional group of young people and teenagers respectively, which is the first time that Sichuan organizes an important domestic event involving the guzheng profession.

During this period, the teaching of guzheng in Sichuan has also achieved promising results: in May 2005, Jiang Danxi was awarded the "Third Prize" of Sichuan Provincial Teaching Achievements by the Sichuan Provincial People's Government (for a group of five students, the other four not specializing in the guzheng); in April 2008, Jiang Danxi was awarded the "Gardener's Award" by the Organizing Committee of the Shanghai Spring International Music Festival. In April 2008, Jiang Danxi received the "Gardener's Award" from the Organizing Committee of the "Shanghai Spring" International Music Festival; in April 2012, Shu Shunping, Jiang Danxi and Lu Jing received the "Gardener's Award" from the Ministry of Culture of the People's Republic of China; in November 2012, Shu Shunping, Jiang Danxi and Lu Jing jointly received the "Third Prize of Teaching Achievements in Guzheng", In November 2012, the students co-directed by Shu Shunping, Jiang Danxi and Lu Jing won the "Outstanding Teaching Achievement Award" in the China-ASEAN Art Education Achievement Exhibition jointly organized by the Department of Culture and Science and Technology of the Ministry of Culture of the People's Republic of China and the Department of Culture of Guangxi Autonomous Region, etc. With the increasing number of people practicing the guzheng in the 21st century, the desire to learn about the guzheng through various channels has become stronger. The vision of understanding the guzheng is even stronger, which is more obvious in the increase of guzheng concerts. This is not only reflected in the stage art practice level of students in professional colleges and universities, but also in the fact that professionals in the guzheng sector in Sichuan have appeared more frequently on the stage of major social concerts, soloists, repertoire, and

concerto, aiming to bring a variety of forms of performance and audio-visual enjoyment to lovers of the art of the guzheng. In 2009, Lu Jing participated in the "Dunhuang Night" National Award-winning Young Guzheng Performers' Concert of the First Beijing International Guzheng Music Festival; in 2011, Jiang Danxi participated in the Famous Artists' Concert of China Guzheng Art Week, and Lu Jing participated in the Teachers' and Students' Concerts of Guzheng Specialties of Nine Universities Conservatories of China Guzheng Art Week, which were broadcasted on CCTV Music Channel for many times. CCTV music channel broadcasted many times; in 2011, Zhou Taotao represented Sichuan Guzheng to be the soloist of Guzheng in the large-scale national symphony concert of Sichuan Conservatory of Music "Elegant Rhythm of Shu Style" held in the National Grand Theater, etc., which proved the social influence of Sichuan Guzheng players in the whole country with its strength.

In addition, the Conservatory of Music, as a representative of music affairs in Sichuan, has invited He Baoquan, Rao Ningxin, Wang Changyuan, Sun Wenyan and other famous guzheng artists of the older generation, as well as Wang Zhongshan, Zhou Wang, Chang Jing, Qiu Ji, Liu Le and other famous performers to Sichuan to hold academic lectures and concert performances, and also invited the famous composer, He Zhanhao, to come to Sichuan many times to direct concerts, these exchanges have played a great role in promoting the transmission and propagation of the art of guzheng. These exchange activities have played a great role in promoting the transmission and promotion of the art of guzheng (Lu&j.2013).

2.5 The General Knowledge of Other Guzheng genres

The guzheng, which has a history of thousands of years and has the same origin and ancestors, has been distributed throughout the country like water during its long historical process. It has been deeply rooted in the people and has become folk music. It has formed various schools and has become a dazzling treasure in the treasure house of Chinese art. . Every genre is a colorful emerald.

To study guzheng, we should start from two aspects. One is from the artistic aspect, studying the content and form that form each school, that is, its internal laws, movement processes, and forms of expression, and studying the styles and characteristics that make it different. And make the various factions the essential factors that distinguish each other. The first is to study the objective environment on which

each school depends on from a vertical aspect, including the impact and role of historical processes, social backgrounds, cultural factors, etc. on the formation of each school, to explore the subtleties, and to analyze it from different directions and angles. The entity of guzheng traces back to its origins.

Every guzheng has the common characteristics of regionality, conservatism, and continuity. However, with the development of the times, the new guzheng style emerged in response to the trend and will develop with the continuation of history. Its musical functions are diversified. music content and genres are diversified, sound effects are multi-layered, technical techniques are constantly borrowed, introduced, and innovated, people's aesthetic views are constantly changing, and so on. These will play a certain role in the guzheng schools. Therefore, studying the internal laws of the formation of each school, clarifying the concept of the school, and clarifying the standards for dividing the school have practical effects and important significance for protecting the school, inheriting and carrying forward the tradition (Su&Q&Z.1991).

2.5.1 Shaanxi Guzheng genre

Qin Zheng of Shanxi School is one of the "nine Chinese Guzheng schools" of the Chinese Guzheng art, which is attached to the folk music and various operas of Shanxi. In the pre-Qin period, the guzheng music was already widespread in present-day Shanxi and Gansu, where it was also known as the Qin zheng, as the area was part of the Qin state during the Zhou Dynasty. The Qin zheng was first used as a singing accompaniment, but it gradually changed its shape and developed into an independent musical instrument. The Qin zheng reached a high level in the Qin, Han, Sui and Tang Dynasties, where it flourished for more than a thousand years; but the southward shift of the economic centre after the Song Dynasty and the concept of "music., as elegant and vulgar" led to the gradual disappearance of the Guzheng art in the north-west. In the late Qing Dynasty and early Republic, the instrument was on the verge of extinction, and only survived in the memory of old folk artists or buried in ancient music societies in the form of surviving scores. In the 1950s, Xi'an Music College began to build up the Chinese Guzheng discipline, and Zhvu Yanjia's idea of "Returning the Chinese Guzheng to the Qin Region" was the first step towards reviving the Guzheng art. Since then, the Qin zheng of Shanxi School has gone through five stages of development and nearly seventy years of seeking, and has gradually become the most active school in the

Chinese Guzheng world, with the largest number of works and the richest variety of performances. Such a situation is not only due to the efforts of generations of Qin zheng practitioners, but also to the rich aesthetic connotations of the Qin zheng of Shanxi School (Yang&Z&H&D.2023).

2.5.2 Henan Guzheng genre

Before the Henan Zheng formed a school, it was called Bantouqu and Henan Zheng. Bantouqu was originally a folk name. People directly called early Henan Zheng music Bantouqu, which implicitly implied that it was directly separated from the Zheng music part in the Bantouqu ensemble. The name Henan Zheng came from the fact that in the mid-20th century, Zheng, as an accompaniment instrument or main instrument, was separated from the playing environment of Henan local music genres such as major tunes and Bantouqu, and entered a new professional and systematic context, with "Zheng solo" as the genre classification standard, and was named according to regional characteristics. As the saying goes, "there is a school only when there is a stream", from the singing and playing accompaniment of folk mother major-key songs to the string ensemble of Bantouqu, led by Cao Dongfu, the first full-time Guzheng teacher in the Department of Folk Music of the Central Conservatory of Music, with his meticulous carving and score transmission of the characteristic instrumental vocabulary of Henan Guzheng, Henan Guzheng gradually evolved from an instrument in accompaniment and ensemble to a national instrumental solo category and one of the Guzheng music schools in the professional music education system. In fact, long before Cao Dongfu became a full-time Guzheng teacher, his tacit understanding with Henan Guzheng, major-key songs and Bantouqu had already been tempered, deliberated and accumulated in the folk for more than half a century (Deng&S.2018).

2.5.3 Chaozhou Guzheng genre

Chaozhou music is a general term for various types of folk music in the Chaoshan area, mainly popular in Jieyang, Chaozhou, Shantou, Shanwei and other places, with a small number of distributions in southern Fujian, Southeast Asia, Hong Kong, Macao and Taiwan. Chaozhou music covers a wide range of musical forms, including instrumental music, temple music, music, song and dance, etc., which is rich in content and varied in form. As one of the important parts of Chaozhou music,

chaozhou zheng and chaozhou string and verse music are inseparable in the process of development.

Chaozhou String and Poetry Music is a traditional ensemble of chaozhou folk plucked instruments, which consists of two-stringed, three-stringed, coconut hu, erhu, dongxiao, small flute, moon guzheng, yangqin, pipa, ruan, zheng and other folk instruments, and the chaozhou zheng first appeared in chaozhou String and Poetry Music as one of the ensemble instruments. In the process of playing chaozhou stringed music, players of all kinds of instruments follow the same master score, and often make "phrases" according to the characteristics of their instruments and their playing habits. In the process of learning and spreading of chaozhou zheng music, influenced by the fact that the two-four notation method can only write down the approximate melody, chaozhou zheng players would also make second creations according to their playing habits, musical understanding and modal characteristics. In addition, the variability of traditional music tunes in the process of spreading has given the later players a great deal of room for creativity, which has resulted in the formation of different styles of performance versions.

The chaozhou zheng is closely related to the local folk music of chaozhou, and in the early days, it appeared as an accompanying instrument or an ensemble instrument in various types of chaozhou music. Chaozhou music includes chaozhou instrumental music, chaozhou temple music, chaozhou opera music, chaozhou song and dance music, chaozhou theatre music, etc. Chaozhou string music, chaozhou fine music and chaozhou theatre music are one of the components of chaozhou music, and they are also the three forms of art that have the deepest relationship with the chaozhou zheng.

Later on, through the efforts of early chaozhou music performers such as Mr Lin Mao-gen, Mr Hong Pei-chen, Mr Su Wen-xian and others, the guzheng parts of chaozhou Opera, chaozhou String and Poetry Music and chaozhou Fine Music were sorted out and adapted, and finally the chaozhou zheng pieces that are played independently today were formed. Today a large number of chaozhou zheng tunes are directly transplanted from the chaozhou String and Poetry Music Suites, and still retain the names of the chaozhou String and Poetry Music Suites, such as "Pink Lotus", "Crows Playing in the Water", "Complaints of Zhaojun", "Flat Sand and Falling Wild

Geese", "The Moon is High", and so on. The chaozhou zheng and the chaozhou stringed verse music not only have a large number of pieces with the same name, but also inherited the notation, tonality, structure, musical style, melodic line and acoustic effect of the chaozhou stringed verse music. Therefore, we say that chaozhou zheng is mainly derived from chaozhou stringed verse music (Zhang&B&Q.2023).

2.5.4 Shandong guzheng genre

Qilu Shandong is a state of etiquette and one of the birthplaces of ancient Chinese culture. Shandong Zheng is also known as Qilu Ning. Shandong guzheng has a long history and culture. The famous writer Cao Zhi loved the guzheng art. He once wrote, "I dig out the plain guzheng and be generous, and promote the elegance of the mournful sound", which shows that he loves the guzheng art very much. As early as the century BC, King Wu of Zhou destroyed the Shang Dynasty and established the Zhou Dynasty. After King Ping of Zhou conquered Luoyi in the year BC, history entered the Eastern Zhou Dynasty. With the "Three Families Dividing Jin" as the boundary, the Eastern Zhou Dynasty was divided into the Spring and Autumn Period and the Warring States Period. The Zhou Dynasty was the first period when music flourished in our country. The rulers at that time vigorously promoted etiquette and music. When the court abided by the strict etiquette and music system, folk music was also very prosperous. There were many folk musicians at that time, one of whom There is Gao Jianli, a master of attack and construction. In "Warring States Policy Qi Ce".

It is recorded in the book that "Linliu is very rich and substantial, and its people are all playing the yu, playing the harp, building, and playing the harp..." This is quoted from the article "Discussion on the History of the Guzheng" written by Cao Zheng) The "Linliu" in the article is Liubo area in Shandong Province. Because the Liubo area belongs to the Qi State, this shows that during the Warring States Period, not only Qin State had Zheng, but Qi State also had Zheng. At least it can be said that during the Warring States Period, Zheng existed in Qin, Qi, etc. countries exist at the same time. In the Southern Song Dynasty, there was a man named He Chengtian from Tancheng. He was a famous thinker, legal expert and a famous zheng player in my country. It is recorded in the Song Dynasty that "Chengtian was good at abandoning chess, which was a waste of time. Taizu gave him the game... Chengtian could also play the guzheng, and he was given a silver guzheng." This is enough to show that

Chengtian is a superb guzheng player. In addition, the book of the Song Dynasty also mentions that "Chengtian lost his father when he was five years old. His mother was Xu, Guang's sister. She was smart and knowledgeable. Therefore, Chengtian began to teach righteousness at a young age and should read hundreds of Confucian schools." He may have followed his mother to learn Zheng. , is also an example of the spread of Zheng in Shandong in the late Eastern Jin Dynasty and the early Southern Dynasties. When Cao Zhi was serving in Juancheng, Shandong during the period of defending, he once wrote, "When you play the guzheng, you can play it vigorously, and the new sound is as wonderful as a god." This shows that Guning art was very popular at that time.

Court music flourished during the Sui and Tang Dynasties, with numerous music institutions and a rich variety of musical instruments. Taichang Temple was once the highest administrative institution for ritual music in the Tang Dynasty. In addition, there were music institutions such as Jiaofang and Liyuan. The rulers of the Tang Dynasty While revitalizing ritual music, remaking new music, and reforming the music system, we also pay attention to folk customs. Music is gradually integrated into folk music and integrated with local folk music, enriching the form of music and cultivating a group of outstanding musical talents. In the Tang Dynasty, the country was prosperous and the people were prosperous, and the economy and culture were prosperous, which provided a good objective environment for the development of music culture. The art and culture of this period played a milestone role. There were some poems that described "nothing in life, but peace in music", "Running in a chariot to see the peonies, riding a horse to listen to the Qin Dynasty" and so on. The "right-hand picking" and other techniques mentioned in "Tang Dynasty Zheng Playing Techniques and Fingering Techniques" compiled from dozens of Ning poems in the Tang Dynasty have been adopted in Shandong's traditional Ning Qu performance techniques to this day. It can be seen that in the Sui and Tang Dynasties, Shandong The playing techniques of Zheng music have been initially formed. During the reign of Emperor Xuanzong of the Tang Dynasty, a girl from the Liyuan Garden lived in seclusion in Yixian County. She used ancient metaphors to compose music such as "The Resentment of Zhaojun" and "Autumn Moon in the Han Palace". This shows that Shandong Zheng developed rapidly at that time.

During the Ming Dynasty, folk music developed further, and opera music developed rapidly and reached the most prosperous period in history. This led to the rapid development of its accompaniment instruments. The musical instrument performance forms were diverse and varied. Silk and bamboo music and percussion music are very popular. In southwestern Shandong, "Southern Shandong Guzheng Music" is famous throughout the country and is very popular for this reason. A guzheng (sixteen strings) from the Ming Dynasty was found there, which shows that Shandong guzheng has a long history of development (Zhang&J.2013).

2.5.5 Zhejiang guzheng genre

Zhejiang is located in the historically famous Suzhou and Hangzhou in the south of the Yangtze River. It is very prosperous, with good economic development and prosperous cultural development. Many literati and poets are concentrated in Zhejiang. Therefore, Zhejiang's geographical advantages and cultural prosperity have a great impact on the development of Zhejiang Zheng School's guzheng.

plays an important role. The history can be traced back to the Tang and Song Dynasties. Su Shi was one of the Eight Great Masters of the Tang and Song Dynasties. He wrote in "Jiangchengzi· Jiangjing". "Suddenly I heard mourning kites being played on the river" and so on. Bai Juyi, a famous poet of the Tang Dynasty, also mentioned that "Qin Zheng has many good sounds" in his article "I Found a Zheng by Chance at the Place of Mr. Niu in Weiyang. Before the Zheng arrived, I sent a poem first." During the Ming and Qing Dynasties, Zhejiang Zheng was used as an accompaniment instrument, mainly playing some Hangtan repertoire. Zhejiang Zheng music pays attention to innovation, but still retains some of its original characteristics, such as the "pressed notes", "vibrato" and "glissando" techniques in traditional techniques, which help the Zhejiang Zheng School to enrich its repertoire and make its style more and more distinctive.

The Zhejiang Zheng School can be passed down to this day, which is inseparable from the transmission and dedication of generations of artists. For example, Mr. Wang Xunzhi, a representative of the Zhejiang Zheng School, created new guzheng playing techniques, such as the "finger shaking" technique, and adapted and composed a large number of guzheng songs. Such as the Zheng music "General's Order", "Moon High", "Thirty-Three Banners", among which "Lin Chong's Running at Night" was

adapted by Mr. Wang Xunzhi and Mr. Lu Xiutang. The popular Guzheng song "High Mountains and Flowing Waters" was originally played in a simple and elegant style. Since Mr. Wang Xunzhi and others developed the 21-string modern Guzheng in 1959, the Guzheng's musical range has expanded and its expressiveness has also been enhanced. Mr. Wang Xunzhi led his students to enrich "Mountains and Flowing Waters", and developed the mountain part into a double-octave string according to the artistic conception of the music. He also introduced the rolling brushing technique of the guqin into the flowing water part, making the music richer and more colorful, spreading widely, and promoting the development of Zhejiang style zheng. In 1965, after teacher Sun Wenyan graduated from school. He has taken on the important task of inheriting the Zhejiang Zheng School and made many efforts to inherit the Zhejiang Zheng School. She has published articles such as "Introducing Mr. Wang Xunzhi, the founder of the Zhejiang guzheng art school - and discussing the formation and development of Zhejiang guzheng art techniques", "The rising star of the Zhejiang guzheng art school", "Persistent pursuit and deliberate innovation - Zhejiang guzheng master Wang Xunzhi", etc. This enables everyone to have a better understanding of Zhejiang Zheng School. In 2015, Sun Wenyan was named the heir to the intangible cultural heritage of Shanghai's "Zhejiang School of Guzheng Art". They have all made many contributions to the transmission of Zhejiang Zheng School, such as technical innovation, playing Zheng music, etc., which are of great benefit to the development of Zhejiang Zheng School (Wei&J&S.2019).

2.5.6 Hakka Guzheng genre

The formation of Hakka Zheng music originated around the 4th century AD. At that time, the population of the Central Plains region moved southward, and "music followed the people." Therefore, the guzheng art of the Central Plains was brought to the Dabu area of Guangdong. After years of interaction with the culture and language of the local people, The integration of customs and other customs has formed a unique style that not only retains the solemn and solemn charm of Zhongzhou ancient music, but also is rich in the local color of southern China.

Guangdong Hanle has a long history. It is said that during the long historical period from the ninth year of Emperor An'an of Jin Dynasty (AD 405) to the death of Song Dynasty, people from the Central Plains moved south for many times, bringing

with them the simple "Zhongzhou ancient tune" and "Hangao old music spectrum". After combining with local music, language, and customs, it gradually formed a unique style of music. The locals called it Hakka music, or Waijiangxian, and Confucian music. It is mostly found in eastern Guangdong, including Meixian District and Huiyang District. It is popular in some areas such as Shaoguan and Shaoguan. It is also popular in southern Jiangxi, southwestern Fujian, Chaoshan, Taiwan and other places with Chinese descent abroad.

In the 1920s, Mr. Qian Rechu of Shantou Newspaper Company proposed changing the name of "Waijiang Opera" to "Han Opera", which was recognized by everyone. Therefore, the titles of "Waijiang Xian" and "Confucian Music" were also changed to "Han Diao" accordingly. Or "Han music." Han tunes include ensemble and percussion forms such as gongs, drums, chords, and Chinese military troupes.

The shape of the traditional Hakka guzheng is about 1.2 meters in length. The panel has a large arc and is made of paulownia wood. There are 16 strings installed on the upper body. The pegs are installed on the left side of the panel parallel to the code. The strings are made of metal (steel strings or copper strings). When playing, the tortoise shell armor is usually worn on the right hand. The tuning and tuning are in the three-octave range of the pentatonic scale. The key of G or F, D or C is mostly used, but it is rarely used.

Speaking of Hakka Zheng music, it is not music native to Guangdong, but traditional music originating from the Central Plains region. In ancient times, the literati living in the Central Plains region went through five great migrations to avoid wars and natural disasters, and moved south to Guangdong and Fujian to settle down. Foreign Central Plains music was combined with local folk music and evolved over hundreds of years of development. Today's Hakka music was formed. Because of this, Hakka Zheng music has a grand time and space vision and deep humanistic care. For example, "Sorrow on the Cliff Mountain" expresses the grief of the destruction of the country and the fall of civilization, "Lotus of the Water" advocates the quality of a clean and self-sufficient gentleman, and "Resentment of Zhaojun" expresses Wang Zhaojun's resentment of leaving the country and returning to his hometown for the sake of his country and his relatives. The Hakka zheng players express the simple emotions of the Hakkas through music and convey it to the hearts of every listener (He&B&Q.1990).

3. Overview and Classification of Common Sichuan Han Folk Songs and Operatic Music in Zheng Music Localization

3.1 Sichuan Han Folk Songs

Sichuan folk song is one of the important musical genres of Sichuan folk music, and its generation, transmission and development as well as the carriers of the creation of Sichuan folk songs are all very clear. The musical characteristics of Sichuan folk songs also have important research value. The southwestern region is hilly and mountainous, with a meandering and well-developed water system. Walking in many places is difficult, and land transportation is extremely inconvenient, so most of the folk songs in the Sichuan region are based on mountain songs and horns. Most of the Han areas in the southwest and ethnic minority areas more exchanges, in folk culture, music, customs and other aspects have close interaction, so the southwest region of Sichuan folk songs of the mountain song melody is very rich and varied, distinctive and moving.

From the level of occurrence, Sichuan Han folk songs are the corresponding products of human wisdom development to a certain stage, in order to satisfy the needs of calling friends, conveying feelings and expressing meaning, etc., with the human voice as the objective material basis for the music carrier, so the study of Sichuan folk song culture should be based on the understanding of the concept of occurrence of the Sichuan folk songs and its specific transmission methods and its subject matter categories and other related disciplinary knowledge. Therefore, the study of Sichuan folk song culture should be based on the understanding of the concept of Sichuan folk song, its specific transmission method and its theme categories.

Most of the folk songs in Sichuan are both generous and passionate, they show people a vigorous spirit, but also express people's love of life, love of labor and the positive and optimistic willingness to create life, but also show people the deep culture of this nation, so that more people understand Sichuan to understand the folk songs of Sichuan (Zhou&J.2013).



Figure 12. Sichuan Han Folk Songs

Source: <http://hongtaiyuan.com.cn> (Accessed September 30, 2023)

3.2 Sichuan Operatic Music

The research object of this paper mainly takes Sichuan Qingyin and Sichuan Yangqin in the Sichuan opera music, and the Sichuan opera genre as an example.

Sichuan Qingyin: The traditional form of Sichuan Qingyin performance is one (or two) eight-imperial tables standing in the middle of the stage, where the singer sits, with the accompanying musicians behind him: the huqin on the right side, and the strings on the left side (pipa, yueqin, and sanxian) to form a more fixed form of "sitting on the ground and transmitting the love" performance, which is performed in solo, duet and other forms (the accompanying band also plays the role of helpers to echo the lead singer), according to the different singing repertoire needs. Depending on the repertoire, soloists and duets are used (the accompanying band also plays the role of a helper to echo the lead singer). After the founding of the People's Republic of China, with the continuous change, Sichuan Qingyin moved to the professional stage, in order to enrich the performance of the shape of the quality, the performance form of sitting singing for standing singing, the accompaniment at this time to sit on the sidelines, the singers can be made according to the content of the singing of the expression of the physical appearance of the auxiliary performances. The accompanying instruments of Sichuan Qingyin include moon qin, pipa, sanxian, bowl

qin, flute, erhu, jinghu and so on. There is no fixed pattern for the use of accompanying instruments in performances, and sometimes there are as many as 20 members in the accompanying band, depending on the actual situation of each singing group. The main instruments used are the moon guzheng, pipa, sanxian, huqin, bamboo drums and panels (the singer holds the panels in his left hand and strikes the drums with his right hand to control the speed of the singing). Sichuan Qingyin tunes are divided into major and minor tunes, and there are independent tunes (basic tunes) in the "eight major tunes", which can be sung independently, or divided into two parts, with a number of other tunes (interludes) in the middle to make up a complete set of verses. Such as [parasitic tune] (parasitic head, parasitic tail), [moon tune] (moon head, moon tail) plate cavity structure of the tune originated from the Sichuan Opera in the tune, such as [anti-Xi Pi], the lyrics for the contrasting neat up and down the sentence structure, generally for the seven-character sentence, cross sentence. The single tune is a minor key, usually with two or four lines, and a certain tune is chosen to form a complete cantata with a number of segments in a "heavy head" manner. The melody, rhythm and tempo of each tune are different, and the words and melody reflect each other. Because Sichuan Qingyin is a form of speaking and singing, the musical tunes are characterized by the art of speaking and singing, i.e., the tunes of Qingyin are inextricably linked to the Sichuan dialect. In order to achieve the effect of clear singing, the words are correct and rounded, often according to the tone of the dialect to set the tune of singing, that is, according to the word line cavity singing. In Qingyin singing, the most distinctive techniques of embellishment are "haha cavity" and "flick tongue sound". "Haha cavity" singing technique is to imitate "hahaha" laughing cavity to sing, which is characterized by a long note is divided into several short notes, notes short and strong and a breath, so that the music melody is very flexible, increase the fun of music. The "flicking tongue sound", also known as "playing the child", is used to decorate the singing voice and make the music melody witty and humorous. Accompaniment bands generally use accompaniment with the voice, plus flower accompaniment and basic point accompaniment, but there are often several kinds of accompaniment techniques are fused with each other in the form of "hybrid accompaniment". Below are some examples of how these types of accompaniment are used. In "accompaniment with

voice", the melody played by the orchestra is simply varied according to the melody of the lead singer, and is dependent on the melody of the voice (Zhang&J&M.2019).



Figure 13. Sichuan Qing Yin

Source: jsywyw.com (Accessed September 30, 2023)

Sichuan yangqin: Sichuan yangqin was already quite popular in the Ba Shu area in the late Qing and early Ming dynasties, but due to its origins as a folk singer, it was not a refined musical art and was not emphasized, and there are no comprehensive and detailed records of this genre in historical sources. Sichuan yangqin was initially performed by street singers who used the yangqin to accompany their raps. The tunes were simple, mainly spoken, and the yangqin was played with one hand, while the other hand was accompanied by a board to beat the rhythm. In the long process of development, from the "lotus leaf yangqin" to the "fisherman's drum yangqin" in the Qianlong period, and then to the Jiaqing period, the musical qualities of the yangqin were finally exploited and greatly developed, resulting in the formation of the "clear singing yangqin", which increased the number of raps accompanied by the yangqin. This led to the formation of the "Qing-singing Yangqin", which increased the melodiousness of the singing part of the rap, and added the sanxian and the bowl qin to form the prototype of the accompanying band of the Sichuan yangqin, with the yangqin as the main accompanying instrument with an important status. With the continuous development and progress of Sichuan yangqin, it has gained more popularity and has been passed down to the present day. Sichuan yangqin can be categorized into Qiyang

style and miscellaneous style. The lyrics of the Qiyan style are generally neatly organized into upper and lower sentences, while the lyrics of the Miscellaneous style are mostly untidy upper and lower sentences or quatrains, with liner notes added flexibly according to the needs of the singing to embellish the melody. "Qiyan style is mostly combined with the major tunes, and its structure is generally as follows: newspaper boards -- poems -- sayings -- singing songs --Saying white --Singing song -- Saying white --Singing song." The first three parts of the main characters chant and recite the synopsis of the story and the characters' lives. In the middle part, the story characters chant in roles, and at the end, they sing in unison to summarize the point and end the story. The miscellaneous storytelling style is mostly combined with moon tunes, and is composed of several song tiles linked together, without joining the narrative part, without a strict sentence layout, and in different forms. The musical materials are divided into plate cadences, single tunes (used for singing in major tunes), and joint tunes (used for singing in Yue tunes). Sichuan yangqin has a variety of tuning styles. The major tunes are sung in a variety of modes, including sweet and flat and bitter, and different modes of tunes are changed. The Yueqin sings in the major tunes through the technique of "back work" to realize the change of tuning. Changing the tonality of a tune avoids the problem of lack of color change in the music brought about by the use of the same tune for the whole set of songs. The tunes of Sichuan yangqin are divided into major tunes: Yizi (including its derivative tunes Fast [Yizi], [Erliu], [Sanban], [Wave-eye Sanban]) and Helmboard (divided into [Male Helmboard], [Female Helmboard] and [Xiangyang Helmboard]). There are a large number of singles, such as [Man Jiang Hong], [Spring Color Jiao], [Lotus Flower Drop], etc., which are dedicated to specific songs and "customized" according to the needs when creating the songbook.

The more mature form of Sichuan yangqin performance is known as the "five parties": yangqin, jinghu, erhu, sanxian, and drums, with a more fixed form of accompaniment. The finalization of the accompaniment orchestra took a long time of performance practice, using a variety of instrument combinations, from simple to complex, from the fusion of timbres and the practicality of the instruments and other considerations, the "five parties" form of accompaniment has been used to this day. The development of the Sichuan yangqin has benefited from the development of the musical qualities of the accompanying instrument, the yangqin. As the main accompanying

instrument, the yangqin is used to play the introductions and interludes to the songs, and in the process, instrumental songs of the yangqin are gradually formed. The musical tunes of instrumental songs are derived from the musical materials of the singing melodies. In [Erliu] and [Sanban], the accompaniment of the orchestra has a certain programmatic nature, and [Erliu] often uses syncopated rhythmic patterns for the functional accompaniment of the taoqiang, while [Sanban] adopts the form of accompaniment in the form of one plate per measure when accompanying a female taoqiang, which is known as "mengtai zi" (Zhang & J & M. 2019).



Figure 14. Sichuan yangqin

Source: <https://zhuanlan.zhihu.com/p/158077618> (Accessed September 30, 2023)

Sichuan opera, which is known as "the best Sichuan opera in the world", was once a local opera with Sichuan as its center and covering the southwest region. It is a representative opera with a wide influence in the history of Chinese opera, with prosperous creation, many famous artists and thriving performances. Sichuan opera has five kinds of vocal arts: Kunqu, Gaoqiang, Huqin (Pihuang), Danxi (Bangzi), and Dengdiao (Dengxi). These five vocal arts include various genres of Chinese opera music, forming the multi-vocal, multi-tune and diversified Sichuan opera music characteristics of "Five-Tune Republic". Since the founding of the People's Republic of China in 1949, Sichuan opera music has experienced a tortuous development process of transmission, reform, excavation and innovation(Feng&B.2021).



Figure 15. Sichuan Sichuan Opera

Source: <https://www.mala.cn/thread-16067816-1-1.html> (Accessed October 1, 2023)

4. Theoretical concepts used in research

4.1 Ethnomusicology

In 1959, Künstler proposed that ethnomusicology, or comparative musicology as it was originally called, be concerned with the study of traditional music and musical instruments at all cultural levels of mankind from the so-called primitive to the civilized nations. Thus, our science investigates all tribal and folk music as well as every kind of non-Western art music. In addition, it studies not only the phenomenon of culmination of music, i.e. the influence of hybridization of foreign musical elements, but also the sociological aspects of music. Western art music and popular (entertainment) music do not belong to its domain (Kunst.1959).

The study of music as a universal aspect of human behavior is becoming increasingly recognized as the focus of ethnomusicology. Ethnomusicology should provide a broader understanding of music than can be gained through musicology (which focuses on sound complexes or one type of music) or anthropology (which focuses on cultural components). The study of "music in culture" ignores neither music nor culture, neither formal structure nor function, but unites them in a comprehensive expression of meaning (Nketia. 1962).

Ethnomusicology, also known as musical anthropology, is the study of all musical events in the world related to human beings. It is a theoretical discipline under musicology that studies the world's ethnic (traditional) music and its types of development, with fieldwork as its basic way of obtaining sources of research material. Its main feature is that it regards the music object under investigation and study as a kind of musical phenomenon, advocates placing the existing traditional music and its developmental types of a certain nation into the specific natural and socio-cultural environments of the nation, and elaborates on the basic morphological characteristics, survival and development of the music types through the investigation and study of how the members of the nation (individuals or groups) construct, use, disseminate and develop the music types according to their own cultural traditions. The ethnomusicology does not aim at increasing the number of music genres, but at increasing the number of ethnic groups. Ethnomusicology does not focus on increasing knowledge about ethnic music, but rather on training people to Observation and understand all the music in the world.

In my research, I will use ethnomusicological theories to investigate and study the regional musical culture of guzheng in Sichuan Province, China, the characteristics of localization: exploring the relationship, describing, classifying, comparing, interpreting, and generalizing guzheng music with geography, history, and other cultures, and drawing some relevant conclusions from them.

4.2 Qualitative research

Qualitative research methods belong to the category of social science research methods, which can also be called qualitative research or qualitative research, and they are equivalent in a broad sense. Qualitative research has certain attributes, such as: contextual, interpretive, naturalistic, and so on. A holistic inquiry into social phenomena using a variety of naturalistic data collection methods in naturalistic situations, using inductive methods to analyze data and form theories. The activity of obtaining interpretive understanding of the behavior and meaning construction of the research subjects through interaction with them (Chen & X & M. 2000).

Qualitative research emphasizes intersubjectivity, a research method in which the researcher and the researched are not subject-object relationships, but rather a relationship in which they are subjects of each other and work together to construct

conclusions, and the researcher himself or herself exists as a research tool. In my research I will be using the theory of qualitative research, using in-depth interviews and observations to collect data. I will use the interview form and observation form. Questions will be asked based on the research objectives.

Purpose of research: interpretive understanding, seeking complexity, raising new questions; Definition of knowledge: socioculturally constructed; Values and facts: inextricably linked; Research: stories, events, processes, meanings, holistic inquiry; Level of study: micro; Research questions: arising in the process; Study design: flexible, evolving, broader; Research tools: language, images, descriptive analysis; Research tools: the researcher himself/herself, video camera, camera, audio recorder, etc.; Sampling method: purposive sampling, very small samples; Research scenarios: naturalistic, holistic, specific; Data collection methods: open-ended interviews, physical analysis, observation; Characteristics of information: descriptive information, field notes, quotes from parties; Analytical framework: a step-by-step approach; Mode of analysis: inductive, looking for concepts and themes, circular process; Research findings: uniqueness, territoriality; Theoretical hypotheses: generated after research; Theoretical sources: bottom-up

Type of theory: rooted theory, explanatory theory, perspective, opinion; Research phases: overlap, crossover, evolutionary change.

4.3 Conducting a field study of the literature

Generally speaking, "literature" refers to written records, and different adjectives can be added in front of "literature" to qualify it, such as "historical literature", which expresses the history of the For example, "historical documents" means documents left over from history. In the field, it is common to come across a type of historical document, which is usually expressed as "folk history document" or "local document".

In the anthropological sense, fieldwork refers mainly to the method of participant observation. By living with the research subjects for a long period of time, scholars try to integrate into their lives as much as possible, to develop a deep understanding of them, and even to acquire their ways of thinking about the world. This cycle usually takes a year or more, and is a long-term empirical investigation. However, for history scholars, it is difficult to do fieldwork in a certain place

continuously for up to one year, and often, in order to solve a certain problem, they do short-term investigation activities in one or more places.

Fieldwork is a concept from the social sciences, and there is no fieldwork method in traditional historiography training. After the eighties, with the rise of social history in China, scholars went into the field to collect information, field survey began to enter the history, in history there is a different field survey method, which can be referred to as historiography field survey. According to Liu Yonghua, there are at least two aspects of historiographical fieldwork that are different from social sciences: one is centered on documents, and the other is that historiography pays special attention to the process of history.

Why is it necessary to carry out fieldwork on documents? In terms of necessity, it is because there are some limitations in the documentary records themselves, and they may be silent on certain topics of concern to us, so we need to go to the field to collect relevant information to interpret the documents. In terms of feasibility, in many villages, we can also find a lot of folk literature, oral history, objects and environmental information. In summary, "field study of literature" is a field study centered on the interpretation of literature, the purpose is to serve the interpretation of literature, in the process of literature collection, oral interviews, field surveys (Liu&Y&H.2023).

The types of field research are categorized as general, thematic, and case studies. It is possible to conduct investigations without and with justified hypotheses, and it is possible to conduct one-point investigations, multi-point investigations, ephemeral and co-temporal.

Preparation phase:

- (1) Selection of subjects and locations for investigation, which need to be selected as distinctive or more typical, representative, and of special relevance
- (2) Familiarize yourself with the survey respondents and survey sites
- (3) Developing a field research program

Beginning stages:

- (1) Enlisting the support of local government departments
- (2) Choose a good place to live
- (3) Further understanding of the local situation at the point of investigation

Investigation phase:

- (1) Participant observation
- (2) In-depth interviews (structured, unstructured)

Writing a field research report: based on the collation and comprehensive analysis of field survey data, put forward views on current problems, analyze the causes, and propose programmatic measures and research countermeasures to solve the problems.

In my research, I will use the theory of fieldwork to travel to Sichuan Province, China, to Observation and interview key informants. By engaging in observation and exploration, I will delve into the life context of the phenomenon and perceive the behavior of the research subjects and the cultural connotations behind it, so as to gradually reach the research subjects and their social life.

5. Related research

Zheng music localization refers to the process of borrowing and using local folk music elements in the creation of zheng music works, so as to make the zheng music works have local folk music styles. Chinese zheng schools are divided into Shandong, Henan, Shaanxi, Chaozhou, Hakka, Zhejiang and other major zheng schools according to the north and south of China, and each of these historically formed schools has its own strong local style, and their formation is usually closely related to the local folk music such as operas, raps, folk songs and so on. In the case of the Shaanxi zheng school, for example, composers have created many pieces in the Shaanxi style, such as "Tears of the Ginger Woman", "Love of the Qin Earth", "Rhythm of the Countryside", etc. In the pieces, they utilize the zheng's string-setting and sliding techniques to embody the distinctive bitterness scales of Shaanxi folk music, bowls and bowls, and other elements of local folk music, so that the pieces are in a strong Shaanxi style.

although there are some studies in Sichuan for the regional music culture of guzheng and localization in the related research, but on the localization of Sichuan Han folk music zheng music combined with the regional music culture of Sichuan guzheng, the localization of the development of the research is less, and not in-depth and not comprehensive. At present, there are more than 100 literatures involving folk

music elements in instrumental music composition, such as Li Ang's "The Practice of Yi Folk Music Elements in Instrumental Music Composition - Taking the Folk Music Work <Bonfire> as an Example"; Wei Ming's "Artistic Conception of Using Folk Music Resources for Instrumentalized Writing-"; and Yang Yong's "Artistic Conception of Yang Yong's Contemporary Folk Music Chamber Music". -Yang Yong's Contemporary Folk Music Chamber Music <Autumn Sound Fu> Composition Path Analysis", etc., which focuses on the study of folk music elements in the composition of piano, erhu, and vocal music. There are more than 10 research documents involving the zheng musicization of folk music elements, such as Qi Yawei and Hu Liang's "The Use of Ethnic Folk Music in the Composition of Guzheng Songs"; Sharijing and Pan Yuanchushi's "Research on the Use of Guizhou Minority Music in the Composition of Modern Guzheng Songs--Taking <Qianzhong Fu> as an Example"; and Liu Zilin's "Analysis of the Impact of Xi'an Drum Music on the Creation of Shaanxi Guzheng Music". The Influence of Xi'an Drum Music on the Creation of Guzheng Songs in Shaanxi Province" by Zilin Liu; "Analyzing the Use of Shaanxi Folk Music in the Creation of Songs of "Shaanxi Guzheng School"" by Rongrong Xu, and so on. There is almost no literature on the zheng musicalization of folk music elements in Sichuan. The papers related to Sichuan folk music include Zhou Houying's "Discussion on the Teaching of Ethnic and Folk Music in Secondary Schools in the Region--Application of Sichuan Ethnic and Folk Music in Classroom Teaching", and Li Xiaoling's "Research on Sichuan Folk Rap under the Perspective of Performing Theory", but these papers are not aimed at the influence of Sichuan folk music on the zheng music creation to be elaborated. The study of Sichuan folk music's influence on zheng music composition is not addressed in any of these works.

In the 80's and 90's, the Sichuanese couple Xu Xiaolin and Qiu Dacheng created a number of compositions, such as "Five Songs of Sichuan Folk Music", "Leaning on the Autumn", "Shu Lai", "Catching up with the Market", "Flowering and Moonlight Tunes", "Pomegranate Blossom" and so on, among which, the melodic material of "Leaning on the Autumn" is from Sichuan Qingyin, the repertoire of "Flowering and Moonlight Tunes" comes from the Yue tune of the Sichuan yangqin, and the melody of the "Chen Ge" in "Five Songs of Shu Folk Music" is influenced by the mountain songs of the Yibin area in Sichuan. The melody of "Chen Ge" in "Five

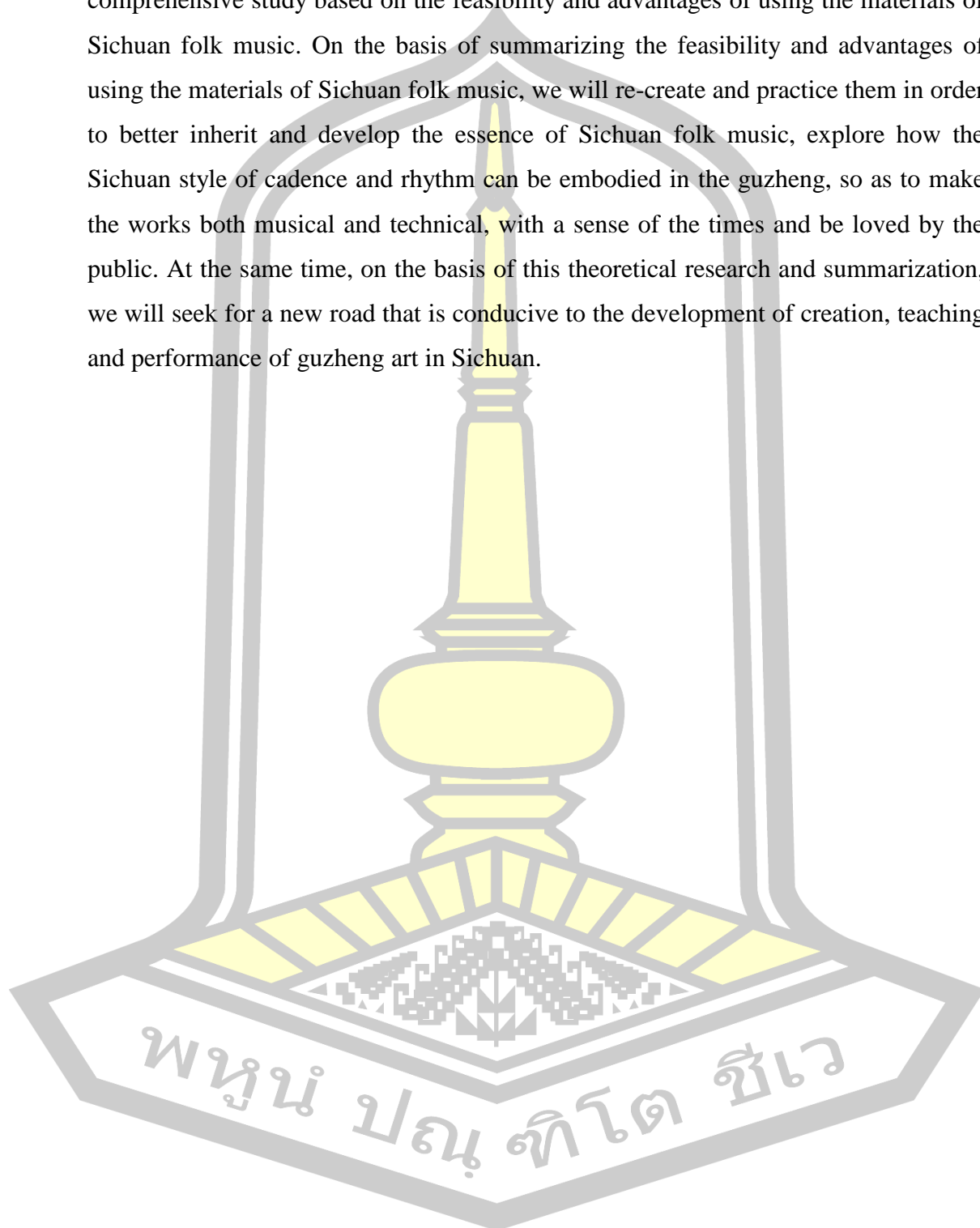
Songs of Sichuan Folk Music" is influenced by the mountain songs of the Yibin region of Sichuan, and the melody of "Pomegranate Blossoms" is derived from the Sichuan Huili folk song of the same name. The use of Sichuan folk music elements in these zheng music pieces suggests that they are suitable for expression in zheng music, but there are very few representative zheng music pieces created from Sichuan folk music materials in the later period, as well as in-depth analyses and researches on the theorizing of them.

6. Summary

At present, there is a lack of research on the zheng musicization of Sichuan folk music elements, and there is basically no research on the creation of zheng music involving Sichuan folk music elements. The number of zheng music compositions in Sichuan has been increasing year by year, and many young composers as well as some prestigious and famous composers are creating works centering on Sichuan folk music styles, but researchers have done very little in terms of analyzing, organizing, and classifying Sichuan guzheng music. Researchers have found that there are especially few books on Sichuan guzheng music, and only some journals have published relevant articles. There are also no collections of Sichuan guzheng music scores organized and classified for publication. At present, the research on Sichuan guzheng music focuses more on the style and performance of the works, and there are not many works with real depth and value. Although some programs and works of better quality although some programs and works of better quality are welcomed, due to the high cost of creation, copyright and other reasons these works have not yet been published, the transmission range and influence is not large. At the same time, most of these studies are limited to the art form of Sichuan guzheng music itself, and are less likely to be combined with broader, multi-level socio-cultural studies to achieve greater academic results.

This study focuses on the research of Sichuan folk music elements and the localization of zheng music creation, specifically through the investigation and collection of a large number of literature and first-hand field data, and select and analyze the data, and strive to conduct a systematic and comprehensive research on the materials of Sichuan folk music from the folk songs, operas, and rap music in

terms of rhyming cadences, patterns, rhythms, and so on, and then create a comprehensive study based on the feasibility and advantages of using the materials of Sichuan folk music. On the basis of summarizing the feasibility and advantages of using the materials of Sichuan folk music, we will re-create and practice them in order to better inherit and develop the essence of Sichuan folk music, explore how the Sichuan style of cadence and rhythm can be embodied in the guzheng, so as to make the works both musical and technical, with a sense of the times and be loved by the public. At the same time, on the basis of this theoretical research and summarization, we will seek for a new road that is conducive to the development of creation, teaching and performance of guzheng art in Sichuan.



CHAPTER III

Research methodology

This study is qualitative in nature. The researcher took the localization of regional music of the guzheng in Sichuan Province, China as the object of the study, and conducted an in-depth investigation of the instrument and culture of the region using fieldwork to Sichuan and rootedness theory, as well as interviews, observations, literature, comparisons, and case studies. In addition, the researcher selected key informants as important research and survey interview subjects based on previous fieldwork experience and conducted in-depth research through the clues they provided.

In this study of related methods, I examined the following topics:

1. Research scope
 - 1.1 Scope of content
 - 1.2 Scope of research site
 - 1.3 Scope of time
2. Research Process
 - 2.1 Selection of the research site
 - 2.2 Selection of the key informant
 - 2.3 Selection of the music
 - 2.4 Research tools
 - 2.5 Data Collecting
 - 2.6 Data Management
 - 2.7 Data analysis
 - 2.8 Data Presenting

1. Research scope

1.1 Scope of content

The research scope includes the development and history of Sichuan Guzheng, including the development status, artistic practice and scientific research results of Sichuan Guzheng since 1959, and organizes the development of Sichuan Guzheng

music works according to the timeline, and introduces representative teachers of Sichuan Guzheng.

Four very representative works of Sichuan Guzheng were selected as the key research objects. There are four reasons for choosing these four works. First, the creation of these four works expresses the style characteristics of Sichuan Guzheng very comprehensively and clearly, so taking these four works as examples for research can clearly show the research results of Sichuan Guzheng music style and performance skills. Secondly, these repertoires have certain connections with each other, but there are also certain differences, which can be studied from many aspects. Third, these four works are widely circulated in Sichuan and even the whole country, with a high performance rate and popularity. Finally, some of the techniques used in these four works are very distinctive, innovative and breakthrough.

The combination of preservation, transmission, digitization and commercialization of Sichuan Guzheng, and how to solve the problems and coping strategies it faces in the development process.

1.2 Scope of research site

In this project, I chose Sichuan Province for fieldwork. Sichuan Province, abbreviated as "Chuan" and "Shu", is located in the southwestern region of China. Southwest China It is located in the southwestern region of China, upper reaches of the Yangtze River. Upstream of the Yangtze River, the original meaning of the four roads of Sichuan and Shaanxi in the Song Dynasty, with Yi, Li, Zi, Kui four roads named. The Sichuan region is Regional Geography concept, referring to the area of the Sichuan Basin dominated by the Sichuan Basin and its neighboring geographic region including Sichuan Province which includes the province of Sichuan. From the topographic unit Sichuan region in a broad sense, it roughly includes the Sichuan Basin, Western Sichuan Plateau The Hanzhong Basin The Three Gorges of the Yangtze River and Yunnan-Guizhou Plateau northern part of the region, etc. In terms of geographic features, the complex topographic conditions and water system conditions in the Sichuan region provide many favorable conditions for the transmission of Sichuan folk music and the development of zheng music culture. The exact location of Sichuan Province is shown in Figure 16.

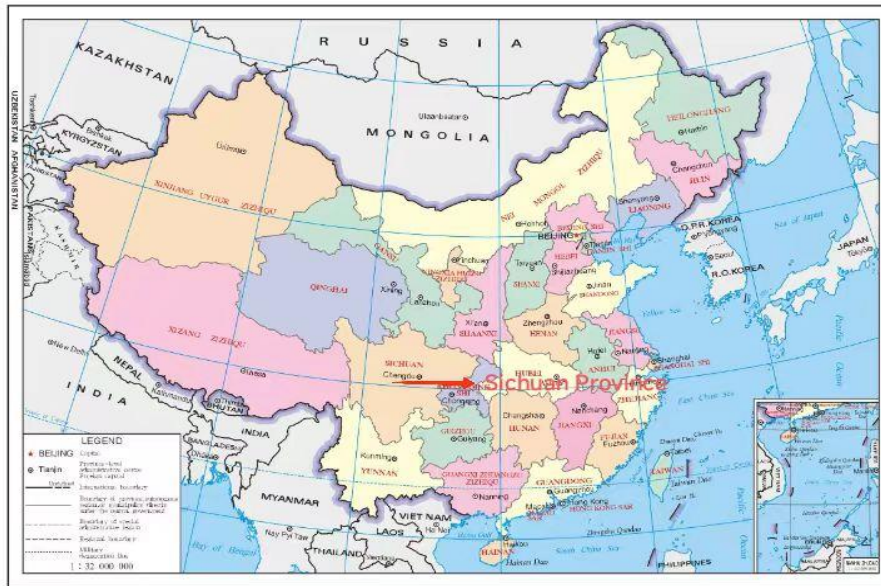


Figure 16. Map of Sichuan Province, China

Source: www.baidu.com (accessed September 26, 2023)

1.3 Scope of time

The authors conducted fieldwork from November 2022-January 2025, interviewing, observing, recording, and videotaping key informants, and completed writing and revising the paper during this period.

2. Research Process

2.1 Selection of the research site

Regarding the choice of research location, I conducted field investigation and data collection. The development of Sichuan Guzheng is centered in Chengdu, the capital of Sichuan Province, and has expanded to surrounding cities and prefectures. The research location of this study is Chengdu, which was developed the earliest, has the most stable and prosperous development, and because I have lived in Chengdu for a long time, this is conducive to my multiple data collection and field investigations in the later period.

2.2 Selection of the key informant

(1) I selected three typical Sichuan guzheng performing artists and educators and a Sichuan opera band conductor from the Sichuan Leshan Opera House as the

main subjects of the interview and research. They have all made outstanding contributions to the development of Sichuan guzheng music and Sichuan folk opera music, and have a high status in the guzheng community in Sichuan and even across the country.

(2) They were all born in Sichuan, China, and have a full understanding of Sichuan's guzheng regional music culture, localization, and folk music culture.

1) Mrs Dejun Long



Figure 17. Mrs Long Dejun

Source: Honglu Chen from resarch fieldwork 2024

From Figure 17, Long Dejun, female, famous guzheng player in Sichuan Opera and Dance Drama Theater, member of Chinese Musicians Association, director of China guzheng Society, member of China National Orchestral Music Association, national level guzheng player, Sichuan amateur guzheng examination committee, member of Chengdu Municipal Committee of the Chinese People's Political Consultative Conference. He has visited the United States, Japan, North Korea, India, Malaysia, Singapore, Hong Kong and other countries and regions for performances and lectures, which have been well received, and in August 2003, he founded the "Sichuan Long yun guzheng Art Training Center" and served as the principal. He has composed and adapted many guzheng solo and repertoire pieces, among which the guzheng solo piece "Song of the Boat on the Sichuan River" won the Sichuan Provincial Music Composition Prize in 1983, and the solo dance "Butterfly Lovers", which he danced with Wang Yulan in the National Dance Recital in 1986, won the award of "Butterfly Lovers" issued by the Ministry of Culture. In September 2003, she

participated in the "National Literary and Artistic Concert for the Elderly" jointly organized by the Ministry of Culture, the Ministry of Organization, the General Political Department of the People's Liberation Army, the General Administration of Radio, Film and Television of China and the Beijing Municipal People's Government, performing her composition "Butterfly Lovers". In the many years of teaching children's guzheng, many students have won awards in the city, the province and even the National Children's Folk Music Competition. As an instructor, she has won the "Gardener's Award" and "Excellent Instructor's Award" many times, and in 1998, she edited the book "Children's guzheng Teaching Material", which was published by Sichuan Literature and Art Publishing House and sold well in Sichuan and all over the country.

2) Mr. Jiang Danxi



Figure 18. Mr Jiang Danxi

Source : Honglu Chen from resarch fieldwork 2023

I chose him as an informant because he is one of the most important representatives of the Sichuan guzheng, the president of the Guzheng Society of the Sichuan Musicians Association, a professor at the Sichuan Conservatory of Music, and a renowned educator and performer of the guzheng. He has mastered many of the regional cultural knowledge systems of the Sichuan guzheng and has a deep understanding of Sichuan folk music. Through the interview with him, I learned about the history and development of zheng music in Sichuan.

From Figure 18, Jiang Danxi: Famous guzheng educator and performer, professor and master's tutor of Sichuan Conservatory of Music, deputy head of the

Department of Folk Music, artistic director of Tianlai Zheng Orchestra, and head and artistic director of Chengdu Modern Chamber Orchestra. He is the president of Guzheng Society of Sichuan Musicians Association, vice president of Guzheng Society of Chinese Musicians Association, and vice president of Guzheng Specialized Committee of China National Orchestral Music Society. He has served as a judge for major events such as the Chinese Music Golden Bell Award Guzheng Competition and the CCTV China National Instrumental Music Television Competition. She has visited more than ten countries and regions in Asia, Australia, Europe, America and Africa, and has organized and participated in more than one hundred solo recitals, and her performances have been recorded in various audio and video publications. Her students have won more than a hundred awards in major competitions such as the China Music Golden Bell Award, Wenhua Arts Academy Award and other international and domestic competitions. She has won the "Teaching Achievement Award" issued by the People's Government of Sichuan Province and the "Gardener's Award" issued by the Ministry of Culture. She is the editor and publisher of "Learning Guzheng with Ease" I II III Innovative Software Auxiliary Teaching Material (co-author), the editor-in-chief of "Collection of Repertoire Works of Celestial Melody Guzheng Orchestra", "Teaching Material for Guzheng Solo and Repertoire Examination of Sichuan Academy of Fine Arts", and the first editor-in-chief of "Teaching Material for Guzheng Examination of Sichuan Conservatory of Music", and so on. Recorded "Chinese Guzheng Art School Lecture and Analysis", "Chinese University MOOC Course", "Chinese Musical Instrument Playing", "Civic and Political Demonstration Course", and so on. Planning and founding of the "Chinese Traditional Guzheng Music Festival and Han Ya Prize - Chinese Traditional Guzheng Music Performance Invitational Competition", "Sound of Strings - Sichuan Conservatory of Music Guzheng Orchestra Exchange Festival", "Dunhuang Cup - Sichuan Guzheng Competition" and other academic and tournament activities. "In addition, he has organized and founded the Tianlai Guzheng Orchestra, Chengdu Modern Chamber Orchestra, and the Guzheng Society of Sichuan Musicians Association.

3) Mrs. Lu Jing



Figure 19. Mrs. Lu Jing

Source : Honglu Chen from research fieldwork 2023

I chose her as an informant because she is very proficient in zheng music performance, with a high level of expertise in both traditional repertoire and modern compositional repertoire. And she is also a famous guzheng educator and performer, a professor of Sichuan Conservatory of Music, and a tutor of master's degree in double majors of Chinese instrument performance (guzheng) and Chinese instrument development. She has published many documents related to the culture and development of the guzheng in Sichuan, and has very in-depth research, which can provide me with a lot of research directions and materials.

From Figure 19, Lu Jing: renowned guzheng player, professor of Sichuan Conservatory of Music's Department of Folk Music, master's tutor of Chinese musical instrument performance (guzheng) and Chinese musical instrument research and development, reserve candidate of Sichuan academic and technical leader, visiting scholar of young backbone teachers of colleges and universities under the Ministry of Education. She is the leader of the Heavenly Melody Guzheng Orchestra and the artistic director of the Heavenly Melody Children's Guzheng Troupe. She is a member of Chinese Musicians Association, director of Guzheng Society, director of Guzheng Committee of China National Orchestral Music Society, vice president of Guzheng Society of Sichuan Musicians Association, and judge of CCTV Chinese Instrumental Music Television Competition. She has studied with famous guzheng masters such as

Sharijing, He Chengyu, Jiang Tanshi, Li Meng, Wang Zhongshan and other professors. She has won more than a hundred awards, including the "Excellence Award" of China's Golden Bell Music Award, the "Gardener's Award" issued by the Ministry of Culture, and the "Outstanding Instructor's Award" of domestic and international competitions at all levels. He has been active in the art practice stage for a long time, and has been invited to hold hundreds of recitals, various music festivals and academic lectures all over the country, and has visited the United States, Turkey, South Korea, Singapore, Thailand, Hong Kong, Taiwan and many other countries and regions. His performance has a beautiful and mellow tone, comprehensive and skillful technique, sincere and enthusiastic emotion, and his grasp of the works is based on the traditional Chinese aesthetic interest and integrated into the atmosphere of the times, specializing in playing different music styles.

4) Mr Zuo Weiguo



Figure 20. Zuo Weiguo

Source: Honglu Chen from resarch fieldwork 2024

From Figure 20, Zuo Weiguo, born on November 1, 1974, grew up in a Sichuan opera family and was influenced by the art of Sichuan opera. In July 1985, he was admitted to the Nanbu County Sichuan Opera Troupe to work on Sichuan opera

percussion, big gong, big bowl, hall drum, and small gong. Later, he mainly worked as a Sichuan opera drummer (band conductor) until August 1992. In September 1992, the troupe sent him to Sichuan Opera Art School for further study for four years with salary. He studied under the famous Sichuan opera drummer senior professor: Zuo Junchen, the famous drummer in northern Sichuan: Zeng Jiyuan, and the Sichuan school teacher: Chen Shizhong. Many of his works are stored in the CCTV Opera Collection.

In July 1996, he graduated from the Provincial Sichuan Opera Art School with a secondary technical school degree. In early 1997, he was transferred from the Nanbu Sichuan Opera Troupe as a talent introduction to the "Hibiscus Flower" Sichuan Opera Troupe in Xindu District, Sichuan Province, and worked as a Sichuan opera percussion drummer and music conductor. During my working period, I have been the drummer for more than 20 large-scale plays, including Burning Puyang, Hibiscus Fairy, The Story of Bai Qi, The Story of Green Snake, Red Lotus in Blue Water, Yang Bajie Steals the Knife, Mulian Saves His Mother, etc. I have been the drummer for more than 50 traditional excerpts, including The Execution of Nephew, Meeting Brother at Mount Wutai, Good Life in the World, Stopping the Horse, Crossroads, Writing Articles, Playing Ceremony, Farewell, The Legend of the Condor Heroes, Hujia Village, Picking Up the Jade Bracelet, Writing the Fan in the Flower Field, Thinking of the Mortal World, Releasing Kui in the Horse Stable, and Going to War.

2.3 Selection of the music

Four very representative works of Sichuan Guzheng were selected as the key research objects. There are four reasons for choosing these four works. First, the creation of these four works expresses the style characteristics of Sichuan Guzheng very comprehensively and clearly, so taking these four works as examples for research can clearly show the research results of Sichuan Guzheng music style and performance skills. Secondly, these repertoires have certain connections with each other, but there are also certain differences, which can be studied from many aspects. Third, these four works are widely circulated in Sichuan and even the whole country, with a high performance rate and popularity. Finally, some of the techniques used in these four works are very distinctive, innovative and breakthrough.

2.4 Research tools

I have prepared the following tools:

(1) Observation Record Sheet: Observation and record time, place, concert, ceremony, etc.

(2) Questionnaires: designing relevant questionnaires based on the research questions.

It is also necessary to prepare some of the equipment including:

(1) Camera, video camera: image and video preservation of interview information.

(2) Recording pens: interview transcripts, live recording of performances, etc.

(3) Cellular phones: Under relatively stable conditions, it is possible to use cellular phones for recording, storing, and recording, etc., and network connections are more convenient to use.

(4) Laptop computers: to store relevant video, audio, pictures, data tables, etc.

(5) Various types of spare batteries: to ensure the normal use of research equipment.

(6) Scale: Measurement of specific data for musical instruments or other related tools.

(7) Notebook: keep a record of the parts that need to be drawn by hand.

(8) Pencils and erasers: To avoid handwriting errors, it is more convenient to prepare pencils for recording.

2.5 Data Collecting

(1) Collect data from libraries, journals, monographs, theses, websites and interviews.

(2) Collect content from websites, books, concerts, conferences, and academic forums.

(3) Literature search, analysis and organization according to research objectives and needs.

2.6 Data management

sound recording

According to the research objectives, the researchers need to carry out factual audio recording to categorize and record the corresponding materials for the corresponding research objectives. First, for the development and transmission of

Sichuan guzheng, the researchers screen the existing recording materials according to the research objectives and convert them in combination with the materials in this paper for subsequent data analysis. Then, a large number of Sichuan zheng music works were sorted out, and the recording materials were converted into textual materials. Finally, the researchers organize the preservation and transmission materials of Sichuan guzheng, summarize the interviews and convert them into text to prepare for the data analysis.

video

The corresponding research objective is to categorize the corresponding video material. The video materials were transferred according to the relevant content of the research objectives. First, for the historical development of Sichuan guzheng, the researchers screened the video materials according to the research objectives and converted the text materials for subsequent data analysis. The researchers study the musical characteristics of Sichuan guzheng by organizing the video data. The categorization of representative works is transferred to the text material and prepared for subsequent data analysis. Finally, the researcher needs to organize the video data on the transmission and development of the Sichuan guzheng, summarize the interviews, transfer the textual forms, and prepare for the data analysis.

books (in a library or bookstore)

Books also need to be classified and categorized according to the research objectives. During the fieldwork, the researcher categorized the knowledge of the books by using a literature review to extract and form texts applicable to the research objectives, to extract relevant ideas, and to prepare for future data analysis work.

photograph

Photo Data Record Multiple photos (including people, interviews, books, event sites, rehearsals, pickups, etc.).

electronic data

Collection of online electronic materials (including e-books and dot scores, etc.).

2.7 Data analysis

CHAPTER IV

The Historical Development of Guzheng Music in Sichuan Province, China

Chapter 4 uses collection, interviews, and investigations to understand the development of the history of Guzheng music in Sichuan Province, China . The researchers collected information and interviewed older and middle-aged artists working in the Sichuan Quyi Troupe (now the Sichuan Quyi Research Institute), Sichuan Song and Dance Theater, and Sichuan Conservatory of Music . During the field investigation, the researchers collected information on the development history of Sichuan Guzheng, the creation of Sichuan Guzheng works, and the artistic life of representative artists from the Sichuan Quyi Research Institute, Sichuan Song and Dance Theater, and Sichuan Conservatory of Music .

Sichuan Quyi Research Institute, Sichuan Song and Dance Theater, and Sichuan Conservatory of Music play a very important role in leading the development of Sichuan Guzheng . On the one hand, it is the professional training of Guzheng courses in Guzheng schools, and on the other hand, it is the popularization of Guzheng learning groups in society, as well as external exchanges and transmission. The researcher elaborated on the following points:

1. History of the development of Guzheng in Sichuan Province, China
2. Overview of the History of Music Creation in Sichuan Province, China
3. Representative Guzheng Artists from Sichuan Province, China

Based on the above questions, the researchers interviewed six informants: Mrs. Long Dejun, Professor Jiang Danxi, Professor Lu Jing, Ms. Chen Zhe, Professor Mao Zhu and Leshan Sichuan Opera House, a total of 10 informants. My informants include professors of Guzheng, professors of composition, professional performers, practitioners of social popular education, etc. The informants have different occupational types, different professions, and different angles of clues, which also helps us understand the history and development of Sichuan Guzheng from a more comprehensive perspective.

Sichuan Quyi Research Institute is a public welfare art troupe intangible cultural heritage project preservation unit, a provincial intangible cultural heritage quyi research base, and a national intangible cultural heritage project Sichuan Yangqin transmission base. Sichuan Quyi Research Institute (formerly Sichuan Quyi Troupe) was established in 1963. The main transmission, performance and research projects include more than ten national and Sichuan provincial intangible cultural heritage types such as Qingyin, Yangqin, Zhuqin, Jinqianban, and comedy, as well as sketches, Sanda Pingshu, ethnic vocal music, ethnic instrumental music, Sichuan dialect drama, Sichuan Quju, etc. Sichuan Quyi Research Institute is the main battlefield for promoting Sichuan Quyi art.

Sichuan Song and Dance Theater was founded in 1953. It is a comprehensive art troupe that represents the distinctive regional characteristics of western China , the ethnic characteristics of Han, Tibetan, Qiang and Yi peoples , and China's first-class artistic level. It integrates artistic creativity, planning, performance and production. It has a song and dance troupe, an opera troupe, an orchestra, a folk music troupe, a creation center, a stage production center, an art marketing center, and an art performance center. The theater actively strengthens cultural exchanges and cooperation at home and abroad, and has successfully visited more than ten countries and regions including the United States, Britain, France, Germany, and India to carry out cultural exchange performances, actively publicize and carry forward the excellent culture of Bashu, and has won wide love and high praise from Chinese and foreign audiences while continuously strengthening artistic creation and production and cultural and artistic exchanges at home and abroad. It is known as the " Pearl of the Land of Abundance " and the "Wonderful Flower of the Bashu Art Garden".

Sichuan Conservatory of Music, referred to as "Sichuan Conservatory of Music", is located in Chengdu, Sichuan Province . It is a provincial full-time general undergraduate college with "art" as its main educational feature. It is one of the 11 independent professional music colleges in the country , one of the 32 independent art colleges in the country , a master's degree awarding institution , one of the first batch of national pilot institutions for master of arts professional degree education, a national college student cultural quality education base , a Sichuan Province

postdoctoral innovation and practice base , and a social art level examination institution.

The predecessor of Sichuan Conservatory of Music was the "Sichuan Provincial Experimental School of Drama Education" founded in 1939. It then went through the development periods of "Sichuan Provincial Music Experimental School", "Sichuan Provincial Technical College", "Sichuan Provincial Art College", "Chengdu Art College", and "Southwest Conservatory of Music". In 1959, with the approval of the Ministry of Education, the school was upgraded and renamed Sichuan Conservatory of Music, becoming one of the six professional music colleges with undergraduate education in China at that time . In 1986, with the approval of the State Council Academic Degrees Committee , the school obtained the right to confer master's degrees.

1. History of the development of Guzheng in Sichuan Province, China

1.1 The transmission of Sichuan Guzheng figures

many schools of Chinese guzheng art . For a long time, under the nourishment of the regional cultures of the north and south, local guzheng schools with their own characteristics have emerged. The emergence and development of the guzheng schools in the north and south are closely related to the ideological culture, local customs and humanities, and even the accumulation of folk music art in the region. Folk guzheng music activities exist in the original ecological environment of folk music. For example, folk music is prevalent in Henan, Meizhou and Dapu areas in Guangdong, Shantou, Shanwei, Jieyang areas in Chaozhou, and southwest Shandong. Guzheng is involved in folk operas, quyi accompaniment, and string music activities in various places, and a large number of guzheng music masters have emerged from them. Famous artists such as He Chengyu of Sichuan Quyi Research Institute, Li Ke of Sichuan Conservatory of Music, and Long Dejun of Sichuan Song and Dance Theater have been active in the environment of quyi accompaniment and folk music exploration for a long time, so their creations are the results of daily performances and work. The development of Sichuan Guzheng also started with the creation of these masters and took root in Sichuan folk music.

The development of Sichuan Guzheng began in March 1959, when the famous Guzheng artist Tian Gengshi came to teach at Sichuan Conservatory of Music and established the first Guzheng major, which marked the beginning of the spread and development of Guzheng art in Sichuan. From the beginning to the present, Sichuan Guzheng has developed for more than half a century, and has had very authoritative founders and leaders, and formed a strong group of Guzheng performers, accumulating a certain number of representative Sichuan-style Guzheng music repertoires, which are typical of Sichuan style.

Since Tian Gengshi came to teach at Sichuan Conservatory of Music, he has passed on Sichuan Guzheng from the folks through oral transmission and gradually brought it into professional colleges, making the development of Sichuan Guzheng systematic and theoretical. In June 1960, Cao Dongfu was transferred from the Central Conservatory of Music to Sichuan Conservatory of Music. Teacher Cao brought the traditional northern guzheng music to Sichuan, which made the traditional connotation of Sichuan Guzheng begin to sprout. In August 1965, Rao Ningxin from Guangzhou Conservatory of Music (now Xinghai Conservatory of Music) came to Sichuan Conservatory of Music to teach Guzheng. Because it was in a special period, the development of Sichuan Guzheng was slow during this period, and it was more based on social foundation transmission.

After the founding of New China, there was a very important meeting to promote the development of Chinese Guzheng: the first national Guzheng teaching materials meeting. This meeting was held in Xi'an in August 1961. This meeting played a vital role in the development and transmission of Sichuan Guzheng. This was the first meeting on Guzheng teaching materials held in Chinese history. Cao Dongfu and Tian Gengshi represented the teachers of Sichuan Conservatory of Music to attend the meeting. This meeting promoted exchanges between various schools in China. After this conference, mutual learning between different places became more and more frequent. For example, He Chengyu, a student of Sichuan Conservatory of Music, was selected to study with Zhao Yuzhai at Shenyang Conservatory of Music, and Li Ke was selected to study with Gao Zicheng at Xi'an Conservatory of Music. Later, they were all called the core figures and backbone forces in the early development of Sichuan Guzheng. Therefore, the first national Guzheng teaching

materials conference not only promoted the exchange of Guzheng professional teaching across the country, but also had important significance for the development of Sichuan Guzheng art.

In the early days, there were still many aspects to be developed in the performance of Guzheng instruments, so Teacher Cao Dongfu also attached great importance to the development of Guzheng instruments during his teaching in Sichuan. He once cooperated with Chengdu Musical Instrument Factory to jointly develop and produce the first batch of Guzheng from Sichuan. The production of this batch of Guzheng solved the use of Sichuan Guzheng instruments well, and also played a role in promoting the popularization and publicity of Guzheng in Sichuan.

Although there were many difficulties in the initial stage of the development of Sichuan Guzheng, there was a relatively comprehensive and good start in professional exchanges, communication exchanges, teaching design, etc., which also made Sichuan Guzheng art gradually embark on the road of standardization.

The three Guzheng educators who came to Sichuan successively spread the Guzheng art diligently with their own different teaching styles and characteristics:

Tian Gengshi (taught from 1959 to 1964) attached great importance to the combination of literature and music in her teaching, requiring students to pay more attention to the pursuit of musical connotations and the traditional meaning and spirit of music. The first batch of students she taught included He Chengyu, Li Ke, Long Dejun, Qiu Dacheng, Han Yujing, Wu Shengbi, Zhang Guangbi, Liu Zhengrong, Wen Fuze and others.

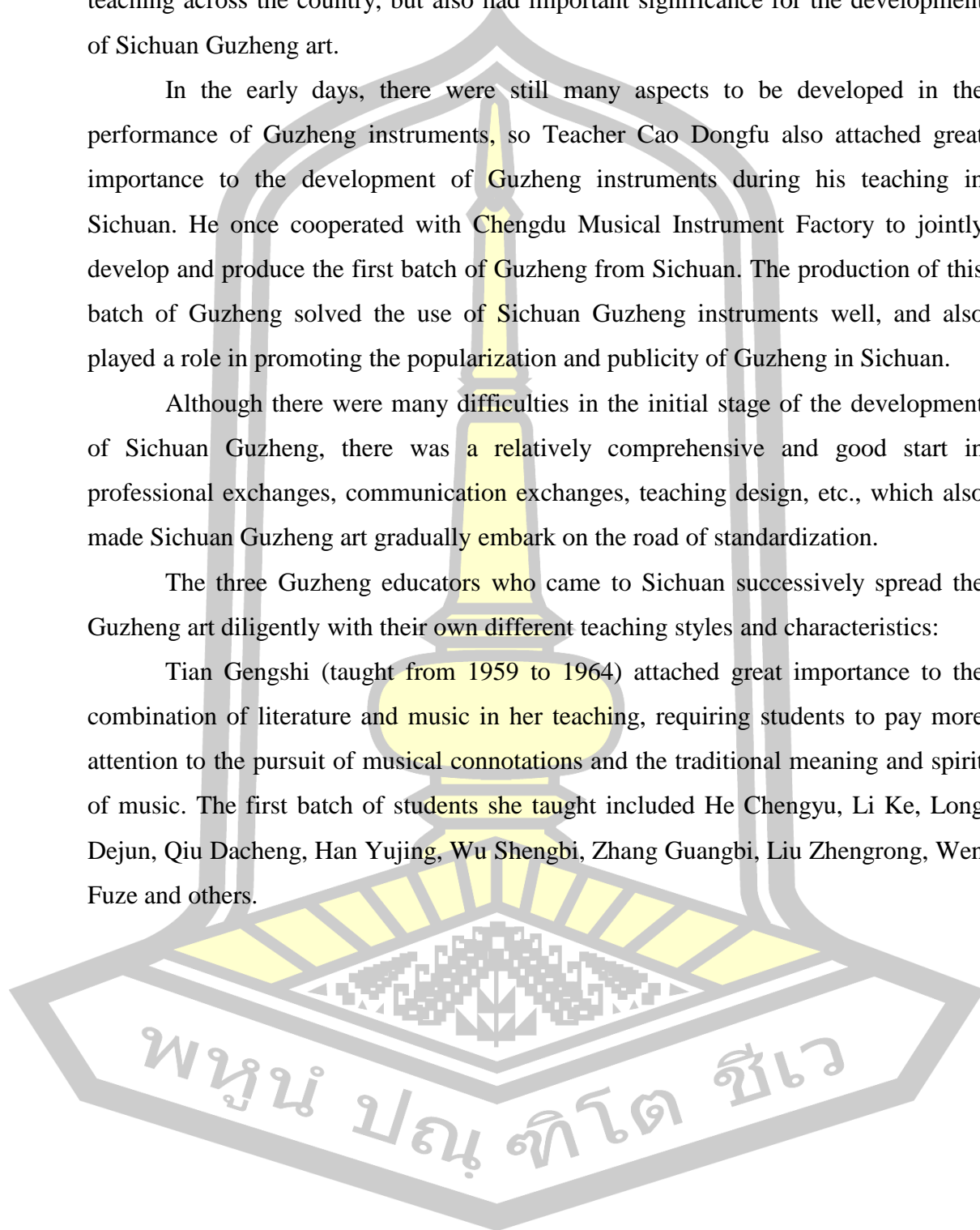




Figure 21. Tian Gengshi

Source: China Guzheng Network , June 13, 2024

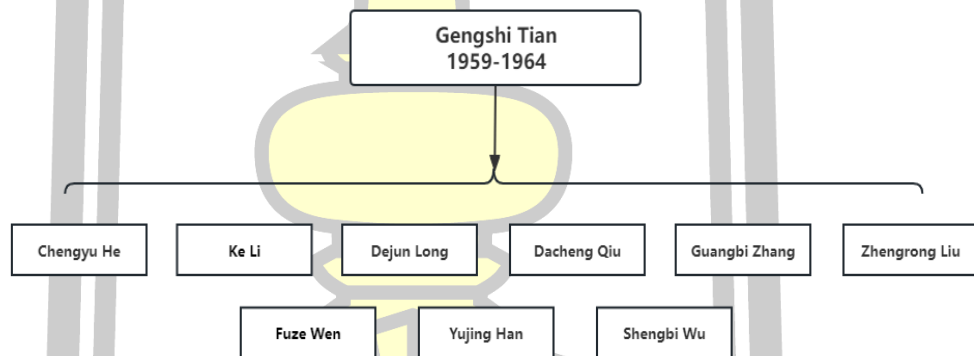


Figure 22. Tian Gengshi teaching Sichuan Guzheng

Produced by: Honglu Chen

Cao Dongfu (teaching period: 1960-1964) is a representative figure of the traditional school of guzheng in Henan. He planted the seeds of the skills and style of the guzheng art school in the soil of Sichuan guzheng music, laying a solid foundation for students to learn the guzheng art school in Henan and inherit the traditional guzheng school. In addition, his innovative spirit also constantly inspired students. He required students to learn from others and absorb widely, encouraged students to create new works and discuss together. The interaction and communication between

teachers and students also promoted the innovation of guzheng art and became a trend in the national guzheng world at that time. His student representatives include He Chengyu, Zhang Anna, Yu Guomin, Zhang Guangbi, Ye Defang, Chen Yuntao, Hong Wenli, Zhong Shijun, Yang Jiachan, Yu Peilin, Luo Rongtian, Xie Huizhan, Huang Fengxian and others.



Figure 23. Cao Dongfu

Source: China Guzheng Network , June 13, 2024

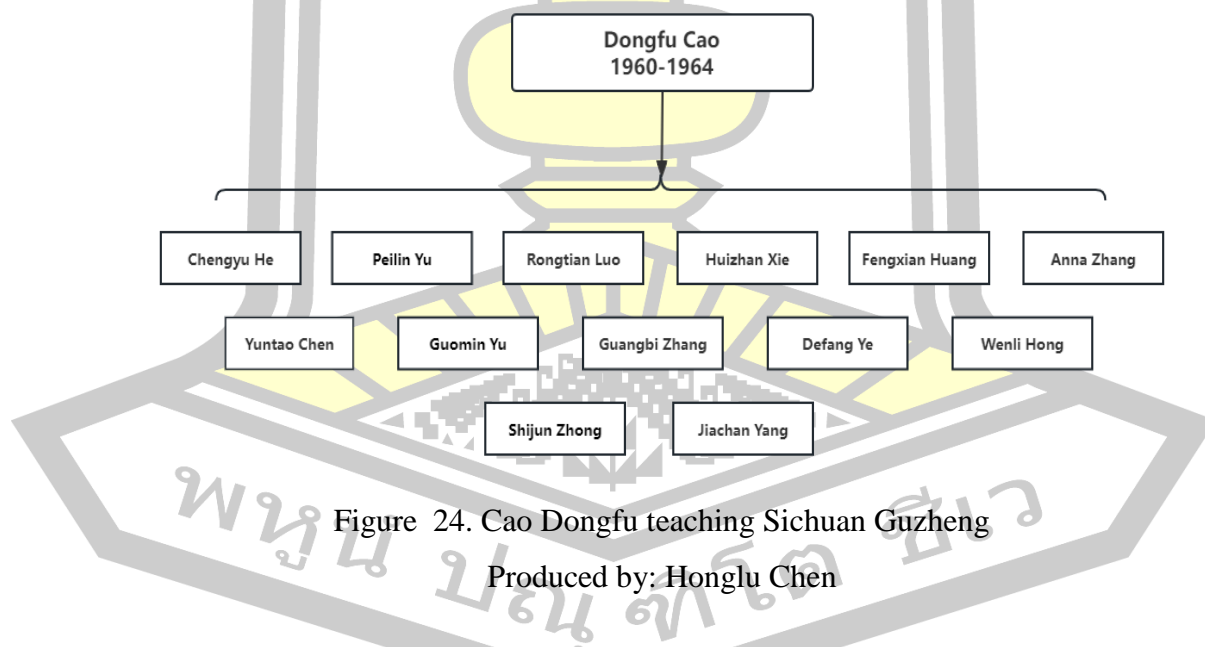


Figure 24. Cao Dongfu teaching Sichuan Guzheng

Produced by: Honglu Chen

Rao Ningxin (taught from 1965 to 1973) was unable to conduct teaching activities normally due to historical issues, but there were still eager learners seeking his advice. He also taught Guangdong-style guzheng music such as "Lotus Emerging from the Water" to students such as Long Dejun, Yang Jiachan, Zhang Guangbi, and

Zhang Renfu, making southern guzheng music take root in Sichuan. He was good at using innovative repertoires and brought more vitality to Sichuan guzheng, so that people from all walks of life in Sichuan had a broader and more intuitive understanding of guzheng music from many places.

In the early stages of Sichuan Guzheng art, professional talents trained by these three Guzheng performers and educators entered all walks of life. Through various performances and teaching activities, they continued to spread and promote Guzheng art, and became the main force in the subsequent development of Sichuan Guzheng art. The arrival of the three Guzheng performers and educators laid a good foundation for the comprehensive development of Sichuan Guzheng art in the future.



Figure 25. Rao Ningxin

Source: China Guzheng Network , June 13, 2024

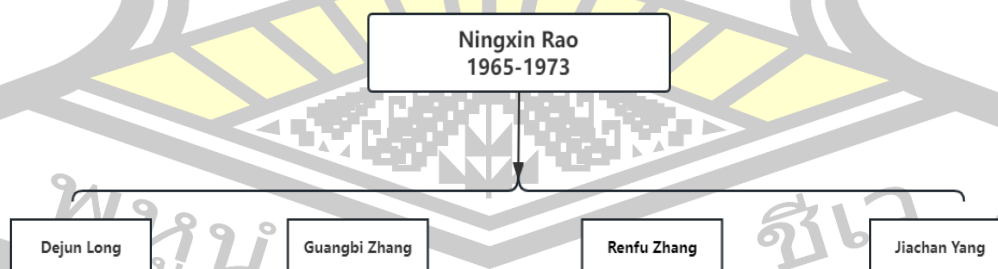


Figure 26. Rao Ningxin teaching Sichuan Guzheng

Produced by: Honglu Chen

In 1971, the People's Republic of China established a reform group for Qin, Zheng, and Se, and tried to reform the difficulty of changing the key that the guzheng

had faced before. At this time, Sichuan guzheng representatives such as He Chengyu and Qiu Dacheng responded positively, and carried out reform research in many aspects of the guzheng's shape and performance, and continuously innovated and achieved certain results. Many guzheng players in Sichuan also responded positively, boldly practicing the reform of the instrument performance and shape of the guzheng, and made many useful attempts to expand the expressiveness of guzheng music, and achieved certain results. For example, in the 1970s, while working at the Chengdu Musical Instrument Factory, Qiu Dacheng tried to adjust the width of the code and guzheng in order to obtain more ideal pronunciation transmission and resonance; He Chengyu participated in the research and practical application of the transposition guzheng at the Yingkou Musical Instrument Factory, and the guzheng developed was frequently used in various performances. These practices provided favorable conditions for the later development of Sichuan guzheng. The development of Sichuan guzheng at this stage was slow due to the limitations of conditions, narrow and inconvenient communication channels, etc. However, after the reform and opening up, the country's promotion and inclusive policies for traditional national music also benefited Sichuan Guzheng. At this time, Sichuan Guzheng entered a development period that built on the past and ushered in the future.

In 1977, Sichuan Guzheng education gradually recovered. The Department of Traditional Chinese Music of Sichuan Conservatory of Music began to recruit students from that year. At first, there was only one student in the Guzheng major, Sha Lijing from Chongqing. Sichuan Conservatory of Music successively hired Qiu Dacheng, who worked in the Sichuan Provincial Song and Dance Troupe, Zhou Yanjia from Xi'an Conservatory of Music, and He Baoquan from Shanghai Conservatory of Music as Guzheng professional instructors. In 1978, Li Ke, who graduated from Sichuan Conservatory of Music, returned to his alma mater to teach. During this period, Li Ke's students were Peng Wenhui, who entered the school in 1978, and Sha Lijing, a sophomore. Later, Sha Lijing often studied and exchanged with a large number of regions across the country, tried to perform many new works, injected fresh blood into the Sichuan Guzheng, and integrated different styles and characteristics. In 1982, Sha Lijing stayed at the Sichuan Conservatory of Music to

teach, and cultivated a large number of outstanding talents for the later development of Sichuan Guzheng, such as Jiang Danxi, Qiu Ji, Chang Jing, etc.

When Sha Lijing was teaching at Sichuan Conservatory of Music, the Sichuan Conservatory of Music National Orchestra was just established. She also participated in the performance of the Sichuan Conservatory of Music Orchestra. Because the orchestra performed frequently, Sha Lijing also played an important role in the spread of Sichuan Guzheng throughout the country. From early 1992 to July 1993, He Chengyu was hired again as a Guzheng professional teacher at the college. Until the early 1990s, the Guzheng professional education of the folk music department in the development period was taught by Li Ke, Sha Lijing and He Chengyu, who trained a group of talents for Sichuan Guzheng. In July 1993, Jiang Danxi graduated from Shanghai Conservatory of Music, and then he came to Sichuan Conservatory of Music to teach. Jiang Danxi's arrival should be epoch-making. He brought the advanced teaching concepts and traditional regional performances learned in Beijing, Shanghai and other places to Sichuan. Over the years, Jiang Danxi has been working hard on the academic transmission and teaching development of Sichuan Guzheng. Today, Sichuan Guzheng has established a place in the country. In 1993, Shu Shunping was transferred from the Chengdu Military Region Battle Flag Art Troupe to the Sichuan Conservatory of Music National Orchestra as a guzheng player, and then transferred to the Department of Traditional Chinese Music to teach in 1998. In 1994, Jiao Li graduated from the Department of Traditional Chinese Music of Sichuan Conservatory of Music and stayed on to teach. By the end of the 1990s, with the expansion of the enrollment area of Sichuan Conservatory of Music, the scale of the guzheng major gradually expanded, and the guzheng music art in Sichuan also flourished. During this period, the development of Guzheng in Sichuan was mainly reflected in the restoration and development of professional teaching order in music colleges. At the same time, Guzheng players from other colleges and groups in Sichuan were also actively promoting the development of Guzheng. Representatives included He Chengyu, who graduated in the 1960s and was assigned to work in the Sichuan Quyi Troupe; Huang Fengxian, who taught at the Sichuan Dance School (now Sichuan Vocational College of Art) in the early 1980s; Long Dejun, who was transferred to the Sichuan Song and Dance Troupe in the early 1980s; Xie Huizhan of

the Chengdu Song and Dance Troupe; Zhang Yun of the Chengdu Military Region Battle Flag Art Troupe (graduated from the Music Department of the PLA Academy of Art); and Jiang Qian, who was assigned to the Chengdu National Orchestra in the early 1990s. They not only participated in a large number of performances in different forms, but also devoted themselves to the popularization of Guzheng art in society for a long time, and made important contributions to the development of Guzheng in Sichuan after the reform and opening up.

After entering the 21st century, Lu Jing graduated from Sichuan Conservatory of Music in 2004 and stayed on to teach. As one of the most representative figures of the young generation of Sichuan Guzheng, Lu Jing's contribution to the development of Sichuan Guzheng in the new era cannot be underestimated. In her daily teaching and performance, she drew on experience and created many Sichuan-style Guzheng works. At the same time, she also cultivated a large number of Sichuan Guzheng talents. In the past 20 years, most of the honors and outstanding achievements won by Sichuan Guzheng are closely related to her unremitting efforts.

1.2 Development of Sichuan Guzheng Teaching and Practice Achievements

While the national guzheng community is actively engaged in creation and performance, it also pays attention to the selection of outstanding performing talents, aiming to promote the prosperity of the guzheng industry. In the past important national guzheng competitions, Sichuan guzheng's national award-winning players include Sha Lijing, who won the "third prize" of the first CCTV National Instrumental Music Television Grand Prix and the "Excellent Performance Award" of the ART Cup Chinese Musical Instrument International Competition in 1989; Jiang Danxi won the "Excellent Performance Award" of the '95 National Youth Guzheng Competition of the Ministry of Culture and Education in 1995; Zhang Yun won the "third prize" of the 1995 International Chinese National Instrumental Music Solo Competition in 1995.

In November 2001, Lu Jing and Wen Ruoni, who participated in the competition for the first time, won the "Performance Award" in the Youth Professional Group of the 1st "Longyin Cup" International Guzheng Competition; in August 2002, Zhou Tianli won the "Bronze Award" in the Guzheng Youth Professional Group in the 1st National Youth National Instrument Performance

Competition hosted by the Ministry of Culture (later known as the Wenhua Art Academy Award), and Lu Jing won the "Performance Award" in the Guzheng Youth Professional Group; in August 2005, Duan Yinying won the Gold Award in the Professional Group of the 1st National Finals of the Vocal Instrumental Dance Competition; in March 2005, the Sichuan Provincial Department of Culture and the Sichuan Provincial The "Zhongfang Jinjiang East Lake Garden Cup" Women's Youth Instrumental Music Competition, jointly sponsored by the Radio, Film and Television Bureau, Sichuan Federation of Literary and Art Circles, and Sichuan Women's Federation, and hosted by Sichuan Conservatory of Music, was held in Chengdu. Zhou Tianli and Zhou Taotao won the gold medal in the Guzheng Youth and Juvenile Professional Groups respectively; in May 2005, Jiang Danxi won the Sichuan Provincial Teaching Achievement "Third Prize" issued by the Sichuan Provincial People's Government (five people in a group, the other four were not Guzheng majors); in January 2007, Zhou Tianli won the gold medal in the China International Music Art Competition (Professional Guzheng Open Group); in January 2007, Zhou Taotao won the China International Music In January 2007, Chen Yun won the bronze medal in the China International Music Art Competition (professional guzheng open group); in November 2007, Duan Yinying won the "Excellence Award" in the young and middle-aged group of the Chinese National Instrumental Music Television Competition hosted by CCTV; in April 2008, Lu Jing won the "Bronze Award" in the professional youth group of the Guzheng Competition of the "Shanghai Spring" International Music Festival; in April 2008, Jiang Danxi won the "Gardener Award" awarded by the organizing committee of the "Shanghai Spring" International Music Festival; in October 2009, Lu Jing participated in the 7th She won the "Excellence Award" in the final of the Chinese Music "Golden Bell Award" Guzheng Competition.

In May 2010, Duan Yinying won the 9th China Art Star Award from the Ministry of Culture; in February 2011, Zhou Taotao and Tang Tianjiao participated in the 2nd Golden Lusheng Chinese National Instrument Competition, and both won silver medals in the plucked instrument category; in April 2012, Tang Tianjiao and Tianlai Guzheng Orchestra's Yan Jie, Wang Jingjing, Zhang Yin, and Zhou Taotao participated in the Wenhua Art Academy Award - the 4th National Youth National

Instrument Performance Competition, and won the "Performance Award" (the highest award of the competition) in the plucked instrument group and small national instrument group group respectively.

In April 2012, Shu Shunping, Jiang Danxi and Lu Jing won the "Gardener Award" issued by the Ministry of Culture of the People's Republic of China; in October 2012, the Tianlai Guzheng Orchestra won the first prize in the professional group (the highest award) at the Dunhuang Guzheng Yun Baodao Tour - the 3rd Guzheng Team Performance Invitational Competition hosted by the International Chinese Cultural and Art Exchange and Performance Association and the International Federation of Musicians; in November 2012, the students jointly guided by Shu Shunping, Jiang Danxi and Lu Jing won the joint award of the Ministry of Culture, Culture, Science and Technology Department and the Guangxi Autonomous Region Culture Department. In July 2013, the "Han Ya Cup" first Chinese Guzheng Art Traditional School and Folk Style Works Performance Invitational Competition was held at the Sichuan Conservatory of Music, and Yu Hanhong won the bronze medal of the competition; Zhou Taotao won the Best Performance Award of Hakka School and the Best Performance Award of Shaanxi School; in October 2014, Wen Chen Zihan participated in the "Fifth National Youth National Instrumental Music Competition" (the Fifth Wenhua Award) hosted by the Ministry of Culture of China and won the bronze medal in the Guzheng Youth Group In October 2014, Zhou Taotao won the "Gardener Award" issued by the Ministry of Culture of the People's Republic of China. In January 2015, the "2015 Chinese and Foreign Folk Music Exchange Conference-Plucked Music Competition" hosted by the Chinese and Foreign Cultural Exchange Center (Ministry of Culture) and co-organized by the Seoul Chinese Cultural Center was successfully held in Seoul, South Korea. The Tianlai Zheng Orchestra won the first prize for instrumental music. In February 2015, Jiao Qirui won the gold medal in the children's group of the Taiwan International Guzheng Competition. In March 2015, He Yun won the 16th "Fuji Cup" In the international music competition, she won the "Creation Award" in the ensemble group of the national music department and the "Excellence Award" in the university solo group; in May 2015, at the Dunhuang Cup - the first Sichuan Guzheng Competition, Chen Hongru, Xu Linlin and Yu Hanhong won the gold medal in the professional

youth group and tied for first place, and Xiang Yi won the gold medal and first place in the professional youth group; in July 2015, at the "3rd Beijing International National Instrumental Music Competition" held in Beijing, Chen Hongru and Yu Hanhong won the gold medal in the youth professional group A; Li Yuan, Zhang Yiwen and Liu Yian won the silver medal in the youth professional group A. At the same time, Tianlai Zheng Orchestra also won the gold medal in the ensemble group of this competition; in August 2015, Xiang Yi won the gold medal in the junior professional group of the 4th International Guzheng Competition; in December 2015, the Guzheng Society of the Chinese Musicians Association awarded Li Ke and He Chengyu the "Outstanding Achievement Award for Chinese Guzheng Art"; in December 2016, Xu Linlin, Song Yuting and Honglu Chen won the gold, silver and bronze medals for Chinese traditional guzheng performance at the China Traditional Guzheng Music Art Festival and the 2nd Hanya Award respectively. In May 2017, Chen Fupeiwen and Zhang Xinyue won the first prize in the professional youth group of the Second Dunhuang Cup Sichuan Guzheng Competition; in May 2017, Feng Aodi, Liu Yang and Zheng Rui won the first prize in the professional youth group A of the Second Dunhuang Cup Sichuan Guzheng Competition; in May 2017, Song Yuting won the championship of the professional youth group A of the Second Dunhuang Cup Sichuan Guzheng Competition; in September 2017, Song Yuting and Xu Linlin won the championship and runner-up of the Third Five-tone Shake Finger Competition respectively; in November 2017, Song Yuting, Xu Linlin and Chen Hongyu won the "Semi-Finalist Award" in the 11th Golden Bell Award Guzheng Competition; in April 2018, Feng Aodi won the "Best Performance Award" in the "Shanghai Spring" Dunhuang Cup Guzheng Exhibition; in July 2019, Feng Aodi won the CCTV China TV National Instrumental Music Competition Finalist Award; in August 2019, Tianlai Guzheng Orchestra successfully entered the finals in the "2019 World Youth Performing Arts Festival" and won the highest award.

In August 2021, Wu Jian won the 2021 "Dunhuang Award" China In October 2021, Xu Linlin won the "Finalist Award" at the 13th China Music Golden Bell Award Guzheng Competition; in October 2021, Liu Yang won the "Semi-Finalist Award" at the 13th China Music Golden Bell Award Guzheng Competition; in October 2022, Feng Aodi won the Second Sichuan-Shaanxi-Hubei Conservatory of

Music "Talent Program"-Outstanding Performance Award for Graduate Professional Skills Performance (the highest award); in July 2023, Feng A Di and Wang Xiaomei won the "First Prize" in the 4th "Dunhuang Cup" Guzheng Art Elite Exhibition; in August 2023, Feng Audi won the "Gold Award" in the 4th Nanyang International Music Competition and the 7th "Sound of Dunhuang" Beijing International National Instrumental Music Competition National Finals; in August 2023, Feng Audi won the "Gold Award" in the 2nd He Zhanhao Guzheng International Exhibition; in August 2023, Feng Audi won the "Special Prize" in the Vienna Woods Art Festival and the 2023 Vienna Woods International Music Competition (China Finals); in November 2023, Feng Audi won the first place in Group A of the 4th Dunhuang National Music Sichuan Guzheng General Exhibition.

After the 1980s, the cause of national musical instruments, including the guzheng, ushered in a spring of development. In order to strive for the scientific development of Chinese guzheng music, three national "Guzheng Academic Exchange Conferences" were held in Yangzhou in 1986, 1991 and 1996 respectively. At the first academic conference, He Chengyu of the Sichuan Quyi Troupe's paper "On the transmission and Development of Guzheng Art from "Lijiang Xing"" and Li Ke of Sichuan Conservatory of Music played "Wild Geese" composed by Tian Gengshi participated in the exchange. He Chengyu was appointed as an academic committee member of the second academic exchange conference, and Li Ke was appointed as a member of the organizing committee of the third academic exchange conference. During this period, relatively few books and teaching materials on guzheng were published. Only in 1997 was the "Sichuan Guzheng Grade Examination Collection" published by Li Ke, which was jointly agreed upon by all Guzheng Examination Committee members of the Sichuan Grade Examination Committee and adapted to the learning and use of social music lovers; in 1998, Sichuan Literature and Art Publishing House published "Children's Guzheng Teaching Materials" compiled by Long Dejun, which was also the first Guzheng teaching material publicly issued in Sichuan. The editor Long Dejun wrote this textbook based on his many years of experience in popularizing children's teaching. It is widely used in social teaching of Guzheng in Sichuan and has made significant contributions to amateur Guzheng teaching in Sichuan. In addition, due to the inconvenience of Guzheng's key change in

a large number of performances, in order to solve this problem, Sha Lijing and Fu Huaqiang also invested a lot of energy in the reform of Guzheng instruments.

In 1987, they developed and manufactured the Shuangyueshan Zheng, which was awarded the national patent of the People's Republic of China. In 2001, Li Ke published "On the Teaching of Traditional Zheng Music" in "Music Exploration"; in 2002, Li Ke published "On the Vibrato of Guzheng" in "Music Exploration"; in 2006, Jiao Li published "On the Gliding of Guzheng" in "Music Exploration"; in 2007, Liu Yi published "Remembering the Famous Guzheng Performer He Chengyu" in "Sichuan Drama" ; in 2009, Xu Feifei published "Stimulating and Cultivating the Music Learning Motivation of Professional Minority Students" in "Popular Literature and Art" ; In 2010, Lin Yi published "On the Tuning of the Zheng" in "National Music"; in 2010, Lin Yi published "On the Shifting and Modulating of the Zheng" in "Music Exploration"; in 2011, Jiang Danxi published "On the Tone Expression of the Guzheng Music Language" in "Journal of Xinghai Conservatory of Music"; in 2011, Yan Xuanxuan, a master's student at Sichuan Normal University, published a paper "Research on the Composition Techniques of Modern Guzheng Music"; in 2011, Shu Shunping published a paper on "Literature and History Magazine ... In 2011, Shu Shunping published "On the Origin of the Zheng from the Records of the Remonstrance Against Expelling Foreigners" in "Music Exploration"; in 2012, Shu Shunping published "On the Tradition and Folk Characteristics of Zheng Music" in "Art Education"; in 2012, Shu Shunping published "On the Relationship between Bai Juyi and the Zheng" in "Art Education"; in 2012, Jiang Danxi published "Construction of Etude Training System for Professional Guzheng Teaching" in "Music Life" In 2012, Zhou Tianli published "The Creative Background and Performance Analysis of the Contemporary Guzheng Music Work "Shu Jin Tu"" in "Popular Literature and Art"; in 2012, Jiang Danxi published "Melody Expression in Guzheng Music Works" in "Sichuan Drama"; in 2012, Lin Yi published "Playing Chess (Guzheng Duet)" in "National Music"; in 2012, Xu Feifei published "The Cultivation and Training of Collaborative Ability in Instrumental Ensemble Classes in Normal Universities" in "Art Education"; in 2012, Liu Rui published "The Development and Innovation of Modern Guzheng Performance Techniques" in "Da Jia"; in 2012, Liu Rui published " In 2013, Lin Yi published "Mourning for Wanrong" in "National Music"; in 2013, Lu

Jing published "The Application of Multi-String Guzheng in Modern Guzheng Music" in "Music Life"; in 2013, Xiong Ying and Wu Yuefang published "Interpreting the Musical Content of Guzheng "Fantasy" from the Aesthetic Perspective" in "Performing Arts Technology" ; In 2013, Xiong Ying and Wu Yuefang published "Exploring "Beauty" in Guzheng Teaching - Cultivating and Training the Performance Ability of Ordinary Guzheng Students" in "Musical Instruments"; in 2013, Liu Yi published "Analysis of the Stone Carvings of the Coffin Base of the Yongling Mausoleum - and the Development of Guzheng Performance Skills" in "Sichuan Drama"; in 2013, Lu Jing published "The Development of Contemporary Guzheng Music Art in Sichuan" in "Sichuan Drama"; in 2013, Jiang Danxi published "Several Suggestions on the Professional Ensemble and Ensemble Teaching of Guzheng" in "Art Education"; in 2013, Duan Yinying published " In 2013, Duan Yinying published "On the Misunderstanding of Li Si's "Retiring from Playing the Zheng"" in Northern Music; in 2013, Duan Yinying published "A Brief Analysis of the Inherent Timbre of the Guzheng" in Music Panorama.

In 2014, Lu Jing published "A Summary of the "Han Ya Cup" First Chinese Guzheng Art Traditional School and Folk Style Works Performance Invitational Competition (Chengdu)" in Music Exploration; in 2014, Duan Yinying published "Three Elements of Guzheng Timbre for Performers" in Northern Music; in 2014, Liu Rui published "Multiple Factors Affecting Guzheng Timbre" in Big Stage; in 2014, Liu Rui published "A Brief Analysis of the Influence of National Music Elements on the Cultural Ecology of Chinese Animated Films" in Film Literature; in 2014, Liu Rui published "A Basic Study on Music Aesthetic Experience in the Process of Music Appreciation" in Art Hundreds. In 2015, Jiang Danxi and Wu Jian published "The plasticity of seven-string guzheng in music creation - taking the tango work "LACUMPARSITA" as an example" in "Popular Literature and Art"; in 2015, Lu Jing published "Reflections on the symphony concert of He Zhanhao's guzheng works" in "Sichuan Drama"; in 2015, Lin Yi published "The application and significance of score reading in guzheng professional teaching" in "Art Education"; in 2015, Xu Feifei published "A brief analysis of the outstanding problems and solutions faced by guzheng teaching in colleges and universities" in "Music Time and Space"; in 2015, Zhang Yin published "Comparative Analysis of Tuning of Three

Contemporary Guzheng Music Works - Taking "Drunken Lotus", "Sacrifice" and "Ru Se" as Examples" in "Popular Literature and Art"; in 2015, Xu Feifei published "In-depth Analysis of the Development of Guzheng Music Aesthetics" in "Music Time and Space"; in 2015, Wang Kunpu published "Exploration of the Influence of Major-Key Tunes on Henan Guzheng Music" in "Music Exploration"; in 2015, Wang Jingjing published "Practice and Research on Ensemble in Guzheng Teaching" in "Voice of the Yellow River"; in 2016, Lin Yi published "Reflections on Standardized Teaching of Guzheng Majors in Art Colleges" in "National Music" ; In 2016, Lu Jing and Chen Rujuan published "Research on Important Embellishment Techniques of Chaozhou Zheng Music - Analysis Based on Ersi Spectrum" in "Popular Literature and Art"; in 2017, Lin Yi published "Current Situation and Research on Contemporary Zheng Music Creation in Sichuan" in "Sichuan Drama"; in 2017, Jiang Danxi published "Overview of the 2016 China Traditional Zheng Music Art Festival and the Second Han Ya Award·China Traditional Zheng Music Performance (Chengdu) Invitational Competition" in "Chinese Music"; in 2018, Duan Yinying published "Reflections on Innovative Strategies for Guzheng Appreciation" in "Three Flowers (Part 2)"; in 2018, Duan Yinying published "A Study on the Situational Teaching of Guzheng in Colleges and Universities" in Shanxi Youth; in 2018, Jiao Li published "The Analogy of Cranes is Long and Ducks is Short- The Application of Comparative Method in the Interpretation of Guzheng Music " in Sichuan Drama; in 2019, Duan Yinying published "Analysis of Problems and Improvement Measures in Guzheng Ensemble Teaching" in Chinese Artists.

In 2020, Xu Feifei published "Teaching and Practice Research on National Instrumental Ensemble Courses in Colleges and Universities-A Review of "Chinese National Instrumental Ensemble Tutorial"" in Higher Education Exploration; in 2021, Duan Yinying published "Writer's World" "Analysis of Strategies for Offering Guzheng Ensemble Courses in Colleges and Universities"; in 2021, Lin Yi published "Exploration and Practice of Online Teaching of National Chamber Music" in "National Music"; in 2021, Chen Hongru published "Definition, Statistics and Typology of Contemporary Guzheng Music Special Effects Sound" in "Sichuan Drama"; in 2021, Meng Wenwu published "Comparative Study on the Sound Performance of S-shaped 21-string Guzheng and Multi-sound Guzheng" in "Voice of

the Yellow River"; in 2021, Meng Wenwu published "Preliminary Exploration of the Possibility of Using AI in the transmission of Guzheng Music Art" in "Voice of the Yellow River"; in 2022, Duan Yinying published "Leadership" In 2021, the journal Science published "Innovation and Development: The Best Means to Promote Excellent Traditional Culture - A Review of "Research on the Classic transmission and Contemporary Innovation of Chinese Traditional Music Culture""; in 2022, Jiang Danxi and Li Yuan published "Exploration of Several Methods of Guzheng Teaching for Children" in Popular Literature and Art; in 2023, Lu Jing published "The Dynamic Sound of Guzheng Strings Follows the Wonderful Fingers" in Modern Art; in 2023, Meng Wenwu published the paper "Research on the Sound Morphology of Chaozhou Guzheng Music"; in 2023, Jiao Li published "The Fusion of Chinese Folk Music and Chinese Pop Music Elements" in Sichuan Education.

During the innovation period, Sichuan Zheng music circles published many teaching materials and audio-visual products, which can be found in the following years : In 2002, Jiang Qian (cooperated with others) published the first, second and third CDs of Guzheng New Melody at Guangzhou Audio and Video Publishing House; in 2002, Shuyin Zheng Orchestra published CD Shuyin Zheng Melody at Sichuan University Audio and Video Publishing House; in 2003, Zhou Taotao published Guzheng solo album CD Chen Ge at China Record Chengdu Company; in 2004, Shuyin Zheng Orchestra published Sichuan Guzheng In 2006, Duan Yinying published her personal album CD "Guzheng Memorial Edition - Eternal Remembrance" and personal audiophile CD 1 "Guzheng Leading Beauty Chant" at Guangdong Audio and Video Publishing House; in 2006, Zhou Taotao published the Guzheng solo concert live DVD "Flower Season" at China Record Chengdu Company, and published her personal solo audiophile CD "Night Banquet Love Guzheng" at Guangzhou Audio and Video Publishing House; in 2007, the book "Sichuan Guzheng Grade Examination Repertoire" written by Li Ke and He Chengyu was published by Sichuan Audio and Video Publishing House; in 2007, Jiao Li compiled "Guzheng Basics" In 2010, Duan Yinying published her personal audiophile CD "Gu Yue Zui Zheng" at Guangdong Audio and Video Publishing House. In 2011, Jiang Danxi and Lu Jing edited "Learning Guzheng Easily" and it was published by Sichuan Literature and Art Publishing House. In 2011, Duan Yinying published her

personal audiophile CD 2 "Qin Qian Mei Ren Yin II" at Guangdong Audio and Video Publishing House. Zhou Tianli published a selection of Guzheng solo concerts, "Shu Brocade", at Beijing Global Audio and Video Publishing House; in 2011, Zhou Taotao published a live concert DVD, "Original and Classic - Liuxiang", at Beijing Global Audio and Video Publishing House; in 2012, Tang Tianjiao published a live concert DVD, "Tian Zhi Jiao Zheng ", at Beijing Global Audio and Video Publishing House; in 2013, "Lin Yi Zheng Music Collection" compiled by Lin Yi was published by Yunnan Education Publishing House; in 2013, Beijing Global Audio and Video Publishing House published a Guzheng concert collection DVD, "Han Ya Cup Traditional Guzheng Music Invitational Competition Guzheng Masters Special Concert"; In 2015, Duan Yinying published her personal audiophile CD "National Beauty and Heavenly Fragrance" at Guangdong Audio and Video Publishing House; in 2015, Beijing Global Audio and Video Publishing House published the Guzheng Concert Collection DVD "Symphonic Concert of Guzheng Works by "Listening Master" He Zhanhao"; in 2015, Chen Hongru and Xu Linlin published the Guzheng Solo and Concerto Concert Selection DVD "One String and One Pillar Thinking of the Good Years" at Beijing Global Audio and Video Publishing House; in 2015, Zhou Taotao published the Guzheng Solo Concert Selection DVD "Ancient Tunes and Modern Plays" at Beijing Global Audio and Video Publishing House; in 2016, Chen Hongru participated in the recording of pop music albums "Tianjie Rain", "Dream Back to Delingha" and the first champion CD of the China-Singapore International Competition "We Are The Champions" ; in 2018, Feng Aodi was invited by the "Five Tone Deaf" App to adapt and record 54 personal albums "Zheng Loves Lijun"; in 2024, Feng Aodi published and released his personal album "卅".

2. Overview of the history of Guzheng music creation in Sichuan Province, China

Chinese regional guzheng music survives by relying on music with national and regional characteristics . Music with national and regional characteristics can also be called "folk music". Folk music refers to the music forms and music works that have been passed down by word of mouth by the broad masses of people in the long process of history. Whether it is the instruments used, the music scores played or the

performance forms, it has strong national and regional characteristics, blends with local folk customs , and combines with local folk activities .

Folk music gives Guzheng music rich expressions, and provides a lot of references, reference materials and creative thinking for the creation of Guzheng music. When the Guzheng is combined with folk music, it can better reflect the excellent traditional culture of the Chinese nation. While promoting the characteristics of the Guzheng instrument, it also integrates music with local characteristics and folk and national attributes, effectively promoting folk culture and folk activities. Among the traditional Guzheng schools in various regions of China, folk music elements are mainly used for creation and transplantation, such as the Shaanxi Guzheng School, Shandong Guzheng School, Henan Guzheng School, Chaozhou Guzheng School, etc. The development of these Guzheng schools is based on local folk music.

For example, Shaanxi Zheng, also known as "Qin Zheng", Qin Zheng music mainly relies on a large number of traditional music tunes (such as Qinqiang, Wanwanqiang, MiHu tune , Xi'an drum music, etc.) from "Qinsheng" music as materials for creation. Therefore, "Shaanxi Zheng music involves many complex operas and music types. It has rich musical forms and a variety of styles and colors." For example , Shandong Zheng is mostly generated from Shandong Qin music, Qinshu singing tunes and some folk tunes, and is also independent from the silk string ensemble . The repertoire of Henan Zheng comes directly from folk rap music and opera music. Henan Quzi is a folk rap music with a long history. It declined after the Qing Dynasty. Only the Nanyang area is still very prosperous, so it is also called Nanyang Drum Music. Its important components are "Paiziqu" with lyrics and "Bantouqu " of pure instrumental music. Chaozhou Zheng gradually became independent from Chaozhou folk music "Xianshi Music" and "Xiyue". Influenced by the local Chaozhou opera singing, it gradually formed the Chaozhou Zheng School. From this point of view, folk music plays a very important role in the formation of regional schools of Guzheng. Therefore, guzheng music with Sichuan characteristics is of great significance to the development of the overall Sichuan guzheng art. Guzheng music with Sichuan regional style must be rooted in Sichuan local culture, reflect Sichuan regional features and humanities, and conform to local customs and

language environment, in order to form guzheng music expression with Sichuan regional characteristics.

Sichuan guzheng works mainly rely on the development of Sichuan Han folk music. Sichuan Han folk music is very rich, including Sichuan Han folk songs, folk song and dance music, folk rap music, folk opera, and folk instrumental music. Since the 1970s, many Sichuan composers and musicians who love Bashu culture have used music to express their praise for Sichuan. Combining modern composition technology, they have integrated Sichuan Han folk music elements into guzheng music, created guzheng music works with Sichuan regional style, and used guzheng music vocabulary to spread the essence of Sichuan Han folk music. These guzheng music works have enabled Sichuan Han folk music to continue to develop and inherit in the form of guzheng music, and the Sichuan folk music elements contained in them have also made the related guzheng music works shine with unique charm. Through interviews and data collection, I found that there are 32 representative works of Sichuan guzheng works that are widely circulated and performed at a high rate.

Table 1. Sichuan Guzheng Music Works

Serial No.	Date of creation	composers	Name of the work
1	1973	Chengyu He Xiangqian Che	Jian Men Chun Yi Nong
2	1975	Chengyu He	Qian Li Chuan Jiang
3	1979	Dacheng Qiu	Gan Chang
4	1980	Dejun Long	Chuan Jiang Chuan Ge
5	1980	Xiaolin Xu	Chen Ge
6	1980	Lijing Sha	Fu Rong Hua
7	1980	Lijing Sha	Shu Xiang Jin
8	1980	Dacheng Qiu	Xiu He Bao
9	1980	Ke Li	Ba Shan Feng Qing
10	1981	Dacheng Qiu	Nao Chun

11	1987	Xiaolin Xu	Yi Qiu
12	1987	Xiaolin Xu	Hua Yue Diao
13	1989	Xiaolin Xu	"Scene of Three Chapters" Chapter Two "Zhu Zhi Ci"
14	2008	Yi Lin	Qiu Si Fu
15	2010	Yi Lin	Chou Xi
16	2010	Ji Qiu	Nao Tai
17	2014	Xiao zhong Yang	Shu Jin Tu
18	2014	Chao Xiao	Yue Shu
19	2015	Jian Wu	Ba Shan Ye
20	2016	Taotao Zhou	Sok Sok Gang
21	2016	Taotao Zhou	Long Men Zhen
22	2016	Zhiliang Zhang	Qian Hua Yin
23	2016	Jian Wu	Tai Yang Ji
24	2017	Jian Wu	Jing
25	2020	Zhu Mao	November Shan Jian Wan Dao
26	2021	Jian Wu	Jin Guan Cheng Luo Gu
27	2021	Zhe Chen	Ma La Jiu Gong Ge
28	2021	Li Liu	Feng Guo Zhu Lin
29	2022	Zhe Chen	Man Sheng Chang Ge
30	2022	Ziyang Wen	Qiu Ri Ying Rong Cheng
31	2023	Li Liu	Kuan Zhai
32	2024	Peng Liu	Jin Se Shan Chuan

Since Mr. Cao Zheng started teaching Guzheng at Sichuan Conservatory of Music, he has trained a group of excellent Guzheng professional performers and teaching practitioners in Sichuan. Through professional learning and practical experience, they have integrated Sichuan folk music into their own creation and

practice. Since the 1970s, a group of professional Guzheng performers and composers who live in Shu and love Shu culture have begun to create Guzheng music with Sichuan folk music elements. Most of them have preserved their repertoire creations in simple notation, but some repertoires have been spread by word of mouth, so they have not been preserved. In the late 1980s, professional composers began to compose music for Sichuan Guzheng. At this time, the creation entered the mid-term development era from the initial stage. The structure of the works was more complete, the musical language expression was richer, and the methods of dealing with creative motivations were more novel. In the 1990s, the creation of Sichuan Guzheng works entered a window period, and it was not until the 21st century that works began to appear one after another. After 2010, the creation of Sichuan guzheng works has shown a flourishing state, with more diverse genres, richer performance forms, and more distinct styles, with simple and strong Sichuan style characteristics. The style characteristics of Sichuan guzheng works are straightforward, relaxed and free. The straightforward personality traits of Sichuan people are fully displayed in these works. From most of the Sichuan guzheng works, we can hear the bright and cheerful expression of musical emotions.

The 1970s guzheng and erhu duet "Jian Men Chun Yi Nong" created by He Chengyu and Che Xiangqian using Sichuan folk music materials is another work that was created using Sichuan folk music materials. This piece mainly describes the scenery of Jianmen, Sichuan, and vividly shows the flourishing and bustling scene of hundreds of flowers blooming in spring.

In the late 1980s, Qiu Dacheng and Xu Xiaolin, a couple, created a large number of guzheng works with Sichuan local charm based on Sichuan local music. "Shu Xiang Feng Qing" was composed by Qiu Dacheng and Xu Xiaolin. The suite was created in the 1980s and consists of five independent pieces of music: "Chen Ge", "Xiu He Bao", "Gan Chang", "Jianchang Moon" and "Nao Chun", reflecting the beautiful natural environment and simple rural customs of Shuxiang from all aspects. Among them, "Xiu He Bao" was created by Guzheng educator Qiu Dacheng in 1981 based on the folk song of the same name in Yibin, Sichuan. The second chapter "Zhu Zhi Ci" in Xu Xiaolin's "Three Chapters of Scenes" (1989) borrowed the theme of "Zhu Zhi Ci" from the Sichuan Han people's folk song; his "Yi Qiu" (1987) adopted

the Sichuan "Qingyin" melody and imitated the "narration and singing" performance style of rap music; and his guzheng solo "Hua Yue Diao" (1987) borrowed from the "Moon Tune" of the "Sichuan Yangqin" and added flowers to create it.

After the 21st century, Qiu Ji created the Zheng and Sichuan opera percussion music "Nao tai", which was originally a Sichuan folk tune. It was adapted according to the traditional tunes of Sichuan opera and integrated with Sichuan yangqin, Sichuan opera high-pitched singing and Sichuan opera gongs and drums and other musical elements, making the music have a strong Bashu style. Lin Yi's Zheng music "Qiu Si Fu" created in 2003 and "Chou Xi" created in 2008 respectively used the materials of Sichuan local folk songs and operas. "Qiu Si Fu" was inspired by the poem "You ask about the return date, but there is no date. The night rain in Bashan swells the autumn pond. When will we cut the candle in the west window together and talk about the night rain in Bashan?" The music motive has the characteristics of Sichuan folk songs; "Chou Xi" uses modern guzheng techniques and special sound effects to show the exaggerated performance of Sichuan opera clowns.

In the 2010s, Yang Xiaozhong created the guzheng solo "Shu Jin Tu" in 2010, which was composed with Sichuan Shu Brocade art as the creative background. The scale and mode of the work were found in the "clear sound, lanterns, Shu palace dance music" and other music in Sichuan folk customs, showing the scenes and charm of Shu through the sound of the guzheng. Xiao Chao created the guzheng trio Yue Shu in 2014, which was refined and created based on the elements of Sichuan Han folk songs and Sichuan opera gongs and drums. Although some of the melody pitches of Yue Shu were also taken from Sichuan folk songs, it was different from "Xiu He Bao" in that it adapted the melody fragments of the three folk songs "Tai Yang Chu Lai Xi Yang Yang", "Huang Yang Bian Dan" and "Huai Hua Ji Shi Kai", and fragmented the melody rhythm of the original folk songs. The composer believes that this "random expansion or contraction" will give people a sense of likeness and not likeness in hearing, but it is full of Sichuan local music style. While drawing on the melody of folk songs, the form of Guzheng ensemble is used to enrich the musical expression. The Sichuan folk song melodies in Yue Shu are interspersed and wandering among the three parts, each independent but closely combined, as if the Sichuan laborers are singing to each other while working in the mountains, adding fun

to the busy farm work. The work "Kuaeban" uses the modern sound effects of the guzheng to imitate the rhythm and sound of Sichuan opera gongs and drums, and adds the rhythm of modern jazz, combining tradition with modernity, full of rhythm, and the lively and brisk rhythm is just like the optimistic and positive character of the people in Shu. The guzheng sound plays the Shu music, allowing the audience to feel the joy of music, and the Shu music lingers in the ears, making people happy and forgetting about Shu. The guzheng ensemble Yue Shu not only increases the artistic expression, but also enriches the expression form of folk music. It is an organic combination of folk music and modern music. In recent years, a group of young composers have injected new power into the guzheng music works with Sichuan regional style, such as the guzheng solo "Qian hua yin" created by Zhang Zhiliang in 2016, the melody material is taken from Sichuan Qingyin. Zhou Taotao's "Long men zhen" also borrowed elements from Sichuan Han folk songs. In addition, she also created the guzheng and small band "Suo Suo Gang", which was taken from the Sichuan opera "Biedong Viewing" and the Sichuan opera Gaoqiang "Suo Suo Gang" one-piece tune. In addition.

Wu Jian's guzheng music performances "Tai Yng Ji", "Ba shan Night", "Jing" and "Jin Guan Cheng Luo Gu" also used some Sichuan Han folk songs and Sichuan Han opera elements as music materials. "Jin Guan Cheng Luo Gu" contains Sichuan's most recognizable sound symbols "Longchou Longzhuang Gongzhuang Gongzhuang, Cai Lilai Taici Laitai...", using the modern special effects techniques of the guzheng to simulate the sound effects and rhythm of Sichuan opera gongs and drums. When the guzheng is played, the "gongs and drums" created by different depths of the strings are interlaced like mortise and tenon counterpoints, just like the mahjong game that everyone in Shu is keen on. The four people listen to each other and eat the bars and bumps, which makes them happy and interesting.

In the 2020s, Chen Zhe's zheng duet Ma La Jiu Gong Ge in 2021 borrowed the musical characteristics of the Sichuan River Haozi, such as the form, melody, rhythm, and horizontal and vertical composition relationship between the leading (singing) and the chorus (singing), and imitated the working methods of boatmen and trackers in the Bashu region in the form of a multi-part combination of group zhengs; Chen Zhe's zheng concerto "Man Sheng Chang Ge" in 2022 borrowed the pitch

characteristics of Sichuan Han folk songs and used the special tone of "jiang zhi tone" in southern Sichuan. The music eulogizes the heroic deeds of Zhao Yiman, a child of Yibin who grew up in Bashan and Shushui.

Wen Ziyang's "Qiu Ri Ying Rong Cheng" in 2022 was inspired by the author's memories and thoughts of his hometown Chengdu. This sentimental land has been a famous land of abundance since ancient times. The work takes the "Yu-Gong-Shang" triad in Sichuan folk songs as the core of its construction. Through rich and diverse playing techniques and beautiful and moving melodies, it depicts a peaceful scene in Chengdu in autumn. These composers are familiar with the expression of Shu music and have the passionate and fiery character of the people of Shu. They use their creative inspiration and professional creative literacy to combine music and Sichuan characteristics with Sichuan language, and express their love and praise for the land of Bashu through music. "Kuanzhai", created by Liu Li in 2023, tells the story of the streets and alleys of Chengdu that have traveled through time and space, and the ancient charm is integrated with the life atmosphere of the contemporary city. "Kuanzhai" is a representative of the old streets and alleys of Chengdu. It is a microcosm of the past of this ancient and young city, a symbol deep in memory. This song focuses on "Kuanzhai" and aims to see the big from the small, so that the audience can feel the rhythm of the streets and alleys of Chengdu. One wide and one narrow, just like the tension and relaxation of music, reflects the inclusive cultural atmosphere and romantic temperament of Chengdu.

In 2024 "Jin Se Shan Chuan" is a concerto composed for guzheng, piano and string quintet, composed by composer Liu Peng. "Jin" means Jinguang City, symbolizing the long history of Shu; "Se" refers to Guzheng, and the author uses it to praise the beauty of mountains and rivers and the profound culture of his hometown.

3. Representative Guzheng Artists from Sichuan Province, China

The historical development and evolution of Sichuan Guzheng has gone through about a century. After continuous accumulation, learning and communication, it has developed from the beginning, and from development to innovation, ushering in today's prosperous scene. While the development of Sichuan Guzheng is booming, the exchanges with all parts of the country are also increasing. Although compared with

Shaanxi, Henan, Chaozhou, Zhejiang, Shandong, Hakka and other regional schools of Guzheng, Sichuan Guzheng still needs to settle down, but Sichuan Guzheng is also constantly summarizing, thinking, and expanding.

In this chapter, I will divide the Sichuan Quyí Research Institute, Sichuan Song and Dance Theater, and Sichuan Conservatory of Music , and introduce the very representative figures among them respectively, divided by age, and sorted out from the aspects of major personal award-winning achievements, major teaching achievements, academic communication and exchange, artistic practice, etc.

3.1 He Chengyu, Sichuan Quyí Research Institute

He Chengyu was born in 1942 in Nanchong, Sichuan. Nanchong is located in the north-central part of the Sichuan Basin, with a well-developed water system and the Jialing River running through it. The mild weather here nourishes He Chengyu, making her peaceful, kind, enthusiastic and cheerful.

In 1957, He Chengyu was successfully admitted to the Affiliated Middle School of Sichuan Conservatory of Music, where he studied guzheng with teacher Tian Gengshi, thus starting his journey in studying guzheng art.



Figure 27. He Chengyu when he was studying at Sichuan Conservatory of Music

Source:China Guzheng Network , June 13, 2024

In 1960, He Chengyu studied at the Department of Traditional Chinese Music of Sichuan Conservatory of Music, where she studied guzheng under the tutelage of Cao Dongfu. Cao's rigorous teaching and vivid teaching methods continued to inspire He Chengyu and helped her grow rapidly.



Figure 28. Mr. Cao Dongfu, He Chengyu's mentor

Source:China Guzheng Network , June 13, 2024

In 1963, teacher Cao Dongfu recommended He Chengyu to further his studies at the Shenyang Conservatory of Music, where he studied under teacher Zhao Yuzhai. He Chengyu worked hard and conscientiously during his studies in Shenyang and put in unimaginable efforts. He even did not go home during the Spring Festival. He stayed in Shenyang to continue studying, insisting on taking classes and practicing piano. In 1964, He Chengyu completed a year of hard study in Shenyang, returned to Sichuan and graduated with honors, and was assigned to the Sichuan Provincial Folk Art Troupe as a guzheng player. From then on, she began to embark on the journey of independently exploring the art of guzheng. Although it was hard work when she first joined the folk art troupe and often went to the countryside to perform, it also enabled He Chengyu to absorb a lot of the essence of folk art. Long-term artistic practice has

enabled her to develop a solid and skillful playing style, as well as "inheriting her inner spirit." A unique artistic style that integrates musical revelation and external performance." During his more than 40 years of performance work, He Chengyu has represented Sichuan Province in Beijing for performances and tours in major cities across the country. He has also visited France, Germany, Hungary, the Netherlands, Belgium, the United States, Japan, Egypt, and South Africa. More than ten countries. The rich-style oriental music she plays has been warmly welcomed by people from all over the world. She has also been invited to Hong Kong and Taiwan many times for exchange performances and solo concerts, winning unanimous praise from audiences and people in the music industry.



Figure 29. He Chengyu visits South Africa
Source:China Guzheng Network , June 13, 2024

"Learn wherever you go, and learn until you die" is He Chengyu's motto, and she has always done so. No matter where she performs, she will always visit local guzheng masters and learn from them sincerely. In 1974, she took advantage of a performance opportunity to visit Mr. Cao Zheng, a master of the guzheng world and professor at the China Conservatory of Music, in Beijing and learn guzheng art from him.

Being studious and good at learning, and learning from many people, He Chengyu's performance art has become more and more exquisite and perfect. In

addition to her unremitting pursuit of performance, He Chengyu also spent a lot of energy on music creation. Her creation is not limited to Guzheng solo works, but she lets Guzheng cooperate with other national instruments and even Western orchestras to greatly expand the expressiveness of Guzheng. In the 1970s and 1980s, He Chengyu and several musicians collaborated to create Erhu and Guzheng duet "Jian Men Chun Yi Nong" and Guzheng concerto "Lijiang Xing" and other works that attracted the most attention. She also published articles such as "Talking about the transmission and development of Guzheng art from Lijiang Xing" and "Research on the stone carvings of Guzheng players in Wang Jian's tomb", and participated in the compilation of the book "Guzheng Grade Examination Repertoire" published by Sichuan Audio and Video Publishing House.

When playing "Lijiang Xing", it is necessary to change the key many times. In order to perfectly interpret the music, He Chengyu participated in the research and development of the guzheng with changing keys and boldly practiced it. These are at the forefront of the times and have made beneficial attempts for the musical performance of the guzheng. He Chengyu can do so many things besides her job because of her habit of strict requirements for everything and trying her best to do it well.



Figure 30. He Chengyu collecting folk songs on the Li River while creating Li River Travel

Source:China Guzheng Network , June 13, 2024

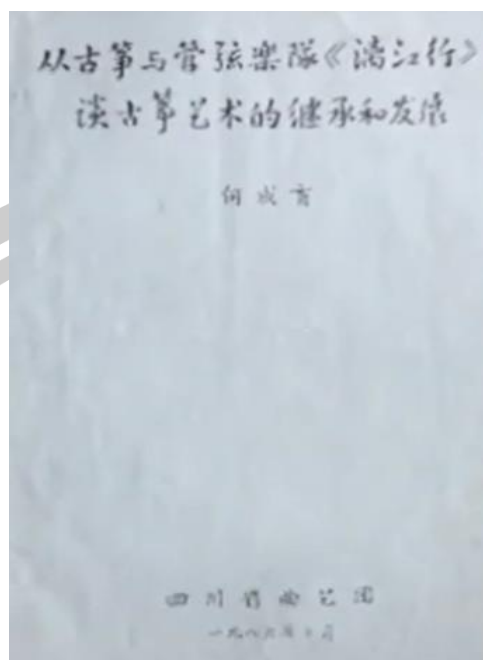


Figure 31. He Chengyu, "On the transmission and development of guzheng art from the perspective of the Lijiang River"

Source:China Guzheng Network , June 13, 2024

He Chengyu is humble and peaceful to others, but strict with herself, striving for perfection in everything she does. Her work is more like a "strong woman". In 1985, He Chengyu was appointed as the deputy director of the Sichuan Quyi Troupe for her outstanding performance at work. In 1987, she was promoted to director and secretary. In 1996, Sichuan Dance School prepared to build a new campus. He Chengyu was transferred to Sichuan Dance School as the principal and secretary of the Party Branch. She led and participated in the preparation and construction of the new campus. From a performer to an administrative worker, He Chengyu is still as meticulous and strives for perfection as she plays zheng music. She is determined to reform and innovate boldly. Under her leadership, Sichuan Dance School has achieved many successes. In 2003, in the 7th National "Taoli Cup" Dance Competition, Sichuan Dance School represented Sichuan Province and won 12 golds, 10 silvers and 14 bronzes, ranking among the best art schools in the country. While people were sharing their joy, they all knew that behind this string of honors lay Principal He's countless hard work and sweat.



Figure 32. He Chengyu was the principal and party secretary of Sichuan Dance School

Source:China Guzheng Network , June 13, 2024

Although He Chengyu was so busy with work, she never neglected to take care of her family and educate her children. Under her influence, her eldest daughter Liu Yi has become a national second-level performer. Recalling the scene of practicing the piano when she was a child, Liu Yi vaguely remembers that she felt very uncomfortable at the time, but now she understands her mother's good intentions for her, and she is proud to be He Chengyu's daughter.

Although He Chengyu has been engaged in guzheng performance and administrative work for a long time, she has always regarded her teacher as a role model and believes in the power of transmission, so she always regards cultivating new artistic talents as a great pleasure in life. She was hired as a guzheng professional instructor by Sichuan Conservatory of Music, Sichuan Normal University and Southwest University for Nationalities Art College, and founded Chengyu Art Center in 2007, where she and her daughter taught skills to children who love guzheng.

As a national first-class performer with rich performance experience, He Chengyu believes that the following points are crucial to playing the guzheng well: play the guzheng with heart and move people; practice basic skills as it is the basis for

achieving the best performance effect; cultivate a wide range of interests and hobbies; and "learn wherever you go and learn until you die."

3.2 Li Ke, Sichuan Conservatory of Music

Li Ke, a professor at Sichuan Conservatory of Music, started learning Guzheng when higher education in Guzheng art just started in China. She built a standardized, scientific and systematic Guzheng teaching system. She is an important inheritor of Sichuan Guzheng after the founding of New China, an important participant in the high development of higher education in Guzheng art in China, and the founder of modern higher education in Guzheng art in Sichuan.

In the spring of 1959, Teacher Tian Gengshi came to teach at Sichuan Conservatory of Music, thus establishing the Guzheng major at Sichuan Conservatory of Music. In the same year, Li Ke was admitted to the Affiliated High School of Sichuan Conservatory of Music, where she began to study under Teacher Tian Gengshi in her first year of high school. During her time at the Affiliated High School, Li Ke studied hard and excelled, and after graduating from high school, she was successfully admitted to undergraduate studies. In 1963, Li Ke, who was both good in character and academics, was sent by the school to Xi'an Conservatory of Music for further studies, where she studied under Mr. Gao Zicheng, a famous Shandong School Guzheng artist.



Figure 33. Li Ke was studying at the affiliated high school of Sichuan Conservatory of Music

Source:China Guzheng Network , June 23, 2024

In October 1964, Li Ke returned to Sichuan Conservatory of Music after one year of study in Xi'an. In 1966, Li Ke graduated and left school to join the work. In 1977, the national college entrance examination was resumed, and the following year, Sichuan Conservatory of Music also resumed the Guzheng professional course. But at this time, there were neither teachers nor teaching materials, and there was nothing. The school leaders thought of Li Ke, an outstanding graduate of that year, and transferred him back after many twists and turns. From then on, Li Ke started teaching Guzheng at Sichuan Conservatory of Music, leading Sichuan Guzheng to standardization and systematization.



Figure 34. Li Ke studied with teacher Gao Zicheng at Xi'an Conservatory of Music
Source:China Guzheng Network , June 23, 2024

Faced with such suffering and harsh conditions, Li Ke chose to face the difficulties head-on. In 1978, Li Ke began to rebuild the guzheng major after arriving at the Sichuan Conservatory of Music. She learned from many senior masters. In November 1978, she went to the Shenyang Conservatory of Music to continue her studies with teacher Zhao Yuzhai.



Figure 35. Mr. Zhao Yuzhai, Li Ke's mentor
Source: China Guzheng Network , June 23, 2024

In March 1979, Li Ke finished her studies at Shenyang Conservatory of Music and came to Beijing to continue her studies. She went to the China Conservatory of Music and became a disciple of Cao Zheng. During her studies in Beijing, she not only learned from Cao Zheng, but also studied hard on her own and developed an effective method for practicing wrist-hanging yaozhi, and wrote a paper titled "Guzheng's Yaozhi".

In June 1979, Li Ke finished her studies at the China Conservatory of Music and returned to Sichuan Conservatory of Music to continue teaching. After all-round learning and improvement, Li Ke began to comprehensively organize what she had learned. First, she rationally and step by step designed a plan for the Guzheng professional teaching of Sichuan Conservatory of Music.

She first formulated the corresponding teaching syllabus for the Affiliated Middle School and the undergraduate program of Sichuan Conservatory of Music. After determining the teaching syllabus, the next most important task was to compile the relevant teaching materials, because in that era, Guzheng teaching materials were very scarce, and there were no existing teaching materials available. In the face of this problem, Li Ke continued to face the challenge without hesitation. In addition to completing her daily teaching work, she began to compile teaching materials. Not

only did she have to accumulate in quantity, but in order to meet the needs of teaching, she also arranged and designed according to the three categories of basic training, etudes, and music, so that the three could act on students' learning at the same time, promote each other, and complement each other.

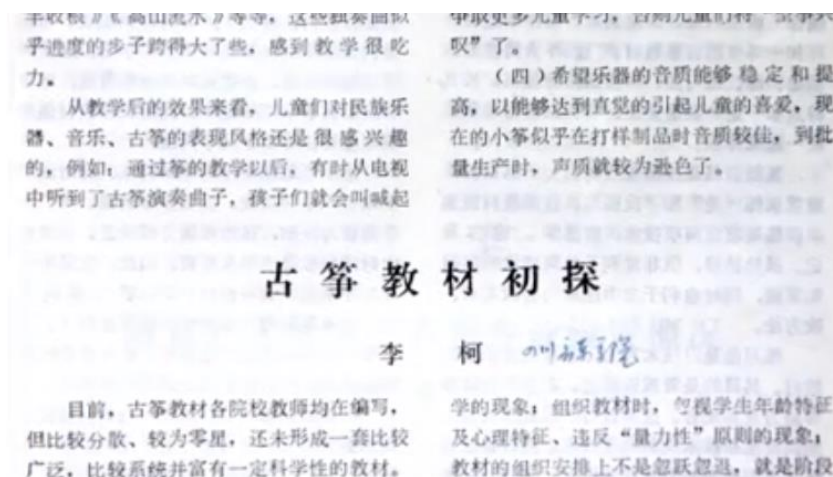


Figure 36. A preliminary study on the Guzheng textbook written by Li Ke

Source:China Guzheng Network , June 23, 2024

In the 1980s, Li Ke compiled 77 Guzheng exercises based on a number of excellent piano pieces and compiled them into a book. She also compiled a collection of exercises for the seven-tone scale to meet the needs of students playing modern seven-tone works. In addition, the two-handed plucking and finger shaking exercises she compiled have given students a more systematic training program and a more complete learning angle, and have also achieved better learning results. In class after class, Li Ke has gradually summed up a set of very useful Guzheng teaching experiences, such as starting with the key of C and starting with training both hands at the same time, which has greatly improved teaching efficiency.

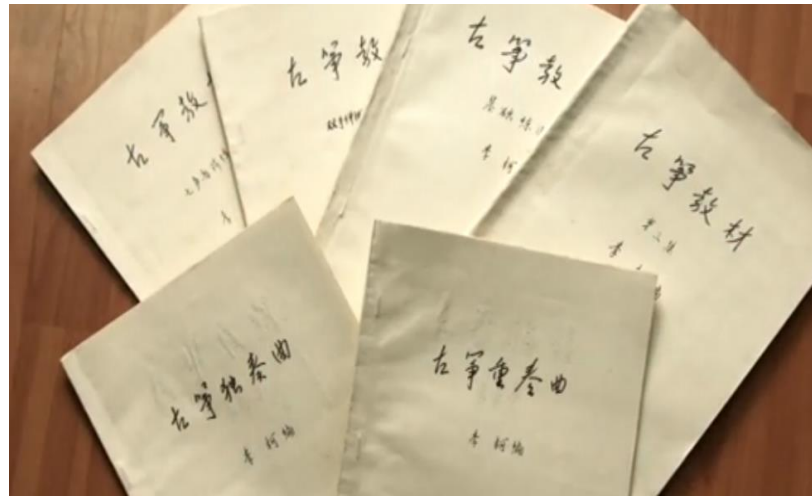


Figure 37. Textbook and music collection compiled by Li Ke

Source: China Guzheng Network , June 23, 2024

From 1978 when she started teaching until the mid-1990s, Li Ke was always in a highly intense learning atmosphere. In addition to completing her daily teaching work, she also insisted on practicing the piano day after day, participated in various major performances of Sichuan Conservatory of Music and Sichuan Province, and visited many countries and regions for performances and exchanges. In 1995, Li Ke was appointed as the Party Branch Secretary of the Traditional Music Department of Sichuan Conservatory of Music.



Figure 38. Li Ke participated in an academic exchange performance

Source: China Guzheng Network , June 23, 2024

Li Ke has worked hard for more than 30 years as a teacher at Sichuan Conservatory of Music. Now at the age of over 80, she is still thinking and passing on the tradition at the front line of teaching. She believes that the transmission and teaching of Sichuan Guzheng is her lifelong mission. As long as she can still think and have the strength, she will continue to do it and continue to carry a force for the transmission of Sichuan Guzheng.

3.3 Long Dejun, Sichuan Song and Dance Theater

Long Dejun was born in Chongqing in 1946. She loved singing and dancing since she was a child and often participated in various cultural performances at school. Before graduating from elementary school, Chongqing held a city-wide primary and secondary school singing competition. Long Dejun and several other classmates from the school were selected to participate. Unexpectedly, they won the first place. The wonderful performance attracted the teachers of the Affiliated Middle School of Sichuan Conservatory of Music to set up a test site in the school. Long Dejun successfully passed the exam with her extraordinary musical talent. In 1959, Long Dejun entered the Affiliated Middle School of Sichuan Conservatory of Music and became interested in Guzheng in the second grade of junior high school. This began her journey to study Guzheng art.



Figure 39. Long Dejun

Source: Honglu Chen from research fieldwork 2024

The Guzheng major of Sichuan Conservatory of Music was established in 1959. The first professional teacher was Teacher Tian Gengshi, the wife of Guzheng artist Mr. Cao Zheng. Teacher Tian trained the first batch of Guzheng professionals in Sichuan, among whom Long Dejun was one of Teacher Tian's first students. She was admitted to the Affiliated Middle School of Sichuan Conservatory of Music in 1959 and became one of the earliest Guzheng major students in China. After graduation, she worked in the Political Department Art Troupe of the Second Engineering Bureau of the Ministry of Railways and the Sichuan Provincial Song and Dance Theater, becoming a popular Guzheng player in China's professional performing arts groups. After joining the art troupe, she not only served as a Guzheng player, but also often "held multiple positions" to cooperate with the performances of the troupe. However, no matter how busy the work of the art troupe was, she never relaxed her "old profession" - the training and research of Guzheng performance. At the same time, she also actively engaged in Guzheng music creation, and wrote many excellent works such as "Tie Lu Xiu Dao Miao Jia Zhai", "Qiang Zhai Feng Qing", and "Chuanjiang Chuan Ge", which were unanimously praised by the audience and peers. Later, she devoted herself to Guzheng education, becoming an important participant and witness in China's Guzheng career and laying the foundation for the development of Sichuan Guzheng.

On March 27, 2024, I went to Long Dejun's home for an interview. During the interview, I found this precious photo: Long Dejun, Qiu Dacheng and other famous Sichuan guzheng masters took a photo with Mr. Cao Zheng and his wife, Teacher Tian Gengshi. This is a very precious Figurematerial, representing an important stage in the professional transformation of Sichuan guzheng at that time. Teacher Cao Zheng is the third from the right in the first row, and Teacher Tian Gengshi is the second from the right in the first row(Observation Figure 40).



Figure 40. Long Dejun took a group photo with Mr. Cao Zheng, Mr. Tian Gengshi and others

Source: Honglu Chen from research fieldwork 2024

Long Dejun is a famous Guzheng player of Sichuan Song and Dance Theater ; a member of the Chinese Musicians Association ; a director of the Chinese Guzheng Society; a member of the Chinese National Orchestra Association; a national first-class Guzheng player; a judge of the Sichuan Amateur Guzheng Examination; and a member of the Chengdu CPPCC. He has visited the United States, Japan, North Korea, India, Malaysia, Singapore, Hong Kong and other countries and regions to perform and give lectures, all of which have been well received. In August 2003, he founded the "Sichuan Longyun Guzheng Art Training Center" and served as the principal. In many years of teaching children's Guzheng, many students have won awards in the city, the province and even the national children's folk music competitions. As a tutor, he has won the "Gardener Award" and "Excellent Tutor Award" many times. In 1998, he compiled the book " Children's Guzheng Textbook ", which was published and distributed by Sichuan Literature and Art Publishing House and sold well in Sichuan and all over the country.

This is the Guzheng solo piece "Chuanjiang Chuan Ge" composed by Long Dejun, which I photographed. In 1983, it won the Sichuan Provincial Music Creation Award. Teacher Long compiled his life's award-winning achievements into a book, and each achievement is worth recording. (Observation Figure 41)

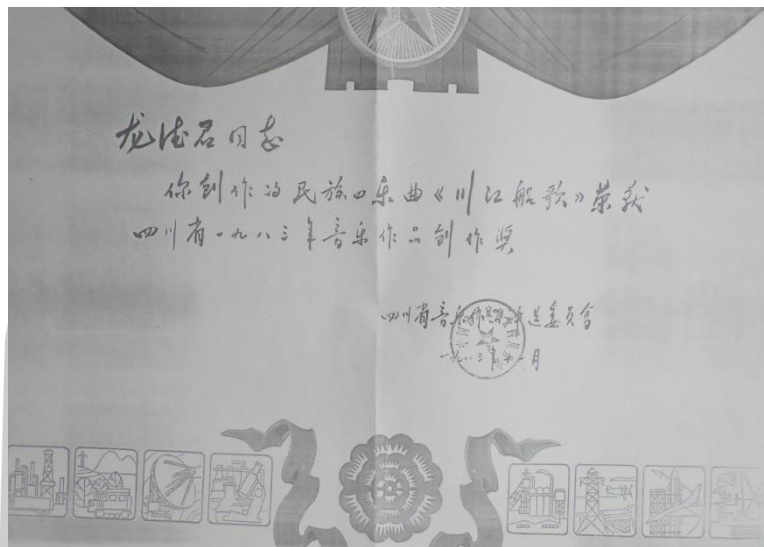


Figure 41. "Chuangjiang Chuan Ge" won the Sichuan Provincial Music Creation Award

Source: Honglu Chen from research fieldwork 2024

Long Dejun and dancer Wang Yulan won the "Special Guzheng Performance Award" awarded by the Ministry of Culture of the People's Republic of China. (Observation Figure 42)



Figure 42. "Guzheng Performance Special Award" issued by the Ministry of Culture of the People's Republic of China

Source: Honglu Chen from research fieldwork 2024

At the 4th "Rong Cheng Zhi Qiu" hosted by the Sichuan Provincial Department of Culture, Sichuan Provincial Radio and Television Department, and Sichuan Branch of the Chinese Musicians Association, Long Dejun's performance of "Dai Dance" won the third prize..(Observation Figure 43)

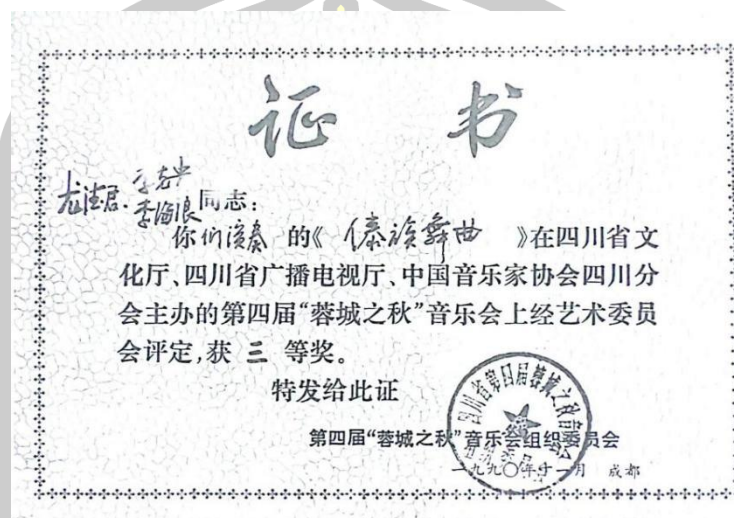


Figure 43. Won the third prize in the fourth “Rong Cheng Zhi Qiu”

Source: Honglu Chen from research fieldwork 2024

In September 2003, she participated in the "National Senior Art Performance" jointly organized by China's Ministry of Culture, Organization Department, General Political Department of the People's Liberation Army, State Administration of Radio, Film and Television, and Beijing Municipal People's Government, and performed her own work "Chuangjiang Chuan Ge" and won the gold medal for Guzheng solo in the instrumental music category.

Long Dejun devoted himself to research in teaching. In August 2003, he founded the "Sichuan Longyun Guzheng Art School" and served as the principal. In the popularization of social education, Long Dejun is a pioneer in Sichuan. The Guzheng School he founded is the first school in Sichuan that only cultivates music literacy with Guzheng as the major. It played a vital role in the popularization and cultivation of Guzheng in the whole Sichuan Province, and laid the foundation for the subsequent cultivation of Guzheng talents and the establishment of Sichuan Guzheng's status in the country.

In her years of teaching children's guzheng, many of her students have won awards in the city, province and even the national children's folk music competition. Her students Ma Haiyan, Chang Jing, Lin Yi, Jiang Xingyi and others are now professional performers and educators in major universities and art groups. Long Dejun took a group photo with students Chang Jing, Ma Haiyan and others. Chang Jing is the first on the left in the second row, Long Dejun is the second on the left, and Ma Haiyan is the third on the left. (Observation Figure 44)



Figure 44. Long Dejun and his students Chang Jing, Ma Haiyan, etc.

Source: Honglu Chen from research fieldwork 2024

Here I can talk about Chang Jing separately. She was born in Sichuan, China. She learned guzheng from teacher Long Dejun since she was a child. In 1991, she was admitted to the China Conservatory of Music. She studied guzheng under Professor Qiu Dacheng. She graduated with the first place in her grade in 1995. She is a guzheng performer of China Oriental Performing Arts Group and a national first-class performer. Since 2002, she has been hired as the permanent guzheng teacher of the Princess She played the guzheng solo "Ritual Music - " at the opening ceremony of the 2008 Beijing Olympic Games. Her music introduces ancient Chinese culture to the world in a modern way. Through a unique way of playing and singing and a mix of Eastern and Western instruments, she gives a new interpretation to guzheng music. Chang Jing has collaborated with many classical art masters. She performed the guzheng concerto " Moonlight on the Spring River " with conductor Lorin Maazel,

and collaborated with composer Chen Qigang and conductor Tang Muhai on Chen Qigang's work "Butterfly Love Flower", which was premiered by the French National Symphony Orchestra. Chang Jing has also collaborated with many world-class musicians, including Yanni, on pop, new age, rock, jazz and other music. She also played wonderful guzheng solos in of Zhang Yimou's film " Under the Hawthorn Tree ", Wong Kar-wai's film " Ashes of Time: Redux ", and Wen Zhang's film " Walk and See " In addition, she is also the guzheng teacher of the Thai royal family.

As a Sichuan guzheng performer and educator, Long Dejun has made great contributions to the transmission and exchange of Sichuan guzheng. Because of her work at the Sichuan Provincial Song and Dance Theater, she has a lot of opportunities to perform on stage. The Sichuan Provincial Song and Dance Theater has frequent exchanges and foreign affairs activities with the whole country and even the world. Long Dejun has performed and exchanged academic works in many places in China and the world with her own guzheng works in Sichuan style. In 1984, she was invited by Cohen, chairman of the China-US Friendship Association, to the University of Michigan for academic exchanges and performances. In 1989, she performed in Japan and participated in the live broadcast of the concert of Japan's NHK TV station. In 1993, she went to Malaysia to participate in the "Voice of Malaysia-China Friendship" exchange activities and concerts. A photo of Long Dejun performing with the band in Michigan, the United States. The performance was very lively and the seats were full. (Observation Figure 45)

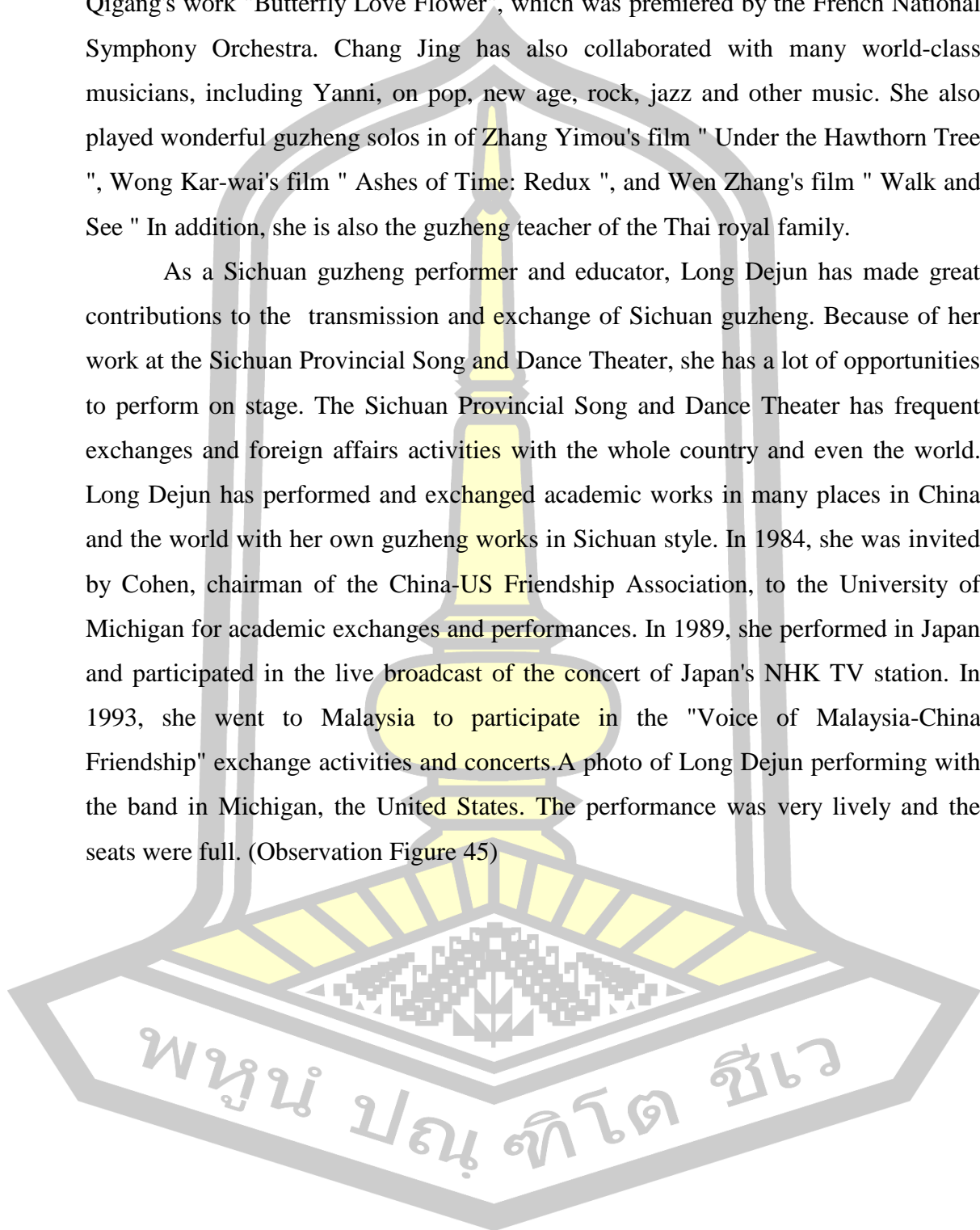




Figure 45. Long Dejun went to the University of Michigan for academic exchanges and performances

Source: Honglu Chen from research fieldwork 2024

This was the first time that Japan's NHK TV station broadcast live a Chinese guzheng performance. These are photos of the live broadcast organized by Long Dejun and taken by me. (Observation Figure 46)



Figure 46. Long Dejun participated in the live broadcast of a concert by Japan's NHK TV station

Source: Honglu Chen from research fieldwork 2024

Through the interview with teacher Long Dejun, we learned that she is an artist with both virtue and art. As her reputation in the Chinese guzheng community grows, Long Dejun gradually theorized and put what she learned into writing. In



Figure 47. Long Dejun attended the first national council meeting of the Guzheng Society of the Chinese Musicians Association

Source: Honglu Chen from research fieldwork 2024

The children's guzheng textbook edited by teacher Long Dejun was widely circulated in Sichuan in the early days. Most guzheng teaching uses this textbook, and it is still used today. (Observation Figure 48)



Figure 48. Children's Guzheng Textbook, edited by Long Dejun

Source: Honglu Chen from research fieldwork 2024

On March 27, 2024, I met with Long Dejun, her husband and daughter-in-law, interviewed them, sorted out Long Dejun's precious materials from learning to working to teaching and spreading over the years, and discussed with them the preservation and transmission of Sichuan Guzheng, the writing and transmission of repertoires, etc. (Observation Figure 49.50)



Figure 49. Long Dejun is being interviewed

Photo taken by researchers: March 27, 2024



Figure 50. Long Dejun is being interviewed

Photo taken by researchers: March 27, 2024

3.4 Jiang Danxi, Sichuan Conservatory of Music

Jiang Danxi was born in Chengdu in 1970. He is a famous guzheng player and educator, professor and deputy director of the Department of

Traditional Chinese Music at Sichuan Conservatory of Music, artistic director of Tianlai Guzheng Orchestra, and head and artistic director of Chengdu Modern Chamber Orchestra. He is a director of Sichuan Musicians Association and president of Guzheng Society, a member of Chinese Musicians Association and vice president of Guzheng Society, a director of Chinese National Orchestra Society and vice president of Guzheng Professional Committee. He is a judge of China Music Golden Bell Award and China Instrumental Music Television Competition of China Central Radio and Television. He has won more than 100 awards including "Teaching Achievement Award" of Sichuan Provincial People's Government and "Gardener Award" of Ministry of Culture. His artistic list is included in "Chinese Music Encyclopedia·Guzheng Volume Contemporary Guzheng Players".



Figure 51. Jiang Danxi

Source: Honglu Chen from research fieldwork 2024

Jiang Danxi's guzheng learning journey is very exciting and rich. He was enlightened by teacher Sha Lijing, who was a performer of the Sichuan Conservatory of Music Orchestra at the time. In 1985, he was admitted to the Affiliated Middle School of the China Conservatory of Music. In the first year of enrollment, he studied guzheng with teacher Qiu Dacheng, and in the second year of enrollment, he studied with teacher Shi Zhaoyuan, and then studied with teacher Qiu again. He graduated from the Affiliated Middle School of the China Conservatory of Music in 1988. In

1989, he was admitted to the undergraduate program of Shanghai Conservatory of Music and studied guzheng with teachers Sun Wenyan and He Baoquan. While studying in Beijing and Shanghai, Jiang Danxi learned the different musical expression styles of the northern and southern regions of China's guzheng. It was precisely because of this study experience that he was able to integrate different methods and styles in his later teaching and performance practice, and had a richer experience. He encourages students to seek practice in many ways, find their own intersections in different learning experiences, and achieve a reasonable balance.

When Jiang Danxi was studying at the Shanghai Conservatory of Music, he met Mr. He Zhanhao, a famous composer and author of the famous violin concerto "Butterfly Lovers", who was his mentor during his later studies and teaching. Once, Mr. He listened to Jiang Danxi's solo concert during his undergraduate studies and excitedly invited Jiang Danxi to play his composition "Liang Zhu", saying that if he played Liang Zhu, it would be very consistent with the image of the protagonist, the great patriotic hero Yue Fei. It was also because of this intersection that Jiang Danxi and Mr. He Zhanhao established a very deep teacher-student friendship. After Jiang Danxi officially took up the teaching position, Mr. He's help to Jiang Danxi has also continued. Jiang Danxi said that what he could feel most when communicating with Mr. He was love, love for national music, love for life, love for students, and love for friends. He has always been devoted to the cause of national music, and he will give the greatest help as long as it is conducive to the development of national music. He is always happy to bring joy to those around him, and never forgets to support and help talented young people. I can learn a lot from him, and he has a great influence on me in many aspects such as music, life and behavior. Teacher He Zhanhao is still supporting and helping Jiang Danxi at the age of 90. On November 18, 2023, I went to Chengdu City Concert Hall to participate in the concert for Jiang Danxi's 30th anniversary of teaching. Teacher He Zhanhao gave on-site rehearsal guidance at the concert for Jiang Danxi's 30th anniversary of teaching. He listened carefully to every note with a very rigorous attitude. (Observation Figure 52)



Figure 52. Teacher He Zhanhao gives guidance at the concert celebrating Jiang Danxi's 30th anniversary of teaching
Photo taken by researchers: November 18, 2023

After graduating from Shanghai Conservatory of Music in 1993, Jiang Danxi returned to his hometown, Sichuan Conservatory of Music, to work. He adheres to the concept that the guzheng performers trained by modern conservatories should not restrict themselves to a certain "school" but should learn widely. Students should master a variety of guzheng styles and techniques of different schools, absorb the essence of guzheng music of each school, and apply it to the innovation and development of modern guzheng music. During his teaching at Sichuan Conservatory of Music, Jiang Danxi achieved fruitful teaching results. His students have won many awards in national authoritative competitions, such as Lu Jing won the Excellence Award of China Music Golden Bell Award, Zhou Taotao, Zhang Yin, Wang Jingjing, Yan Jie won the Wenhua Performance Award of the Ensemble Group of the Ministry of Culture of the People's Republic of China, Xu Linlin won the China Music Golden Bell Award Finalist Award, and the Gold Medal of Chengdu Autumn Golden Hibiscus Guzheng Competition.



Figure 53. Jiang Danxi at the traditional culture lecture forum

Source: <https://www.guzheng.cn/news/289763.html> (Accessed March 30, 2024)

He said: The progress of art will always have innovations that integrate the characteristics of the times. The development of folk music must also have innovation. Without innovation, folk music will be like a stagnant pool of water, lacking vitality, and the value of innovation lies in transmission. Without in-depth research and study of folk songs, operas and folk music, blindly seeking novelty and difference, the things we create will lose our roots, and in the end we will not even recognize ourselves. Chinese traditional music relies on our mother tongue culture, contains the unique aesthetic taste and spiritual pursuit of the Chinese people, is a precious treasure left by our predecessors, and is also an excellent achievement of human civilization. It deserves our devout worship and respect. There are many things in traditional music that are worth learning from. Everyone who works in folk music should study it seriously. This is the foundation for the healthy development of folk music. Only when this foundation is laid solidly, our thinking and exploration will not go astray, and the things we create can reflect the style of the times and have the value of Chinese culture.

Summary :

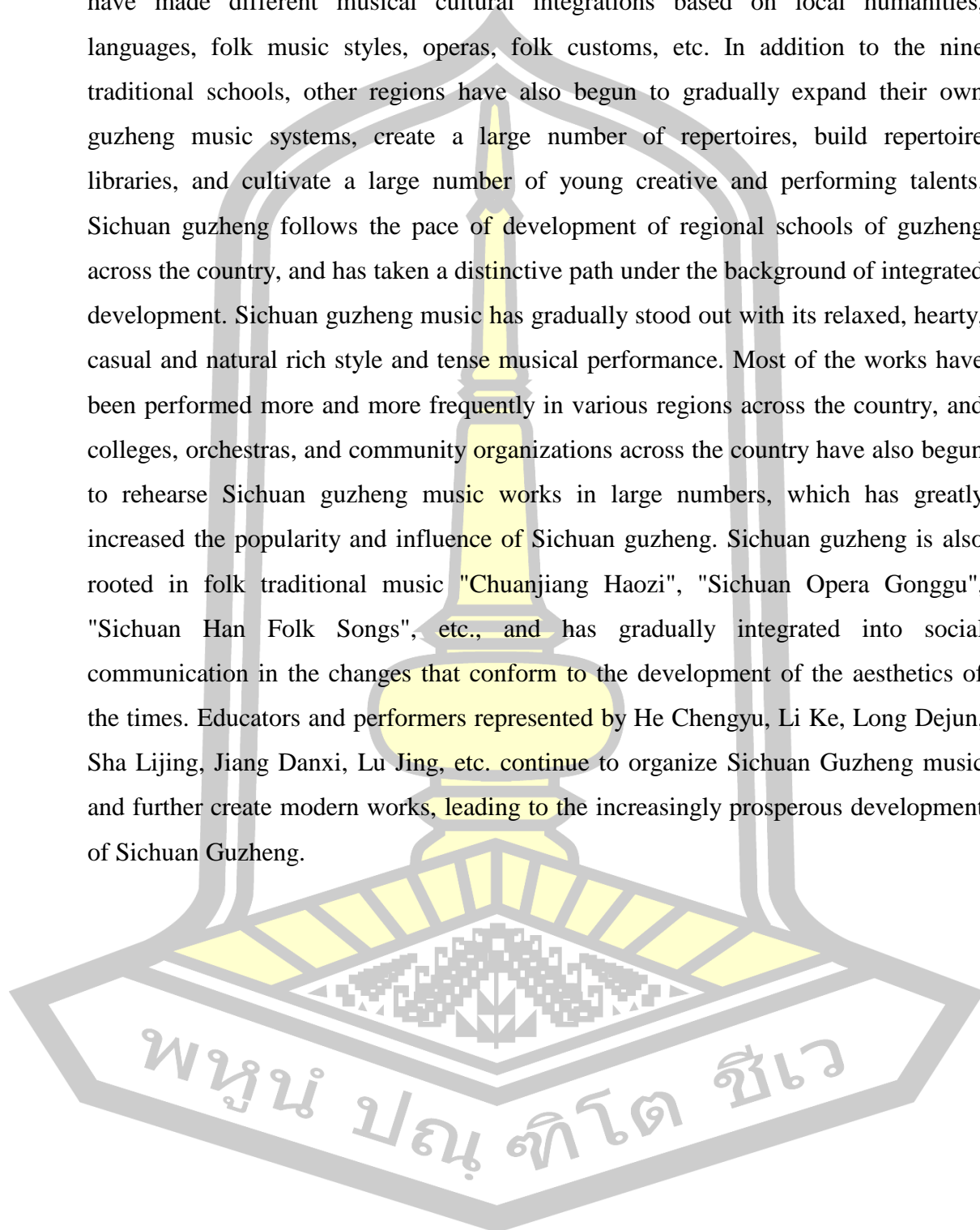
The development of Sichuan Guzheng began in March 1959, when famous Guzheng musician Tian Gengshi came to teach at Sichuan Conservatory of Music and

established the first Guzheng major, which became an important beginning for the spread and development of Guzheng art in Sichuan. From the beginning to the present, Sichuan Guzheng has developed for more than half a century, and has had very authoritative founders and leaders, and formed a strong group of Guzheng performers, accumulating a certain number of representative Sichuan-style Guzheng music repertoires, which are typical Sichuan style.

Since Teacher Tian Gengshi came to teach at Sichuan Conservatory of Music, he has passed on Sichuan Guzheng from the folks through oral transmission and gradually brought it into professional colleges, making the development of Sichuan Guzheng systematic and theoretical. In June 1960, Cao Dongfu was transferred from the Central Conservatory of Music to the Sichuan Conservatory of Music to teach. Teacher Cao brought the traditional northern Guzheng music to Sichuan, which made the traditional connotation of Sichuan Guzheng begin to sprout. In August 1965, Rao Ningxin from Guangzhou Conservatory of Music (now Xinghai Conservatory of Music) came to Sichuan Conservatory of Music to teach Guzheng. Because it was in a special period, the development of Sichuan Guzheng was slow during this period, mainly based on social foundation transmission.

In August 1961, the first national Guzheng teaching materials conference was held in Xi'an. This conference played a vital role in the development and transmission of Sichuan Guzheng. This was the first conference on Guzheng teaching materials held in Chinese history. Cao Dongfu and Tian Gengshi attended the conference as representatives of Sichuan masters. This conference promoted the mutual exchange, mutual learning and learning between various schools in the north and south. Taking this as an opportunity, He Chengyu, a student of Sichuan Conservatory of Music, was selected to study with Zhao Yuzhai at Shenyang Conservatory of Music, and Li Ke was selected to study with Gao Zicheng at Xi'an Conservatory of Music. Later, they all took on the main work of restoring the performance and professional teaching of Sichuan Guzheng art in the early stage of reform and opening up. Therefore, the first national Guzheng teaching materials conference not only promoted the exchange and discussion of Guzheng professional teaching across the country, but also had important significance for the development of Sichuan Guzheng art.

Chinese guzheng art has a long history. Different regions across the country have made different musical cultural integrations based on local humanities, languages, folk music styles, operas, folk customs, etc. In addition to the nine traditional schools, other regions have also begun to gradually expand their own guzheng music systems, create a large number of repertoires, build repertoire libraries, and cultivate a large number of young creative and performing talents. Sichuan guzheng follows the pace of development of regional schools of guzheng across the country, and has taken a distinctive path under the background of integrated development. Sichuan guzheng music has gradually stood out with its relaxed, hearty, casual and natural rich style and tense musical performance. Most of the works have been performed more and more frequently in various regions across the country, and colleges, orchestras, and community organizations across the country have also begun to rehearse Sichuan guzheng music works in large numbers, which has greatly increased the popularity and influence of Sichuan guzheng. Sichuan guzheng is also rooted in folk traditional music "Chuanjiang Haozi", "Sichuan Opera Gonggu", "Sichuan Han Folk Songs", etc., and has gradually integrated into social communication in the changes that conform to the development of the aesthetics of the times. Educators and performers represented by He Chengyu, Li Ke, Long Dejun, Sha Lijing, Jiang Danxi, Lu Jing, etc. continue to organize Sichuan Guzheng music and further create modern works, leading to the increasingly prosperous development of Sichuan Guzheng.



CHAPTER V

The Musical Characteristics and Playing Techniques of Guzheng Music in Sichuan Province, China

This chapter analyzes four representative Sichuan Guzheng works, Analyzed five aspects: musical style, musical tone, rhythmic patterns, musical structure and playing techniques.

I have classified Sichuan Guzheng repertoire according to playing style. The authors use modern Chinese and world modern composition theories to analyze these works, explore their national characteristics, and humanistic connotations. The selection of these works was based on their comprehensive expression of style characteristics, their connection to each other, their high performance rate, and distinctive, innovative techniques. In this section, The translation of the music score is provided in the appendix.

1. Sichuan Labor Song Style——Ma La Jiu Gong Ge
2. Sichuan Taoist music style——November Shan Jian Wan Dao
3. Sichuan Folk song style——Yue Shu
4. Sichuan Drama style——Jin Guan Cheng Luo Gu

The reason for choosing these four pieces is that, first of all, the Sichuan music style of these four pieces is very distinctive; secondly, these four works are very representative Sichuan Guzheng works; then, these four works are widely circulated throughout the country, with good dissemination and popularity; finally, the research on these four works can promote the development of Sichuan Guzheng music creation.

Table 2. Track classification

Music Style	Track Name	References to folk music	Musical Mood
Labor Song Style	Ma La Jiu Gong Ge	Chuanjiang Haozi	Passionate, high-pitched
Taoist music style	November Shan Jian Wan Dao	Sichuan Taoist Music	Deep, natural
Folk song style	Yue Shu	Sichuan Han Folk Songs	Relaxed, lively
Drama style	Jin Guan Cheng Luo Gu	Sichuan Opera Gongs and Drums	Interesting, humorous

1. Sichuan Labor Song Style——Ma La Jiu Gong Ge

With the development of the times, the creation of Chinese national folk music has gradually evolved from direct quotation of materials for variation, expansion, repetition, etc. to creation without specific quotation. Most of the contemporary national musical creations are general tones, emphasizing integrity, innovation, and practicality. Regarding the Zheng music expression of Sichuan folk music elements, I would like to mention a new work just created in 2020. The work Ma La Jiu Gong Ge commissioned by Chen Zhe from the Tianlai Zheng Ensemble, the piece selected Sichuan folk music The elements come from Chuanjiang Haozi music. The style of this piece is very distinctive and has great innovative practical significance.

1.1 Musical style

This work was commissioned by the Tianlai Zheng Orchestra of Sichuan Conservatory of Music in 2020. Food is the primary material basis for human survival, and it runs through the historical process and confirms the development of human civilization. As a country with a strong food culture, China has long formed a food culture system that combines color, fragrance, taste, shape, meaning and nourishment. People from different regions and ethnic groups have created colorful and distinctive Chinese cuisine under the joint influence of the natural environment and the human environment. Sichuan cuisine, which originated in the land of Bashu, is one of the most influential cuisines. Sichuan and Chongqing hotpot is popular throughout the country and even famous at home and abroad for its impactful and infectious "spicy" taste. According to legend, it originated from a rough eating style of the lower working people such as boatmen and trackers, and the so-called "Nine-

square grid" is its earliest form. This song is based on the general rules of Sichuan Han folk songs, and deliberately highlights the special rules of Sichuan River Haozi, which is derived from the local dock culture like Sichuan and Chongqing hotpot, including the musical characteristics of the song body, melody, beat rhythm, and the horizontal and vertical composition relationship between the leader (singer) and the harmony (singer), and strives to fully demonstrate the various voice combination forms that can be formed by the group guzheng in the polyphonic structure form.

The western part of Sichuan is a plateau area, with the Jinsha River and the Yangtze River running across the east and west, and the Jialing River, Minjiang River, and Tuojiang River running through the northwest, merging into the Yangtze River in Yibin, Neijiang, and the Yangtze River. In the past, Sichuan's transportation mainly relied on waterways. In the era when there was no mechanical operation, the boats were mainly pulled in and out of the water by hand, and the boatmen pulled the boats collectively. The team of boatmen often had dozens or hundreds of people, which was very large. In order to work together and be uniform in such a large team, someone was needed to command, and then the call was derived. It is necessary to command through the call to coordinate the entire team and work together.

Chuanjiang Haozi is the labor song sung by boatmen while working on the Chuanjiang River in Sichuan folk songs. It was also called Chuanjiang Boatman's Song. It is a general term for boatmen's songs on various rivers in the Chuanjiang River Basin, such as "Yangtze River Haozi", "Jinsha River Haozi" and "Jialing River Haozi".

The person who leads the chanting is called the trumpeter. He is the most important and special type of worker. Just like the conductor in a western orchestra, he presides over all the labor processes, the speed and strength of the pulling, etc., which all need to rely on the trumpeter's singing changes for command. Therefore, the trumpeter has a very high status in this group of people and is highly respected. The trumpeter's voice must be very loud and clear, and he must have a certain ability to improvise and create according to the situation when pulling the rope. At the same time, he must be very familiar with the water conditions. Different water conditions require different changes in the chants to match them, so as to optimize the collective strength.

The complex topography and turbulent and changeable water flow in the Sichuan River Basin make the navigation process very difficult, but such complex changes also make the Sichuan River boat calls extremely varied. Different boat calls should be sung to deal with different river sections and water levels. There is no fixed plan for the selection of this boat call, which needs to be selected according to the mental state of the boatman and the changes in the water level. For example, there are relatively relaxed boat calls, soothing boat calls on flat water, and tense and fierce boat calls and boat calls on water. There are mountain lyrics, Sichuan opera high-pitched tunes, etc. Sometimes there are no lyrics, and only the tone is used to fight against the complex water level.



Figure 54. Boatmen pulling boats along the Sichuan River

Source:<https://p1.ssl.qhimg.com/t0180a1e6213a1382ed.jpg>(Accessed August 24, 2024)

Teacher Chen Zhe was invited to Sichuan Conservatory of Music to give an academic exchange lecture, talking about the conception and creation methods of her works. I went to the scene on May 21, 2022 to record and listen to the lecture content, and later interviewed Teacher Chen Zhe about the characteristics of Sichuan style repertoire creation and her ingenious conception. She said that Ma La Jiu Gong Ge is based on the four-tone series of the traditional Chinese mode Yu mode, and combines the four-tone series Yugong Shang Jue and the five-tone series Yu Gong Shang Jue Zhi. (Observation Figure 55)



Figure 55. Composer Chen Zhe is giving a lecture and an interview

Photo taken by researchers: May 21, 2022

1.2 Musical tone

Most Chinese music is pentatonic, and there are also a small number of music that appears in both heptatonic and pentatonic music. However, the music in many regions emphasizes partial tones, or the partial tones are complete, so the music will show the color of the seven-tone mode. However, most of the Sichuan Han folk songs are pentatonic music, and the seven-tone mode rarely appears. If there is, there will only be one partial tone. Moreover, the Sichuan Han folk songs have clear modes, and the tonics of each mode of Gong, Shang, Jue, Zhi, and Yu will be present, and the Yu mode is generally the majority. This is also a common feature of Sichuan Han folk songs. However, the Yu mode is not necessarily presented in a complete pentatonic scale in the song. There are also many types of Yu modes in Sichuan Han folk songs, such as Yu Gong Shang and Yu Gong Jue in three-tone series; Yu Gong Shang Jue in four-tone series; Yu Gong Shang Jue in five-tone series, and many other combinations.

Ma La Jiu Gong Ge is based on the four-tone series of the traditional Chinese mode Yu mode, and combines the four-tone series Yu Gong Shang Jue and the five-tone series Yu Gong Shang Jue Zhi. The alternating use of the combination of the mode series in this song is because there is a certain difference in the auditory perception of Yu Gong Shang and Yu Gong Jue, and the supporting tone is different, so it can bring different audio-visual changes to the audience.

Ma La Jiu Gong Ge uses Yu, Gong, Shang, Yu, Gong, and Jue as the tone series supporting the Yu mode of this song. Yu and Gong are the most basic minor third elements in the Yu mode. Yu, Gong, and Shang have the supporting sense of the subdominant chord, and Yu, Gong, and Jue have the supporting sense of the minor triad.

Example 1:

Example 1: Musical score showing three systems of piano accompaniment. The first system (measures 147-150) is circled and labeled with '羽调式' (Yu Mode), '羽宫商' (Yu Gong Shang Mode), and '羽宫角' (Yu Gong Jue Mode). The second system (measures 258-261) is labeled 'Yu Mode', 'Yu Gong Shang Mode', and 'Yu Gong Jue Mode'. The third system (measures 369-372) is unlabeled. The score includes dynamic markings like 'fp', 'f', 'p', and 'p < f'.

1.3 Rhythmic Patterns

Chinese music emphasizes the gradual development of linear textures, emphasizes fluidity and variability, or often uses the beginning, development, transition and conclusion to emphasize the arrangement of phrases. Here is a concept. Chinese folk music creation is mainly based on the development of themes. For example, a complete melody line is used as the core motive, and then the material is varied, simulated, repeated, etc.

The creative thinking of the work Ma La Jiu Gong Ge has certain changes in form. It mainly selects Sichuan folk music elements such as Sichuan River Haozi. Sichuan River Haozi is mainly a labor song, which is a ballad sung by boatmen in rivers in Sichuan while driving boats. Because boatmen often pull boats on the side of turbulent rivers and in relatively dangerous terrain, the more direct and simple the songs they shout to enhance team strength and make themselves excited are the best. The musical elements in Sichuan River Haozi do not have very complex changes. Most of them are based on repetition, or a relatively small musical motive. Moreover, they are more developed with a musical section or even a musical collection or a certain rhythm type as the core. The development methods include repetition, imitation, compression, deformation, and expansion of motives. Therefore, the

creative thinking of Ma La Jiu Gong Ge is different from the works mentioned above that are created with theme development as the core. Its creation follows the development method of the Sichuan River Haozi more. The motives are used concisely and the development changes are many.

The Chuanjiang Haozi seems to have only two singing forms: the lead singer and the chorus, but in fact, its singing form is not so simple. Through careful analysis, it is not difficult to find that the chorus inside it is divided into several parts. In addition, there will be two lead singers and two choruses, and there are many possibilities. Therefore, when the composer wrote the work Ma La Jiu Gong Ge, he did not deliberately write a certain part as the lead and the rest as the accompaniment, but tried to present the changes of various combinations as much as possible.

For example, there are only three parts in bars 1-21, namely 147, 268, and 369. In bar 22, it changes to four parts, namely 14, 23, 56, and 789.

Example 2:

From three parts to four parts

The main melody parts of bars 93 to 111 are 1st part, 5th part, 6th part, and 1st part, respectively, reflecting the changes in the sound in the space, front and back, left and right. It is not just 1st part that leads the performance, or 1st part, 2nd part, and 3rd part that lead the performance. The rhythmic support parts change from 23rd part,

56th part to 28th part, 47th part, then to 39th part, and finally back to 23rd part, 56th part. From bar 112, it changes to 147th part, 23rd part, 56th part, and 89th part.

The interweaving and vertical and horizontal between the voices all reflect the flexibility and randomness that the composer wants to express in the aria of the Sichuan River, making the sound of the music constantly changing and having a certain spatiality. The placement of the playing voices also follows the form of the "Nine-square grid" , which is not only a symbol of the labor culture of Bashu , but also a response to the rough diet of the lower-class working people such as boatmen and trackers .(Observation Figure 56)

Positioning diagram

Percussion music

Guzheng7

Guzheng8

Guzheng9

Guzheng5

Guzheng4

Guzheng6

Guzheng2

Guzheng3

Guzheng1

Figure 56. Schematic diagram of the placement of the "Spicy Nine-Grid"

Produced by: Honglu Chen

Take the mountain songs or minor songs of Han folk music in other regions of China as an example. These songs are generally more lyrical, emphasizing the sense of phrase lines and singing, so they are handled freely. Sichuan River Haozi is not without free treatment, but most of them are mainly based on rhythmic changes with distinct rhythms, such as dotted rhythms, first eight and then sixteen rhythms, syncopated rhythms, etc.

Furthermore, the use of scattered beats also distinguishes Chuanjiang Haozi from Han folk music in other regions. The scattered beats of Han folk music in other regions may be a complete paragraph, or they may continue in scattered beats, but the scattered beats in Chuanjiang Haozi are standardized, and there is a sense of regularity in them that promotes their development. For example, the regular number board horn

that gradually speeds up and slows down. The number board horn is divided into free-type number board horn, two-six-type number board horn, fast two-six-type number board horn, lazy big-radio number board horn, ups and downs-radio number board horn, etc. It has certain similarities with the tight beats and slow singing commonly seen in Peking opera and other opera music. On the one hand, the performance form is scattered beats, and on the other hand, the rhythms and strengths and weaknesses that are interspersed in the middle of the scattered beats are interspersed with horizontal and vertical interweaving. For example, in vertical expression, the overall speed remains unchanged, and only the solo part is free. It seems to be scattered beats, but it is actually framed in a rhythmic beat; in horizontal expression, the scattered beats are carried out for several bars, and the rhythmic rhythm of 2/2 beats is interspersed in the middle.

Ma La Jiu Gong Ge is rich in the phonological expression of traditional music and has the theoretical support of Western composition techniques. The composer created the music from the characteristics of the tone series, music development, rhythm and other aspects of the Sichuan Han folk song Chuanjiang Haozi, fully demonstrating the localization characteristics of Sichuan folk music guzheng music. The audience can hear the expression of traditional Chuanjiang Haozi and discover more possibilities for the development of traditional music. It does not set limitations, and does not formulate the creation of the music in a harsh framework, but relies on traditional folk music to carry out more theoretical and practical innovations.

1.4 Musical Structure

Example 3: The musical form of Ma La Jiu Gong Ge

Primary structure	Primer	A	B	C	D
Secondary structure	4	8+9+9+8+10	8+8+8+4+7+12	9+9+2+8+8+8+5+8+8	8+8+8+9+9+7
Starting and ending bars	1-4	5-48	49-95	96-160	161-209
(musical) Mode	a羽(yu)	a羽(yu)	G徵(zhi)	a羽(yu)	a羽(yu)

note, and thirty-second note. The other parts "Zheng 258" and "Zheng 369" use different notes, the same interval and counterpoint. The big drum uses a fixed rhythm and then changes and develops after multiple cycles.

Example 5:

The musical score for Example 5 consists of four staves. The top staff is labeled '笙147' (Sheng 147), the second '笙258' (Sheng 258), the third '笙369' (Sheng 369), and the bottom '打击乐' (Percussion). The score is written in staff notation with various dynamics (fp, f, p) and articulations. A red box highlights a specific section of the score, and the text 'Ayu Mode' is written in red over it.

The second phrase uses the three instruments of "Zheng 1, Zheng 258, Zheng 369" to enter in a connected manner (continuous eighth note melody, staccato vibrato, sustained notes, upward glissando), and the four measures of the second half of the phrase use the four-degree double tone of sixteenth notes to modulate, and develop through auxiliary musical figures. The eighth notes and sixteenth notes of the bass part of "Zheng 369" develop in counterpoint. The rhythm of the percussion part becomes denser, and the intensity gradually increases "accel" and then decreases "rit" in a cycle. In general, the entire speed presents a scattered beat, which is also a major feature of folk music rhythm. Performers need to have a good sense of music to understand the mood of the music in order to achieve good expression of the music.

The third phrase is in bar 22, a series of 32nd note sextuplets quickly descend to a quarter note double note "GC", followed by tremolo. Here the beat is a mixed beat of 5/4, 2/2, so the performer needs to pay attention to the rhythm. It is difficult to play a good piece of music by relying solely on the rational beat strength and weakness rules and the rhythm and rhythm principles of the score. It must be guided by good sensory judgment and independent good aesthetics to control the strength,

speed and intensity of the music. As the soul of "rhythm", percussion also performs vivid counterpoint in rhythm and breaks the inherent strength and weakness rhythm.

The fourth phrase is changed to 3/4 beat. Double notes, dotted and flat eighth rhythms are played continuously with quarter note rests, and after sweeping, the classic tremolo performance at the beginning appears in the second half of the phrase in 2/2 beats, and the fixed theme motive is cycled in the bass part (the front small dot plus + quarter note "ACA"). The last phrase of this section has ten bars, and the four guzhengs are in unison with the same rhythm, materials, melody development form, and imitative nature. Sweeping, vibrato, tremolo, etc., the last "Zheng 56" fixed theme cycle has a connecting effect, ushering in the continuation section of the B section.

Section B, "Continuation" (bars 49-95): The material, rhythm and melody all continue the development of the first phrase (fixed theme cycle). The key of Section B is G-sign mode, which is a modulation of the same key. The structure is a six-phrase section of 8+8+8+4+7+12.

Example 6:

The musical score for Example 6 consists of five staves. The first staff is labeled '第14' and the second '第23'. The third staff is labeled '第56' and the fourth '第789'. The fifth staff is labeled '打击乐'. A red box highlights a section of the score from bar 49 to bar 64. The score includes various musical notations such as notes, rests, and dynamics like 'mp' and 'pp'.

The first two phrases (bars 49-64) of the theme are the introduction part, which are the two phrases that connect the previous and the next. The old material is transitioned and the new material is introduced. With the 5th 32nd note entering the

theme melody, the 1 Shang tone goes up to the jue tone, and then other parts connect the melody theme. The melody of "From Qinma to Yueshan" in bar 77 uses the "centrifugal" melody shape. The rhythm is performed in triplets of eight and sixteen. The melody is mainly based on the "A" Yu tone, and other notes expand from the interval of Jin to Yuan, and the musical expression and momentum gradually increase.

Example 7:

The image shows a musical score for Example 7, consisting of five staves. The first four staves are for piano (第147, 第23, 第56, 第89). The fifth staff is for percussion (打击乐), including wood fish (木鱼) and large drum (大鼓). A red box highlights a section of the piano part, with the text "Shang tune to Jue tune" written in red above it. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, fp).

C section 1 "turn" (bars 96-160): the turning point of the music mood. It is the most emotional part of the whole piece. This section is an eight-sentence section of $9+9+8+8+8+5+8+8$, in which there is a two-bar connection between the second and third sentences. The tonality changes from G-Zhi in B section to A-Yu mode. As the strings are strummed into the main tone "A" of C section, the onomatopoeia of human voice "Hey, Yo-ho, Hey" is added, which is magnificent.

Example 8:

95 11

第1
第23
第56
第4789
打击乐

G zhi tune

***Hei Hei, You Hou Hei. Hei Hei, You Hou

***Hei Hei, You Hou Hei. Hei Hei, You Hou

***Hei Hei, You Hou Hei. Hei Hei, You Hou

(分奏)
***Hei Hei, You Hou Hei. Hei Hei, You Hou

打击乐

The image shows a musical score for 'G zhi tune' across five staves. The top staff (第1) contains the vocal line with lyrics '***Hei Hei, You Hou Hei. Hei Hei, You Hou'. The second staff (第23) and third staff (第56) are piano accompaniment. The fourth staff (第4789) is a second vocal line with lyrics '***Hei Hei, You Hou Hei. Hei Hei, You Hou' and includes the instruction '(分奏)'. The fifth staff (打击乐) is the percussion part. The score is marked with a forte 'f' dynamic.

The first "Come" of the D section (bars 161-209) returns the mood to the beginning. The structure of this section is a six-sentence section of 8+8+8+9+9+7, and the tonality is A-Yu mode. It has the tendency to turn back in terms of both emotion and material.

Example 9:

160

第147
第23
第56
第89
打击乐

A yu tune

吊镲

The image shows a musical score for 'A yu tune' across five staves. The top two staves (第147 and 第23) are vocal lines with lyrics '***Hei Hei, You Hou Hei. Hei Hei, You Hou'. The third staff (第56) is piano accompaniment. The fourth staff (第89) is piano accompaniment. The fifth staff (打击乐) is the percussion part, specifically for the '吊镲' (Diao Yao). The score is marked with a fortissimo 'fff' dynamic.

1.5 Playing Techniques

The development of Guzheng has gone through more than 2,000 years. Its playing techniques have been constantly innovated and enriched in this process, gradually changing from a single technique to a complex and varied one. Guzheng uses the bridge as the dividing line, and is played with the right hand and rhymed with the left hand. Of course, there are also techniques of playing with both hands on the right side of the bridge. In the traditional Chinese regional guzheng music, the right hand is generally played and the left hand is rhymed. However, in addition to this type of playing method, Sichuan Guzheng also has a method of playing with both hands. The continuous innovation and development of playing techniques have made the charm of Guzheng art more and more prominent. In the process of adapting to the needs of the development of the times, creators and performers have continuously developed their imagination and creativity, injected more fresh blood into Guzheng performance, and opened up different ideas.

Sichuan guzheng commonly used playing techniques, often playing with pitch, rhythm, fixed scale sequence of sound, and clear mode, tonality, long time of circulation, and wide application. The Sichuan guzheng has a relatively short development period, and there is no particularly outstanding particularity in the use of techniques, but in the process of development, Sichuan guzheng is also constantly innovating.

Common right-hand techniques include support, split, wipe, pick, hook, pick, lift, continuous support, continuous wipe, large pinch, small pinch, double support, double wipe, octave double support, shaking finger, wheel finger, point finger, arpeggio, scraping, sweeping, harmonics, etc. Common left-hand techniques include vibrato or tremolo, heavy vibrato, pressing, up glissando, down glissando, back glissando, left thumb pressing and sliding, left hand point note, style point note, etc. At the same time, there are also some special effects sound playing techniques, such as percussion techniques, friction techniques, etc.

1.5.1 Commonly used single-note playing techniques for the right hand

In Sichuan guzheng performance, the commonly used single-note playing techniques for the right hand include tuo, pi, mo, tiao, gou, ti, da, zhai, etc., as well as the little finger bo. These techniques can also be used in different combinations for

continuous training, such as the very important guzheng combination techniques "fast four points", "24 finger sequence", "dian zhi", etc.

1.5.2 Commonly used multi-part playing techniques for the right hand

In Sichuan guzheng performance, the commonly used multi-part playing techniques for the right hand include da cuo, xiao cuo, shuang tuo, shuang mo, shuang cuo, etc. The sound effects of these techniques are fuller, and they can also be played with both hands at the same time to play harmonies of different modes.









1.5.3 Commonly used ornament playing techniques for the right hand

In Sichuan guzheng performance, the commonly used ornament playing techniques for the right hand include ascending gua zou, descending gua zou, lian tuo, lian mo, pa yin, sao xian, etc. This type of technique mainly plays a modifying and decorative role. By utilizing the instrument performance of the guzheng, some playing techniques with modifying effects are derived, which can make the music performance more vivid and interesting.

Table 3. Common right-hand playing techniques of Sichuan Guzheng

sign	The name of the playing technique	Explanation
L	tuo	The thumb plucks the string outwards, this symbol is common to both hands (the same below)
	pi	The thumb plucks the string inwards
-	mo	The index finger plucks the string inwards
-	tiao	The index finger plucks the string outwards

	gou	The middle finger plucks the string inwards
	ti	The middle finger plucks the string outwards
	ti	The ring finger plucks the string inwards
	bo	The little finger plucks the string inwards
	lian tuo	The thumb plucks the string outwards continuously
	lian mo	The index finger plucks the string inwards continuously
	da cuo	The thumb plucks the string outwards and the middle finger plucks the string inwards continuously
	xiao cuo	The thumb plucks the string outwards and the middle finger plucks the string inwards at the same time
	shuang tuo	The thumb plucks the two adjacent strings outwards at the same time
	shuang mo	The index finger plucks the two adjacent strings inwards at the same time

	<p>Octave shuang tuo</p>	<p>The thumb plucks the two adjacent strings outwards, and the middle finger plucks another note in the lower octave, and the three notes are played at the same time</p>
	<p>yao zhi</p>	<p>The thumb plucks the string continuously, and the different symbols listed are all shaking finger marks</p>
	<p>Fingering repeat sign</p>	<p>The fingerings in the box are valid for the entire phrase or paragraph</p>
	<p>pa yin</p>	<p>The left or right hand uses three or four fingers to play different notes in sequence</p>
	<p>Scrape upwards</p>	<p>The strokes on the guzheng strings from low to high</p>
	<p>Scratch Down</p>	<p>The strokes on the Guzheng strings from high to low</p>
	<p>sao xian</p>	<p>The strum marks for the left or right hand</p>
	<p>fan yin</p>	<p>Stop the note halfway to the right of the bridge to create a high octave playing effect</p>

1.5.4 Commonly used left-hand decorative rhyme techniques





In Sichuan guzheng performance, the commonly used left-hand decorative rhyme techniques include rou xian, chan yin, dian yin, yin, etc. This type of decorative sound technique can effectively modify the playing effect of the right hand and provide different rhyme and changes. This type of technique is also an important





factor that distinguishes the guzheng from other harmonic instruments. It can make the guzheng show distinctive characteristics and make the music more graceful and rhyme-rich.

1.5.5 Commonly used left-hand glissando techniques

In Sichuan guzheng performance, the commonly used left-hand glissando techniques include hua yin, hua yin, hui hua yin, hui wen hua yin, an yin, tuo zhi an hua yin, etc. This technique can change the original pitch of the right hand. It can slide to the second, third or even fourth tone, and can also make microtonal pitch changes. In creation, the creator can use this advantage to have more creative space and make more changes in the melody pitch.

Table 4. Common left-hand playing techniques for Sichuan Guzheng

sign	The name of the playing technique	Explanation
	rou xian	Classified according to different styles of music. It is a vibrato type, with a gentler vibrato; it is a tremolo type, with denser sound waves and more local style
	zhong chan yin	The thumb plucks the string inwards
	an yin	A vibrato with heavier force
	shang hua yin	The sound produced by pressing on the string

	xia hua yin	After the right hand plucks the string, the left hand presses the string to make the sound slide from low to high, and the duration of the sound can also be written out
	hui hua yin	The left hand presses the string first, and the right hand gradually loosens the string after playing, so that the sound slides from high to low, and the duration of the sound can also be written out
	tuo zhi an hua	After the right hand plucks the string, the left hand presses the string to make the sound slide from low to high and from high to low several times
	dian yin	The left hand thumb presses the glissando mark on the left side of the peg, and the left hand taps or slides down lightly and quickly on the left side of the peg

In summary, this piece of music is a folk music ensemble piece with four parts, namely, "introduction, development, turn and conclusion". The musical structure of introduction, development, turn and conclusion is a major feature of Chinese folk music, which makes the development of musical emotions more layered, more emotionally appealing and the content more dramatic.

2. Sichuan Taoist music style - November Shan Jian Wan Dao

2.1 Musical style

"From dusk to dusk, burn incense and light lamps, thank heaven and earth, worship the saints and sages, and serve the master. When all things are done, collect your body and mind, sit upright and quietly, without any delusions, straighten your

spine, put your right foot down, fold your hands and remain silent, do not think about anything else, sit with your eyes closed, or for one or two hours, this is the homework." - "Quanzhen Qinggui·Zhimeng Guishi"

The inspiration for this Guzheng solo piece came from a mountain hike in late autumn. At sunset, the sound of Taoist priests chanting scriptures rang out in the Tianshidong Taoist temple hidden in the mountains and forests. The drums and cymbals rang, the bells responded, and the sound of wooden fish led the rhythm of the chanting. The female Taoist priests chanted the scriptures in the unique tone of Sichuan dialect. When one sang and the others sang, the tone was as free as the high-pitched singing of Sichuan opera, but it was not as high and loud, but it exuded a sense of calm and warmth in the gentle and melodious way. In 2020, the Gengzi Year, which is a cycle of sixty years in the Chinese lunar calendar, is a year of catastrophe and suffering for mankind. At the end of this year, the evening class chanting in the mountains and forests is so simple and warm. This is a kind of peace of mind, which contains broad spiritual power. At that moment, the composer realized the realm of "sitting with eyes closed and not thinking about anything else", so he wrote this November Shan Jian Wan Dao.

Taoist music in Qingcheng Mountain has a long history . The Book of Wei records: " Zhang Ling received Taoism from Hu Ming, and passed on 1,200 chapters of Tiangong Zhangben, which were passed on to his disciples. The work was accomplished, and they knelt down in the temple and worshipped, and each of them achieved Taoism. " It can be seen that Taoism had its own set of rituals at that time. The Northern Zhou Dynasty's "Xiaodao Lun" said: " ... there are songs that are played by common witches. " This shows that the early Taoist music inherited the tradition of Bashu witches singing and dancing to entertain gods, and had strong local characteristics.

2.2 Musical tone

It is worth mentioning that the many second-degree chords collide, creating a very strong tonal color of Chinese folk music.this piece of music is a multi-section folk instrumental music, in which the opening theme material appears repeatedly and intermittently throughout the whole piece, which is very characteristic of rondo. The

music combines Chinese folk music with Western composition techniques, enriching the cultural practice of Chinese folk music and world music.

The music recitation section of November Shan Jian Wan Dao is also very distinctive and worth talking about. Taoist music is the music used in Taoist fasting and offering activities, also known as Taoist music. Taoist music consists of two forms: vocal music and instrumental music played with instruments and ritual instruments. These two forms have their own names within Taoism. The vocal form is called "rhyme", "rhyme cavity", "rhyme son", etc.; the instrumental form is called "qupai", "paizi", etc. Due to the different occasions and objects of the above two forms, the vocal part is divided into "yin rhyme" and "yang rhyme", and the instrumental part is divided into "zhengqu" and "shuaqu".

In the music recitation of Taoist music, there are special scriptures for reciting scriptures, such as "Taishang Xuanmen Morning and Evening Tan Gongke Jing", "Nandou Zhengchao Quanji", "Tiancao Zhengchao Quanji", etc. The music material of the song November Shan Jian Wan Dao composed by Mao Zhu comes from the Taoist music of Qingcheng Mountain. The lyrics in the song come from "Evening Conversion": "After reciting the scriptures, we should understand their meaning. Each of us should reflect on our own hearts and seek to save the world early. It is not easy to obtain a human body, and the Dharma is even more difficult to encounter. Just think of impermanence and suffering, and develop a pure and quiet mind. Sweep away all delusions, and get rid of greed, anger, and ignorance. Repent for the past and seek the present. Be brave and diligent, and each use the conversion ceremony".

The motivation for the creation of this song comes from the vocal music of Taoist music in Qingcheng Mountain. Its singing mainly has the following forms: First, rhyme song, which is a Taoist song with strong melody, clear mode and tonality, complete scale form and body, and is sung in the form of chanting; second, chanting song, which is divided into two forms: "Chaoyun" and "Gao". The singing style of Chaoyun is similar to "chanting poetry", and the singing style of Gao is a recitation with singing; third, recitation song, the singing style has the characteristics of recitation; fourth, the rhyme cavity is "Yangyun", which is the "rhyme cavity" used in the inner altar sacrifice ceremony, generally chanted inside the hall, and its recipients are mainly Taoists, gods and gods from all walks of life. The composer

combined the chanting form with Gao, the rhyme cavity is "Yangyun", and the lyrics of the chanting are interpreted in Sichuan dialect. The composer also used this feature to show the main melody of the music with a strong Sichuan dialect tone, and the performance effect is very close to the original chanting. This kind of guzheng-style expression with Sichuan accent is relatively rare in localized creations.

On January 30, 2023, I entered the recording studio to record the Guzheng solo November Shan Jian Wan Dao. Before and after the formal recording, I went to Qingcheng Mountain for field research many times in order to have a deeper understanding of this work and play it with distinctive Sichuan style characteristics (Observation Figure 57).



Figure 57. Researchers recording the November Shan Jian Wan Dao

Photo taken by researchers: January 30, 2023

2.3 Rhythmic Patterns

The music from section B to section C is based on the chanting form of the melody of "Late Conversion", and is re-created by expansion, enlargement and repetition. The writing of section D of the music adopts the singing method of the edict, and the singing tone of chanting scriptures is expressed in the Guzheng music method, and the scriptures are chanted in the Sichuan local dialect (Figure 3). The rhyme chanted by the Taoists is the northern rhyme (Quanzhen rhyme) and the southern rhyme (Guangcheng rhyme), North-South compatibility, which are the rhymes commonly used in all Taoist temples in Sichuan Province. Qingcheng Mountain belongs to the Quanzhen Longmen School, and its

Taoist music uses the Quanzhen Shifang rhyme, with the core main cavity "312" . When writing, the composer used the core main cavity "312" as the melody development motive, and continuously developed it in the vertical structure and horizontal texture. The development method also used repetition, imitation, compression deformation, expansion, polyphony and other creative techniques.

Quanzhen emphasizes pure cultivation, and its music is mostly quiet and otherworldly. When writing, the composer followed the freehand style of Quanzhen Taoist music and continued the moderate and peaceful rhythm in the style of expression. The inner requirements of the music contained in this song are the same as the elegance of Taoist music, which is not worldly , focusing on inner spiritual cultivation without losing solemnity . In terms of the general style, the melody of Taoist music has little ups and downs, and the tune is as smooth as flowing clouds and water, solemn and dignified, quiet and elegant . At the same time, as the composer himself said: " This is a kind of peace of mind, containing a broad spiritual power, the realm of 'the mind is not thinking outside, and the eyes are closed'" (Observation Figure 58).

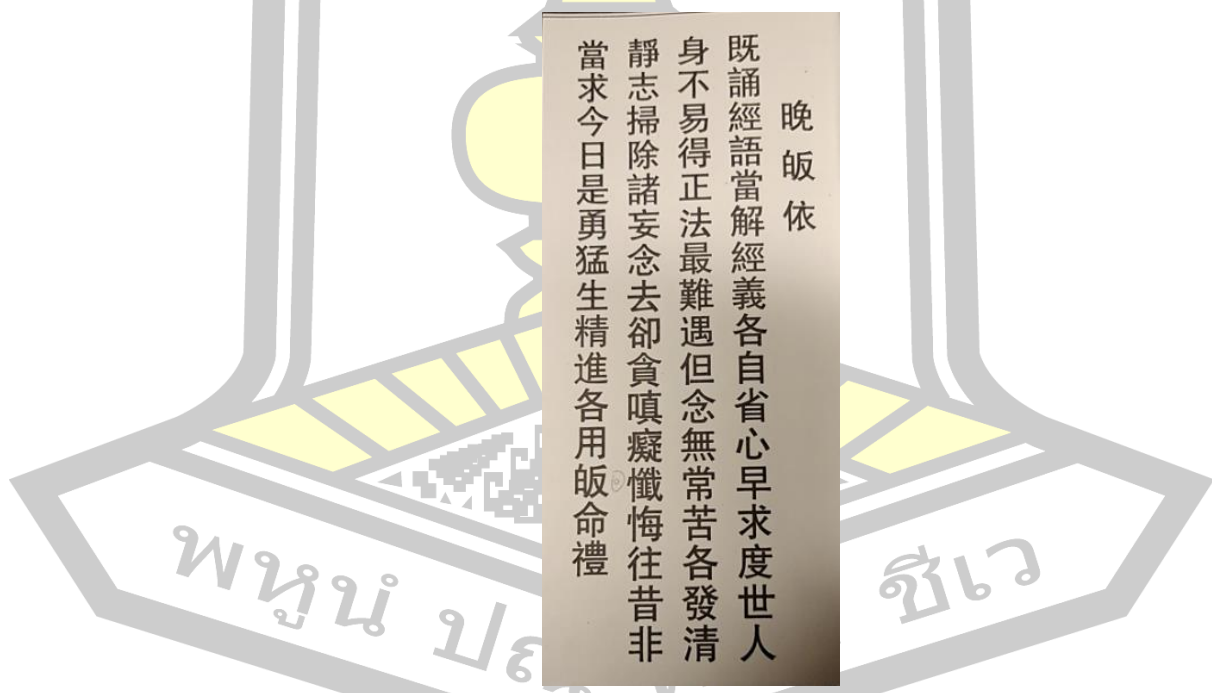


Figure 58. Late Conversion

Source: Honglu Chen from research fieldwork 2023

Example 10:

D ♩ ≈ 60 散拍, 稍自由, 念白似的腔调

36 *mp* 既 诵 经 语 , 当 解 经 意 , 各 自 省 心 , 早 求 度 世 , *p*

♩ ≈ 132

37 *mf* 人 身 不 易 得 , 正 法 最 难 遇 , 但 念 无 常 苦 , 各 发 清 静 志 ,

♩ ≈ 144 ♩ ≈ 60

38 扫 除 诸 妄 念 , 去 却 贪 嗔 痴 , 忏 悔 往 昔 非 , 当 求 今 日 是。 *p*

Taoist music in the Qingcheng Mountain has many rhymes and tunes, so its multi-vocal phenomenon mostly exists between singing tunes, and there is often no accompaniment. Percussion instruments are mainly used to set rhythms, and the instruments include bells, chimes, drums, etc. The onomatopoeic percussion sounds in "Evening Prayers in the Mountains in November" mainly come from bells and chimes, which are played with a rest after the eighth, and are also mainly used to simulate the rhythmic patterns of prescribed percussion instruments, playing the role of supporting the singing part and the melody part. There are also certain deformations in the middle, mainly in rhythm and sound effects, interspersed with syncopated rhythm patterns or dotted rhythm patterns, etc. At the end of the B section, the rhythm effect of the positive beat is adjusted to the rhythm effect of the second half beat. In terms of sound effects, the changes in the height of the sound range will also be used to allude to the timbre and pitch changes of percussion instruments. The timbre of drums is interspersed in the regularity of the percussion effects of bells and chimes, making the imitation of percussion effects richer.

In summary, the guzheng-based percussion sound is feasible. In addition to its own plucked instrument properties, the guzheng's strings, panel, and bottom plate can simulate percussion sounds through sweeping, striking, clapping, and clapping without specific pitches, or using chords and harmonies with clear meanings and modes. Different playing techniques can also show relatively rich changes in the performance effect. The guzheng-based percussion sound gives Sichuan folk music elements more possibilities in the localization of guzheng music creation.

January 19, 2023. I went to Qingcheng Mountain to observe the Taoist priests attending evening classes. They were practicing and chanting sutras devoutly. The whole chanting atmosphere was very sacred and solemn. (Observation Figure 59)



Figure 59. Percussion instruments such as bells, chimes, drums and wooden fish are used in Taoist science and education ceremonies at Mount Qingcheng

Photo taken by researchers: January 19, 2023

After the recording of the work was completed, I took a group photo with the composer, recording teacher, etc (Observation Figure 60).

Two percussionists and I will premiere this work at Chengdu City Concert Hall on December 7, 2024. (Observation Figure 61).



Figure 60. Researchers and composers take a group photo

Photo taken by researchers: January 30, 2023



Figure 61. Two percussionists and I will premiere
November Shan Jian Wan Dao
Photo taken by researchers December 7, 2024

2.4 Musical Structure

Example 11: The structure of the music of November Shan Jian Wan Dao

Primary structure	A	B	C	D	E	F	G	H+I (coda)
	6	8+7	9+5	3	10+10+6	11+9	6+8+3	11+3
	D商(shang)							
	1-6	7-21	22-35	36-39	40-65	66-85	86-102	103-116

As shown in the figure, November The theme of "Evening Prayer in the Mountains" is a multi-section Guzheng ensemble piece, consisting of sections A, B, C, D, E, F, G, and the epilogue H and I. There are 116 bars in total, and the main tonality is D Shang mode, which is a single tonality.

Section A (bars 1-6): This section presents the theme of the section, which is a 6-bar one-sentence section. The tonality is D quotient mode. The tempo is rubato, and this section has the nature of an introduction. The material is mainly composed of descending chord decomposition arpeggios and repeated notes, which are "subordinate" materials. Bars 1 and 2 are notated with a treble clef, and the dynamics

change frequently, with 14 clear dynamics and multiple crescendos and decrescendos. The music is full of emotions.

Example 12:

A ♩ ≈ 54 散拍, 稍自由

pp *mp* *mf* *p* *mf* *pp*

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

f *mf*

f *mp*

B section (bars 7-21): The tonality of B section is D quotient mode, and the structure is a two-sentence section of $b8+b'7$. The tempo is one beat per second, and the musical expression is "smooth and focused". The first sentence starts with "C-#A-#G" sixteenth note short appoggiatura descending to the eighth note of "E" angle tone, and then continues to descend in thirds in large syncopation, accompanied by the eighth note "DE" second interval. The first phrase can also be subdivided into two neat, parallel two-sentence patterns of 4+4. The b' phrase has seven bars, and the two-tone progression is performed. The theme is developed from the reflection of the material of the b phrase. The next two bars belong to the connecting part, and the chord decomposition of the bass is performed.

Example 13:

B ♩ ≈ 60 平稳的, 心无旁骛

The musical score for Example 13, Section B, is presented in two systems. The first system (bars 5-9) begins with a treble clef and a 5/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. A red box highlights the 'Dshang tune' in the bass clef of the first system, starting at bar 7. Dynamics include *mp*, *p*, and *mf*.

C section (bars 22-35): The playing speed is "69" per beat. C section is a two-sentence section of $c9+c'5$. It starts with the continuation of the previous major second accompaniment. The melody is carried forward by the weak "C" palace eighth note. The material is unified with B section, which is the development of B section. The second phrase uses the overall syncopated rhythm.

D section (bars 36-39): D section is a three-bar section with a connecting structure. It has a single melody background of "sansouci, monologue". It has a three-bar sansouci rhythm, but the length is still the same. It has the function of connecting emotions and materials.

E section (bars 40-65): The E section can be divided into three sections of unequal lengths, $e10+e'10+e''6$. The beats are 4/4, 3/4, 5/4 and other mixed beats. The music speed and expression are based on the unit beat "84", "smooth and solemn". The dynamics start with a weak "p" and the *appoggiatura* enters the "A-B" octave double tone. The rhythm here is much slower, and the accompaniment uses quarter notes and half notes for the melody bass. The second phrase adds a two-part progression, the bass melody is particularly obvious, and is notated in bass clef. The third phrase uses a chord progression, the second chord tone, which has a connecting effect. Finally, in bar 65, the two fs are strongly closed, and the thirty-second note descends to connect to the F section.

Example 14:

E ♩ ≈84 平稳的, 庄严的

F section (bars 66-85): F section can be divided into two non-square two-sentence section of $f11+f9$. The tempo is "slightly faster", and the tempo continues to change, using the opening theme material for development. In short, the motives of the whole song are closely developed around the opening theme motive. The beat is still a mixed beat. In bar 81, there is a five-bar connection. Introduce the next section.

Example 15:

F ♩ ≈92 稍快

G section (bars 86-102): The G section can be divided into three phrases of unequal length: $g6+g'8+g''3$. The three phrases show a contrasting relationship. This section is the last section of the theme of the whole song. At the beginning, it uses the 2nd chord tone for accompaniment, echoing the previous and the next. The theme of

the first phrase is still very obvious, and the second and third phrases gradually weaken the theme. Slowly introduce the epilogue.

H、I, the ending (bars 103-116): can be divided into two parts: h13 + i3. The ending uses a lot of second intervals and a lot of repeated notes and arpeggios, like the final display of the whole piece. It is a brilliant ending.

Example 16:

H

103

mf Repetitive sound pattern

107

p

I ♩ ≈ 76

p

♩ ≈ 60 散拍, 稍自由

fp

mf *mp* *pp*

2.5 Playing Techniques

2.5.1 Commonly used single-note playing techniques for the right hand

In Sichuan guzheng performance, the commonly used single-note playing techniques for the right hand include tuo, pi, mo, tiao, gou, ti, da, zhai, etc., as well as the little finger bo. These techniques can also be used in different combinations for

continuous training, such as the very important guzheng combination techniques "fast four points", "24 finger sequence", "dian zhi", etc.

2.5.2 Commonly used multi-part playing techniques for the right hand

In Sichuan guzheng performance, the commonly used multi-part playing techniques for the right hand include da cuo, xiao cuo, shuang tuo, shuang mo, shuang cuo, etc. The sound effects of these techniques are fuller, and they can also be played with both hands at the same time to play harmonies of different modes.

2.5.3 Commonly used ornament playing techniques for the right hand

In Sichuan guzheng performance, the commonly used ornament playing techniques for the right hand include ascending gua zou, descending gua zou, lian tuo, lian mo, pa yin, sao xian, etc. This type of technique mainly plays a modifying and decorative role. By utilizing the instrument performance of the guzheng, some playing techniques with modifying effects are derived, which can make the music performance more vivid and interesting.

2.5.4 Commonly used left-hand decorative rhyme techniques

In Sichuan guzheng performance, the commonly used left-hand decorative rhyme techniques include rou xian, chan yin, dian yin, yin, etc. This type of decorative sound technique can effectively modify the playing effect of the right hand and provide different rhyme and changes. This type of technique is also an important factor that distinguishes the guzheng from other harmonic instruments. It can make the guzheng show distinctive characteristics and make the music more graceful and rhyme-rich.

2.5.5 Commonly used left-hand glissando techniques

In Sichuan guzheng performance, the commonly used left-hand glissando techniques include hua yin, hua yin, hui hua yin, hui wen hua yin, an yin, tuo zhi an hua yin, etc. This technique can change the original pitch of the right hand. It can slide to the second, third or even fourth tone, and can also make microtonal pitch changes. In creation, the creator can use this advantage to have more creative space and make more changes in the melody pitch.

3. Sichuan Folk song style - Yue Shu

3.1 Musical style

Shu is the ancient name of Sichuan. This land of abundance is blessed with outstanding people and beautiful scenery, and has nurtured a civilization as brilliant as the stars. The beating notes have been passed down among the green mountains and clear waters for thousands of years, and the longer they are, the more fragrant they become. We only pick out a few of them, add some modern flavors, and play Shu music with the sound of the Guzheng.

The citation of Sichuan Han folk songs is relatively common in guzheng music creation. For example, Xiao Chao's guzheng trio Yue Shu interweaves Sichuan folk song melodies such as "When Will the Sophora Flower Bloom", "The Sun Comes Out and I'm Joyful", and "Xiu He Bao". However, the citation of the song Yue Shu is relatively fragmented, without large-scale use of folk song elements as the main development motivation. Instead, it cleverly echoes the song in the track, exaggerating the Sichuan style from time to time. It is a very distinctive work.

In Sichuan opera performances, percussion and singing both occupy a very important position. Sichuan opera percussion is also known as "hard scene". The "beating" in "singing, acting, reciting and beating" refers to percussion. The difference between Sichuan opera music performance and other local operas in the country is that percussion appears as the main instrument in Sichuan opera music performance. The percussion band consists of five people, including the drummer who plays the small drum, the hand (board), the lower hand who plays the hall drum or the hinge, the big gong, the big cymbals, the small gong or the horse gong, etc.

The overall expressiveness of percussion is rich and the volume is loud. The so-called "hard scene" refers to the strong stage tension of Sichuan opera percussion, which is an indispensable part of Sichuan opera.

The Sichuan Opera Art Research Institute of the Leshan Cultural Development Research Center, formerly the Leshan Sichuan Opera Troupe, was founded in 1935. Its predecessor was the "Xinyou Xinke Society" which was well-known throughout Sichuan. It has a profound Sichuan opera cultural heritage and is the representative of the "Jiayang River" Sichuan Opera art school. In 2013, the national art troupes were reformed, and the "Leshan Sichuan Opera Troupe" and "Leshan Song and Dance Troupe" were abolished and merged to form the Leshan Cultural Development

Research Center, which has the "Sichuan Opera Art Research Institute" and "Song and Dance Art Research Institute".

I went to the Leshan Sichuan Opera House for an interview and study on April 27, 2024. The performers of the Sichuan Opera House patiently explained to us the Sichuan Opera gongs and drums instruments, historical origins, and performance methods(Observation Figure 62).



Figure 62. Researchers conducted field study at the Leshan Sichuan Opera House

Photo taken by researchers: April 27, 2024

On May 10, 2024, after conducting on-site investigations and interviews at the Leshan Sichuan Opera House, I immediately started teaching design and had in-depth communication with students to explore the sections of Sichuan Guzheng works that use the elements of Sichuan Opera gongs and drums. (Observation Figure 63)

พหุบัณฑิต ชีเว



Figure 63. Using Sichuan opera gong and drum elements to simulate practice and course design in Guzheng performance
Photo taken by researchers: May 10, 2024

3.2 Musical tone

The Sichuan music element work Yue Shu created by Xiao Chao uses a lot of Sichuan opera percussion elements, emphasizing the fun and liveliness of Sichuan opera percussion. The middle section of the music starts from bar 69 and ends at the end, and Sichuan opera percussion elements are always present throughout. The performance effects of the sound effects without pitch effects from bar 69 to bar 83 are all from the onomatopoeia of various small beats in the Sichuan opera gong and drum classics. The left bass of the muffled sweep code imitates the timbre of hitting the big gong, the left treble of the muffled sweep code imitates the timbre of hitting the horse gong, the slide imitates the timbre of hitting the small gong and the hinge, and the finger-knocking piano board imitates the timbre of hitting the small gong and the big bowl. The big gong and cymbals of Sichuan opera are heavy, and the timbre is "dang chou dang chou". The horse gong is "dang chou nai chou". If it is changed to a small beat, it is "chai nai nai" light, which can be said to be extremely rich in changes. The performance of this section has the humorous and witty characteristics of Sichuan opera music performance. Although it is imitated by the guzheng, it can also achieve a very similar percussion effect to that of Sichuan opera. The "meat gong and drum" recitation in the second half of Qiao Hua dan is similar to the music from

bars 69 to 83 in the middle of Yue Shu. One is imitated by human voice, and the other is imitated by the special sound effects of the guzheng. The gong and drum sutras recited by human voices in "Qiao Huadan" restore the posture and skills of Sichuan opera Lingzigong, while Yue Shu uses special sound effects to imitate the gong and drum sutras to restore the lightness and sensitivity of Sichuan opera percussion. In addition, there is another work, Jin Guan Cheng Luo Gu composed by Wu Jian, which also uses Sichuan opera percussion elements. Its materials are selected from the oral gong and drum "Sichuan Diao" arranged by Zhong Kaizhi. Like Yue Shu, this piece of music also uses special effects sound without specific pitch to onomatopoeia for percussion effects.

The playing methods include covering and sweeping the strings at the corresponding pitches in the left and right string areas, onomatopoeia of large gongs, small gongs, and horse gongs; pinching and playing the strings at the corresponding pitches on the left and right sides, onomatopoeia of cymbals and hinges; slapping at the corresponding pitch positions, onomatopoeia of large cymbals and snare drums; slapping the headstock panel, onomatopoeia of large drums; slapping the right side panel of the headstock, onomatopoeia of bangzi.

The big gong player of Leshan Sichuan Opera House is playing (Observation Figure 64).



Figure 64. The gong players of Leshan Sichuan Opera are performing
Photo taken by researchers: April 27, 2024

3.3 Rhythm type

The rhythm of Yueshu is mainly based on rhythm types such as syncopation, triplets, and sixteenth notes, highlighting a strong sense of rhythm, which echoes the rich and colorful style of Sichuan Guzheng music, highlighting the warm and straightforward character and hearty musical style of Sichuan people.

In the middle section of the music imitating percussion, a more playful and stylistic rhythm is used, with a combination of extended notes and short notes, reflecting a vivid rhythm combination, and showing the changing texture of Qiao Huadan in an organized manner. With the interweaving of various voices, more compact changes are introduced.

The allegro and presto sections of the music push the use of dense rhythm types to a climax, and the gradual changes introduce higher emotions, push the emotions of the music to a climax, and stretch and extend the changes in tension, leaving a deeper impression on the audience.

3.4 Musical Structure

Example 17: Musical form of Yue Shu

Primer	A	B	C	D	Coda
15	8+9+6	9+8+6+6	8+14+8+8	8+8+11	11
1-15	16-38	39-67	68-120	121-148	149-159
a ₂ yu	a ₂ yu	a ₂ yu	a ₂ yu	a ₂ yu	a ₂ yu

As shown in the figure, the theme of Yue Shu is also a guzheng ensemble piece with a four-part structure of "introduction - development - transition - conclusion", which can be divided into an introduction and an epilogue, sections A, B, C and D, with a total of 159 bars. The main tonality is a Yu mode, but because each part and even each sentence of the national mode can end with a different key, only the general tonality is summarized here.

Introduction (bars 1-15): The three guzhengs enter with long tremolo notes of "DFA", with the intensity ranging from "pp" double weak to "mf" medium strong, and continuously pulling back and forth from crescendo to decrescendo.

Example 18 :

Example 18 is a musical score for three笙 (Sheng) instruments. The tempo is marked as ♩ = 50 自由地. The score is in 4/4 time. A red oval highlights the first five bars of the first staff, with the text "Yu tune" written in red below it. Dynamics include pp, mf, and f.

The beginning of the A section (bars 16-38): The theme of this section is presented, and the structure is a three-sentence section of 8+9+6. After the scraping of the fifteenth bar, the theme melody part begins. The beginning of the theme has the nature of the D-trigger mode, and the melody is called "so so mi". The rhythm is eight notes before and sixteen notes after, and the first thirty-second notes plus + the last eighth notes. The melody is played on "Zheng 3", and "Zheng 2" plays a fixed pattern of glissando. This rhythm combination is very characteristic of Chinese folk music. The second phrase b is developed in a contrasting manner, with eighth notes plus + tremolo. The third phrase b' is a parallel phrase of the second phrase b, with the same beginning and different end.

Example 19 :

Example 19 is a musical score for three笙 (Sheng) instruments. The tempo is marked as ♩ = 70. The score is in 4/4 time. A red box highlights a specific melodic phrase in the first staff. Dynamics include f, mf, and pp.

Section B, "Continuation" (bars 39-67): The material, rhythm and melody all continue the development of the first phrase. The tonality of Section B is the a-yu mode plus the "leap" sound. The structure is a four-sentence section of 9+8+6+6, and the internal structure of the section also has the trend of "introduction, development, transition and conclusion". The first phrase is an introduction, with scraping and chord decomposition. The second phrase presents the theme alternately. Finally, it is repeated in bar 65 to end Section B.

Example 20:

The image shows a musical score for three instruments, labeled 笙 1, 笙 2, and 笙 3. The score is in Western staff notation. A red rectangular box highlights a section of the music starting at bar 39 and ending at bar 67. Above the first staff, there are markings for *rit.* (ritardando), *pp* (pianissimo), and a tempo marking of $\text{♩} = 70$. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *cresc.* (crescendo).

C section 1 "turn" (bars 68-120): the turning point of the musical mood. It is the most emotional part of the whole piece. This section is a six-sentence section of 7+8+14+8+8+8, in which the third sentence is expanded and developed, and is twice as long as the other phrases. The tonality is still A-Yu mode. Generally speaking, this phrase is a show of skill and cadenza using performance techniques, which conforms to the "turning point" nature of the whole song structure. The performance techniques used in this section include stop notes, glissando, sweeping, tremolo, etc. The melody is mainly based on repeated notes and syncopated patterns of block chord progressions.

Example 21:

The musical mood of the D section (bars 121-148) returns to the beginning. The structure of this section is a three-sentence section of 8+8+11 of unequal length, and the tonality is the A-Yu mode. Although the melody does not return to the beginning so obviously, in terms of the musical mood and structural principles, this should be the return part of the "introduction, development, turn and conclusion". This section is handled with a beginning and an end echoing.

Example 22:

Epilogue (149-159): The 11-bar epilogue is the summary of the whole piece and the final cadenza. It uses a lot of sixteenth notes, scraping, accented chord syncopation, and finally ends with a strong "fff". It ends on the "ACE" chord. The major and minor chord system in Western composition techniques is used here. Therefore, this piece of music is based on the theory of Chinese folk music composition techniques and draws on the use of Western composition techniques. It has the characteristics of combining Chinese and Western music and promotes the development of folk music and world folk music.

The structure of this piece of music is "introduction, development, transition and conclusion", which is a common structural feature of Chinese folk music. There are three guzhengs in the vocal part, and the playing techniques used are extremely rich. The intensity and speed express the mood of the music vividly. It is a very excellent modern folk instrumental music work.

3.5 Playing Techniques

3.5.1 Commonly used single-note playing techniques for the right hand

In Sichuan guzheng performance, the commonly used single-note playing techniques for the right hand include tuo, pi, mo, tiao, gou, ti, da, zhai, etc., as well as the little finger bo. These techniques can also be used in different combinations for continuous training, such as the very important guzheng combination techniques "fast four points", "24 finger sequence", "dian zhi", etc.

3.5.2 Commonly used multi-part playing techniques for the right hand

In Sichuan guzheng performance, the commonly used multi-part playing techniques for the right hand include da cuo, xiao cuo, shuang tuo, shuang mo, shuang cuo, etc. The sound effects of these techniques are fuller, and they can also be played with both hands at the same time to play harmonies of different modes.

3.5.3 Commonly used ornament playing techniques for the right hand

In Sichuan guzheng performance, the commonly used ornament playing techniques for the right hand include ascending gua zou, descending gua zou, lian tuo, lian mo, pa yin, sao xian, etc. This type of technique mainly plays a modifying and decorative role. By utilizing the instrument performance of the guzheng, some playing techniques with modifying effects are derived, which can make the music performance more vivid and interesting.

3.5.4 Commonly used left-hand decorative rhyme techniques

In Sichuan guzheng performance, the commonly used left-hand decorative rhyme techniques include rou xian, chan yin, dian yin, yin, etc. This type of decorative sound technique can effectively modify the playing effect of the right hand and provide different rhyme and changes. This type of technique is also an important factor that distinguishes the guzheng from other harmonic instruments. It can make the guzheng show distinctive characteristics and make the music more graceful and rhyme-rich.

3.5.5 Commonly used left-hand glissando techniques

In Sichuan guzheng performance, the commonly used left-hand glissando techniques include hua yin, hui hua yin, hui wen hua yin, an yin, tuo zhi an hua yin, etc. This technique can change the original pitch of the right hand. It can slide to the second, third or even fourth tone, and can also make microtonal pitch changes. In creation, the creator can use this advantage to have more creative space and make more changes in the melody pitch.

4. Sichuan Drama style - in Guan Cheng Luo Gu

4.1 Musical style

The creative material of this piece is mainly Sichuan opera gongs and drums, and the sound and timbre of Sichuan opera gongs and drums are simulated by the performance method of Guzheng. The score of Sichuan opera gongs and drums is Gonggujing. Because the teaching of Sichuan opera gongs and drums is usually carried out by oral transmission, the score of Gonggujing is usually handwritten. "Long is ugly, Long is strong, Gong is strong, Gong is strong, Cai Lai Taici Lai..." This is one of the most recognizable sound symbols of Sichuan opera gongs and drums. The work connects the well-known melodies in the ancient and modern Chengdu area through this element, so it is boldly named Jin Guan Cheng Luo Gu. Whether it is in the hall or in the straw shed, it can be appreciated by both the refined and the popular. There is no need to be restrained when playing this song, but it is for the city to be noisy and the young and old to enjoy. This work was commissioned by the Tianlai Zheng Orchestra of Sichuan Conservatory of Music and created in 2020.

I recorded the Sichuan opera gong and drum version of "Jinguancheng Luo Gu" live on April 27, 2024. The performers performed seriously and rigorously. They had high requirements and were very careful in every recording. It took a long time to record it. (Observation Figure 65)



Figure 65. The gong and drum performers of the Leshan Sichuan Opera Theater performed “Jinguancheng Gong and Drum”
Photo taken by researchers: April 27, 2024

I copied and typed the gong and drum sutra of the guzheng duet piece Jinguancheng Luo Gu by hand(Observation Figure 66.67).

Handwritten gong and drum notation for 'Jinguancheng Luo Gu'. The notation consists of three systems of symbols and their corresponding Chinese characters, with dynamic markings (f, ff, mp) and accents (T, >).

System 1:

$k \ \grave{a}\grave{a} \ z\grave{a} \ z\grave{a} \ | \ \grave{a} \ \grave{a}\grave{a} \ z\grave{a} \ z\grave{a} \ | \ k \ \grave{a}\grave{a} \ z\grave{a} \ z\grave{a} \ | \ \grave{a}.\grave{a} \ \grave{a}\grave{a} \ z\grave{a} \ z\grave{a} \ |$
 课 打打 一打 一打 差 打打 一打 一打 课 打打 一打 一打 差.打 打打 一打 一打
 f mp

System 2:

$k\grave{a}\grave{a} \ z\grave{a} \ k\grave{a} \ k\grave{a} \ | \ \otimes \ \overset{>}{\text{IIII}} \ \otimes \ | \ \text{I} \ \text{I} \ \text{I} \ \text{I} \ | \ \otimes \ \grave{a}\grave{a}\grave{a}\grave{a} \ \text{xx} \ \text{xx} \ |$
 课打打 一打 课打 课打 壮 差 差 差 壮 乃 不 差 乃 丑 尺 丑 壮 打打打打 丑 丑
 f ff mp mp

System 3:

$\otimes \ \grave{a}\grave{a}\grave{a}\grave{a} \ \& \ \grave{a}\grave{a}\grave{a}\grave{a} \ | \ \grave{a}.\grave{a} \ \text{ll} \ \text{cl} \ \text{clcl} \ | \ \otimes \ \otimes \ z\otimes \ \text{ox} \ \text{oxox} \ | \ \text{ox} \ \text{ol} \ \otimes \ \grave{a}\grave{a}\grave{a}\grave{a} \ |$
 壮 打打打打 差 打打打打 差 乃 乃 乃 乃 乃 乃 壮.壮 一壮 当丑 当丑当乃 当丑 当乃 壮 打打打打

System 4:

$\text{oxox} \ \text{oxox} \ \text{oxox} \ \text{oxox} \ | \ \otimes \ \grave{a}\grave{a}\grave{a}\grave{a} \ \otimes \ \grave{a}\grave{a}\grave{a}\grave{a} \ | \ \text{oxox} \ \text{oxox} \ \text{oxox} \ \text{oxox} \ | \ \text{ox} \ \text{ol} \ \otimes \ \text{o} \ |$
 当丑当丑 当丑当丑 当丑当丑 当丑 壮 打打打打 壮 打打打打 当丑当丑 当丑当丑 当丑当丑 当丑 当丑 壮

Figure 66. Hand written gong and drum scripture of Jin Guan Cheng Luo Gu
Source: Honglu Chen from research fieldwork 2024

X X X X X X X	X X X X X X X	X X X X X X X	X· X X X X X X X
课 打打 一打 一打	差 打打 一打 一打	课 打打 一打 一打	差·打打打 一打 一打
f		mp	
X X X X X X X X	X X X X X X X	X X X X X X X	X X X X X X X X X
课 打打 一打 课乃 课乃	壮 冬共冬共 壮 乃	不尔 差 乃丑 尺乃	壮 打打打打 丑丑 丑丑
f	ff	mp	mp
X X X X X X X X X X	X· X X X X X X X X X	X· X X X X X X X X X	X X X X X X X X X
壮 打打打打 差 打打打打	差·尔 乃乃 尺乃 尺乃尺乃	壮·壮 一壮当丑 当丑当乃	当丑 当乃 壮 打打打打
XXXXXXXXXXXXXXXXXX	X X X X X X X X X	XXXXXXXXXXXXXXXXXX	X X X X X 0
当丑当丑当丑当丑当丑当丑当丑当丑	壮 打打打打 壮 打打打打	当丑当丑当丑当丑当丑当丑当丑当丑	当丑 当共 壮

Figure 67. Jin Guan Cheng Luo Gu - Machine-Played Gongs and Drums
 Source: Honglu Chen from research fieldwork 2024

4.2 Musical tone

The Jin Guan Cheng Luo Gu composed by Wu Jian is based on the Sichuan folk song "Picking Grapes". It is a folk song popular in Sichuan and a representative piece of "high-pitched" folk songs. The melody of this folk song is used as the main body of the music's first section and the recapitulation section. The range is between "middle note 6-high note 5", and the melody mainly moves in the high-pitched area. At the beginning of the music, there are frequent seventh and fifth leaps, and the music is very vast and high-pitched. This song belongs to the "four-sentence" folk song, with a free rhythm, long and distant, and the tone structure is a Shuyu system with "3-6-1, 6-1-3" as the core.

The main instruments of Sichuan opera gongs and drums include small drums, boards, large gongs, large bowls, hall drums, Sichuan jiaozi, small gongs, horse gongs, small basin drums, and wooden clappers. Other instruments with effects include bao gongs, dao gongs, man gongs, soft bowls, two stars, old horse gongs (bronze, horse gongs), wooden fish, standing drums, flower basin drums, and small basin drums. The timbres of the following instruments are mainly used in the repertoire of Jin Guan Cheng Luo Gu:

The small drum plays a conducting role in Sichuan opera percussion. The board, also known as the handle, is used in conjunction with the small drum and plays a rhythmic role in the singing. The traditional notation of the small drum is the "^" character notation "da"; in the simulation of the guzheng playing technique, the index finger is used to pinch the string and play the a sound in the second group of small characters.

The following gong and drum pictures are high-definition pictures of Sichuan opera gongs and drums sent to me by Professor Yang Yu of Sichuan Normal University after I asked her for advice on Sichuan opera gongs and drums. The instruments are shown very clearly in the pictures (Observation Figures 68-74).



Figure 68. Snare drum

Source: Honglu Chen from resarch fieldwork 2024

The big gong is made of copper, has strong expressiveness and unique timbre, and plays a very important role in Sichuan opera gongs and drums. The traditional notation is "O" and the written notation is "dang"; in the simulation of Guzheng playing skills, the left hand is used to concentrate on sweeping the strings in the right bass area of the Guzheng code.



Figure 69. Large gong

Source: Honglu Chen from resarch fieldwork 2024

The tang drum is also called the "second drum" and plays a role in stabilizing the rhythm during performance. The traditional notation is "T" and the written notation is "gong"; in the simulation of Guzheng playing techniques, the hands are used to knock on the bottom board of the Guzheng.



Figure 70. Tang drum

Source: Honglu Chen from research fieldwork 2024

The large bowl is made of copper, has a rich tone and is difficult to play. The traditional notation is "X", and the written notation is "ugly"; The large bowl is made of copper, has a rich tone and is difficult to play. The traditional notation is "X", and the written notation is "ugly";



Figure 71. Large bowl

Source: Honglu Chen from research fieldwork 2024

The small gong has a bright tone and is widely used in Sichuan opera's literary plays, high-pitched tunes, and suona tunes. The traditional notation is "T" and the written notation is "Nai". The traditional notation for the small gong's ornamental

sound is "r" and "<". The written notation is "Er" and "Ling". In the simulation of guzheng playing techniques, the guzheng code is used, and the index finger is used to cover the string in the left high-pitched area to strum the string upwards.



Figure 72. Small gong

Source: Honglu Chen from research fieldwork 2024

The Maluo has a unique and playful sound. It usually plays a leading and guiding role in gong and drum performance. The traditional notation is ">" and the written notation is "Nong". In the simulation of Guzheng playing skills, the Guzheng code is used to cover the string in the right high pitch area and strum the string upward with the index finger.



Figure 73. Horse gong

Source: Honglu Chen from research fieldwork 2024

Chuanjiaozi is used with Xiaoluo and is widely used in suona set playing. The traditional notation is "C" and the written notation is "Chai". In the simulation of Guzheng playing skills, the palm of the hand is used to clap the right treble string of the Guzheng code.



Figure 74. Sichuan dumplings

Source: Honglu Chen from research fieldwork 2024

I went with composer Wu Jian to interview and learn from the leaders of Leshan Sichuan Opera House (Observation Figure 75).



Figure 75. Researchers learning Sichuan opera gongs and drums at Leshan Sichuan Opera House

Photo taken by researchers: April 27, 2024

After receiving guidance, I practiced playing at the interview site, feeling the timbre and percussion methods of various Sichuan opera gongs and drums, so that I could better apply the practical experience to Guzheng performance and make a more effective combination (Observation Figure 76).



Figure 76. Researchers learning Sichuan opera gongs and drums at Leshan Sichuan Opera House

Photo taken by researchers: April 27, 2024

4.3 Rhythmic Patterns

The rhythm of Jin Guan Cheng Luo Gu is mainly syncopated and sixteenth note rhythm, which highlights the strong sense of rhythm, echoing the rich and colorful style of Sichuan guzheng music, and also highlights the fiery and straightforward character of Sichuan people and their hearty musical performance.

The rhythm of this work also has a more distinct feature, which is that it is scattered with changes in the rules and intertwined with randomness in the order. In the seemingly free rhythm, the composer gives it a strict order, which is very rigorous. In other words, the performers must strictly follow the beats and time signatures written by the composer during the performance. No more or less is allowed, otherwise it will break this seemingly irregular order.

Such musical rhythm and rhythm give the audience a refreshing feeling and can show richer expressions and narratives.

4.4 Musical Structure

Example 23: The musical form of Jin Guan Cheng Luo Gu

primer	A	B	re	C	re	A'	Coda
26	7+7+3	6+6	24	7+8+9+9	11+8	7+5+8+8	14+12
D商(shang)							
1-26	27-46	44-55	56-79	80-112	113-131	132-159	160-185

As shown in the picture, the theme of "Jin Guan Cheng Luo Gu" is also a four-guzheng ensemble with a four-part structure of "introduction, development, transition and conclusion", which can be divided into introduction, bridge and epilogue, A section, B section, C section and A' section, with a total of 185 bars. The main tonality is byu, which belongs to a single tonality.

Introduction (bars 1-26): This introduction mainly uses rhythmic techniques, starting with clappers and string plucking, and then using block chord progressions with eighth note rhythms. The introduction clarifies the emotional tone of the whole piece and introduces the theme.

The beginning of the A section (bars 27-43): The theme of this section is presented in a three-sentence section of unequal length, 7+7+3. The tonality is b-yu mode. At the beginning of the first phrase theme, the tonic treble group "b" is repeated with an eighth note, then jumps up to the minor seventh, then goes down in the opposite direction to the "E" angle note, then goes up two degrees to the dominant treble group "#f" angle note, and then continues to tremolo and double fifth notes. The melody of the second sentence is the change of voice development of the first sentence, with alternating voices, closely following the material of the opening theme motive, and developing in a tight rhythm. The three bars of the third phrase are connected materials, which have the function of connecting the B section.

Example 24:

3

Byu Tune

B section 1 "Cheng" (bars 44-55): The material, rhythm and melody are all developed from the first phrase. The tonality of B section is byu mode, and the structure is a 6+6 equal length non-square two-phrase section. The melody of the first phrase "Zheng 1" is mainly based on the passing form of eighth notes and the auxiliary form of second degree. "Zheng 2" develops counterpoint. "Zheng 3" plucking the strings, etc. "Zheng 3" striking the strings. The second phrase is the upward development of the voice of the first phrase "Zheng 2". The overall voice shows a trend from simple to complex.

Example 25:

笙1
笙2
笙3
笙4

Bridge re (bars 56-79): 24 bars, transition of materials. 6/8 time, using canon counterpoint, with materials in a continuous triplet.

Example 26:

笙1
笙2
笙3
笙4

Triplet rhythm

C section 1 "turn" (bars 80-112): the turning point of the music mood. It is the most emotional part of the whole piece. This section is a four-sentence section of 7+8+9+9. The tonality is still B-Yu mode. The bridge material is used in the accompaniment. The melody is mainly descending, the range is from small note group 1 to small note group 2, and the rhythm is mostly eighth notes.

Bridge 2 (bars 113-131) can be divided into 11+8 performance techniques plus the repetition of a single motive theme.

A' section 1 "Come" (bars 132-159) The musical mood returns to the beginning. The structure of this section is a four-sentence section of 7+5+8+8, and the tonality is B-Yu mode. The melody echoes the beginning and the end .

Example 27:

The image displays a musical score for Example 27, consisting of four staves labeled 第1, 第2, 第3, and 第4. The score is written in a key signature of one sharp (F#) and a common time signature. A large black oval highlights a specific section of the music, primarily in the first two staves, which is labeled "B yu tune" in red text. The notation includes various rhythmic values, accidentals, and dynamic markings such as accents and slurs. The score begins at measure 127.

The ending (bars 160-185) can be divided into two phrases, 14 and 12. It summarizes the theme and mood of the whole piece.

The musical structure of introduction, development, turn and conclusion is a major feature of Chinese folk music, which makes the musical mood development layered, the emotions more infectious, and the content dramatic .

4.5 Playing Techniques

4.5.1 Commonly used single-note playing techniques for the right hand

In Sichuan guzheng performance, the commonly used single-note playing techniques for the right hand include tuo, pi, mo, tiao, gou, ti, da, zhai, etc., as well as the little finger bo. These techniques can also be used in different combinations for continuous training, such as the very important guzheng combination techniques "fast four points", "24 finger sequence", "dian zhi", etc.

4.5.2 Commonly used multi-part playing techniques for the right hand

In Sichuan guzheng performance, the commonly used multi-part playing techniques for the right hand include da cuo, xiao cuo, shuang tuo, shuang mo, shuang cuo, etc. The sound effects of these techniques are fuller, and they can also be played with both hands at the same time to play harmonies of different modes.

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In Sichuan guzheng performance, the commonly used ornament playing techniques for the right hand include ascending gua zou, descending gua zou, lian tuo, lian mo, pa yin, sao xian, etc. This type of technique mainly plays a modifying and decorative role. By utilizing the instrument performance of the guzheng, some playing techniques with modifying effects are derived, which can make the music performance more vivid and interesting.

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4.5.5 Commonly used left-hand glissando techniques

In Sichuan guzheng performance, the commonly used left-hand glissando techniques include hua yin, hua yin, hui hua yin, hui wen hua yin, an yin, tuo zhi an hua yin, etc. This technique can change the original pitch of the right hand. It can slide to the second, third or even fourth tone, and can also make microtonal pitch changes. In creation, the creator can use this advantage to have more creative space and make more changes in the melody pitch.

Summary

Through the analysis of the four pieces Ma La Jiu Gong Ge, November Shan Jian Wan Dao, "Music Shu" and Jin Guan Cheng Luo Gu, the overall style of Sichuan Guzheng works is very free and easy, casual and free. Generations of Sichuan people have lived in hilly, mountainous and basin areas. The diversity of topography and the

overall slow pace of life in Sichuan make the personality characteristics of Sichuan people very free and straightforward, and such personality traits are also directly applied to Sichuan Guzheng works. From most of the works of Sichuan Guzheng, we can hear the expression of musical emotions very bright and cheerful, just like Sichuan people speak and do things very generously and informally.

Sichuan Guzheng music is mostly a general tone, emphasizing integrity and innovative practicality. The guzheng music works with Sichuan regional style are rooted in Sichuan local culture, reflecting the regional features and humanities of Sichuan, conforming to local customs and habits, and language environment, forming a guzheng music expression with Sichuan regional characteristics.

The ups and downs of the Sichuan accent are interesting, which is more in line with the rhyme trend of Guzheng performance. In the Chinese language system, Sichuan dialects belong to the northern dialects, which belong to the same language family as the standard Mandarin in my country, and have the same tones as Mandarin. There are only four tones: level, yangping, shangsheng and qusheng, and the overall tone is descending without much twists and turns. Sichuan guzheng gradually found a combination with the characteristic cavities such as hahaqiang and Sichuan opera gaoqiang.

Most of Sichuan guzheng music is pentatonic music, and seven-tone music rarely appears. If there is, there will only be one partial tone. Moreover, the Sichuan guzheng music has clear tones, and the tonics of each mode of gong, shang, jue, zhi and yu will be present, and the yu mode is generally the most common, which is also a common feature of Sichuan guzheng music. However, the yu mode is not necessarily presented in a complete pentatonic scale in the song. There are also many types of yu modes in Sichuan guzheng music, such as yu gong shang and yu gong jue in three-tone series; yu gong shang jue in four-tone series; yu gong shang jue zhi in five-tone series, and many other combinations.

Sichuan guzheng commonly used playing techniques, often playing with pitch, rhythm, fixed scale sequence of sound, and clear mode, tonality, long time of circulation, and wide application. The Sichuan guzheng has a relatively short development period, and there is no particularly outstanding particularity in the use of

CHAPTER VI

Guidelines for the Transmission and Preservation of Guzheng Music in Sichuan Province, China

This chapter proposes guidelines for combining theory with the case study, the transmission path, and a preservation guide for the formation of the Sichuan Guzheng in the digital age. It discusses the challenges and coping strategies faced in the development process to ensure the preservation and synchronization of Sichuan Guzheng with modern society. The rapid development of digitalization has profoundly impacted the transmission of traditional culture, with the entity moving towards virtualization and integrating tradition and modern innovation.

1. Sichuan Guzheng's transmission path and preservation guidance
2. Development Problems and Countermeasures of Sichuan Guzheng

1. Sichuan Guzheng's Transmission path and preservation guidance

Sichuan Guzheng is an important part of Sichuan's traditional music culture. Due to the influence of the fast-paced urban life, the popularity of fast-selling products, and the advent of the self-media era, most of the intangible cultural heritage and traditional culture have gradually lost their carriers. Sichuan Guzheng, like other intangible cultural heritage, faces the same severe problems of effective transmission and preservation.

The emergence of digital technology has gradually changed the way and means of spreading traditional music.

While relying on physical and offline communication, the channel also needs to draw on the dividends of the digital age. In today's digital environment, virtual online communication is more extensive. Digital media can effectively enhance the diversity of music information communication, and It can effectively improve the efficiency and speed of communication and transform the limitations of traditional music communication's offline impact. We can think of traditional offline communication methods such as concerts, academic exchanges, textbook compilation, and CD album publishing, or the current online communication methods with the help

of digital functions, all of which are to popularize traditional music culture more widely and retain it. In order to solve the problems faced by Sichuan guzheng, better protect and inherit Sichuan guzheng instrumental culture, demonstrate its unique artistic value, create a valuable development route, and comprehensively promote the integrated development of cultural tourism, the following suggestions are put forward.

1.1 Introduction of diversified communication media

Integration with the tourism industry, Sichuan is located in the hinterland of southwest China, in the upper reaches of the Yangtze River, 1,075 kilometers long from east to west and 921 kilometers wide from north to south. Sichuan has a long history, beautiful scenery, and rich products, and enjoys the reputation of "Land of Abundance". Sichuan is located in the southwest of China, with fertile land, rich natural resources, long history and colorful ethnic minority culture, which constitute a variety of natural and cultural tourism resources. Then, for the first transmission of Sichuan Guzheng, we can use Sichuan's rich and diverse tourism resources to promote and share through the media, combine it with the tourism industry, and add Sichuan Guzheng elements to scenic spot theme elements, folk customs and festivals, live stage plays and other projects, expand the influence of Sichuan Guzheng, enhance its transmission effect, strengthen the exposure of Sichuan Guzheng, and form a cultural symbol that highlights local characteristics.

By using modern media resources, Sichuan Guzheng elements can be integrated into the combination of art and cultural creation, and effective creative development can be carried out, and it can be integrated into the daily life of the masses, and interaction with the corresponding audience groups can be established; Sichuan Guzheng can be combined with Sichuan Han folk songs, opera culture, etc. to create a fusion trend and present it in a vivid storytelling process; Sichuan Guzheng elements can be integrated into the real industry, and independent designers and independent brands can be cooperated to extract Sichuan Guzheng elements and create corresponding business cards; corresponding derivative products and peripherals can also be developed to promote the cultural industry development of Sichuan Guzheng and expand its influence and transmission range. For example, Sichuan's most representative propaganda symbol: the animal panda, all major scenic spots in Sichuan have elements combined with pandas, and various combinations

highlight the main image of pandas. There are even promotions of pandas in theme elements such as Lego toys and Starbucks coffee. Although Sichuan Guzheng is intangible, it can refer to this type of propaganda and transmission model to make corresponding and similar changes in promotion methods.

By integrating with multimedia , Sichuan Guzheng elements will be incorporated into movies, television, and documentaries , and interspersed in the more popular variety shows of the current mainstream media , so as to promote the transmission of Sichuan Guzheng culture in animation creation , self-media channels, and online novels , such as creating movies and television works with Sichuan Guzheng and cultural characteristics ; with the help of the power of news media, Sichuan Guzheng will be reported and promoted, and different types of reports such as character interviews and special news will be produced to fully display the history, culture, and transmission of Sichuan Guzheng . Sichuan Guzheng documentary works will be released in a timely manner in a variety of interesting forms, and topics will be initiated in a targeted manner to trigger heated discussions among the public and enhance user popularity ; social media such as television broadcasts, publications, WeChat public accounts, Douyin, Bilibili, Xiaohongshu , as well as application platforms such as VR, live broadcasts, and short videos will be used to showcase the characteristics of Sichuan Guzheng , increase the exposure and transmission effect of Sichuan Guzheng on social media, utilize the diversity of communication media, adopt an integrated communication strategy, create new communication methods , and expand the effective communication power of Sichuan Guzheng.

1.2 Multi - faceted collaborative preservation

the education and teaching level, we will improve the education resource system . In terms of education methods, we will organize teachers to use cloud media platforms to conduct online and offline classes , invite Sichuan Guzheng inheritors and folk artists to enter campuses, share experiences with teachers, produce teaching micro-classes, compile relevant teaching materials, carry out art incubation, publicity lectures and art performances, develop various forms of Sichuan Guzheng themed cultural education projects, and jointly promote the transmission and innovation of Sichuan Guzheng . It is also necessary to train teachers and cooperate with local universities, primary and secondary schools, youth cultural palaces, and social

popular education institutions to bring Sichuan Guzheng into campuses and popular education, and integrate it into classrooms and textbooks; compile special Sichuan Guzheng teaching materials , incorporate Sichuan Guzheng into the elective music courses in primary and secondary schools , form a stable teaching system , and systematically introduce the historical background, cultural connotations, and artistic characteristics of Sichuan Guzheng , so that students can fully understand Sichuan Guzheng culture ; use school publicity platforms such as bulletin boards, campus websites, and campus radio to actively spread Sichuan Guzheng culture ; establish a Sichuan Guzheng cultural education base, hold Sichuan Guzheng campus cultural activities, and carry out creative competitions. Through exhibitions, interactive experiences, etc., stimulate students' interest and creativity, increase students' enthusiasm and participation in transmission, and jointly promote the transmission of Sichuan Guzheng.

At the official government level, establish a comprehensive incentive mechanism and policy. Add the application of scientific research fund projects, and cultivate Sichuan Guzheng creation and performance talents within the corresponding projects. Provincial musicians associations should open Sichuan Guzheng training classes every year, provide financial support, fixed training venues, and should increase publicity and display opportunities. Hold seminars and exchanges in Sichuan and even the whole country, carry out targeted exhibitions and competitions, explore the advantages of Sichuan Guzheng, and enhance its status in physical performances. Formulate corresponding standards, provide normative guidance for the creation of Sichuan Guzheng, encourage its cross-directional integration with drama, opera, film, folk songs and other fields, and provide financial support. Integrate resources from all parties, establish cooperative relationships with government education departments, schools , cultural institutions, community organizations, etc., increase publicity for Sichuan Guzheng , and increase public awareness and attention to it.

At the level of social popularization , we will focus on cultivating young Sichuan guzheng teams , build a Sichuan guzheng team and reserve force , and continuously deepen the study of Sichuan guzheng through support and encouragement . Create conditions for performance activities through social funding, corporate sponsorship , government support , etc. to improve social awareness.

Through various media platforms, such as mainstream media , journals, newspapers, self-media, etc., we will widely publicize the cultural value and artistic charm of Sichuan guzheng ; establish a Sichuan guzheng society , bring together more experts, scholars and folk artists, integrate new media and traditional culture, and carry out extensive and in-depth education and communication activities for communities and various cultural venues, so that the artistic practice of Sichuan guzheng can enter different regions, such as mass art museums, senior citizen universities, cultural and art communities, etc., to attract public participation and enhance social influence. With the help of media platforms, technical teams, etc., we will form a joint force to attract more institutions and individuals to participate in the innovative transmission of Sichuan Guzheng culture. Through festival activities, cultural performances, etc., we will invite inheritors and performers to participate and showcase the charm of Sichuan Guzheng . We will widely disseminate Sichuan Guzheng performance videos on the Internet, and with the help of the power of media convergence and digital communication, we will vigorously promote research results, continuously innovate and optimize, realize the combination of knowledge-based learning and ornamental learning, and open up wider channels for the transmission of Sichuan Guzheng .

1.3 Construction of Sichuan Guzheng Network Platform

Establish a Sichuan Guzheng database. Collect Sichuan Guzheng works , create a database of related repertoires , and organize them into multiple Sichuan Guzheng collections according to categories. Under the background of good intellectual property preservation, a public digital platform can be opened to the public to encourage the public to collect, upload and download Sichuan Guzheng materials ; use the integrated media platform to conduct data analysis on the transmission effect of Sichuan Guzheng , conduct regular online and offline questionnaires , understand the audience's forwarding content preferences, user behavior and other data, and timely grasp the audience's feedback and transmission effects; establish a Sichuan Guzheng media database, and publish Sichuan Guzheng theme columns on online music media platforms such as Tencent Music and NetEase Cloud Music, accumulate and preserve Sichuan Guzheng materials, and digitally preserve and manage Sichuan Guzheng 's music scores, recordings, videos, pictures and other related materials, improve the informatization and digitization of Sichuan

Guzheng , and establish a database with a reasonable structure and complete functions to provide strong support for the preservation, transmission and research of Sichuan Guzheng .

Establish a self-media communication route. Use the most credible and authoritative organizations or individual experts to establish social accounts on APPs with extensive user resources, regularly publish high-quality videos related to Sichuan Guzheng, cultivate high-quality teams, operate accounts, incubate and create project IPs related to Sichuan Guzheng that are suitable for the development of self-media, and use the convenience of self-media live broadcasts to regularly carry out corresponding online performances. You can also collect various submissions related to Sichuan Guzheng online, deepen the creation, and increase the playback traffic. Create a self-media social account with Sichuan Guzheng characteristics.

Create a platform public account. At present, the information about Sichuan Guzheng released on the public accounts of various platforms is relatively scattered and has not been integrated, making the information acquisition not centralized enough. In order to better improve the exposure and transmission effect of Sichuan Guzheng on social media, a special website, Douyin account, official Weibo, WeChat public account, etc. for Sichuan Guzheng can be created to systematically display the historical culture, artistic characteristics, transmission, performance information, teaching resources, news, etc. of Sichuan Guzheng, regularly update and push relevant information of Sichuan Guzheng , live broadcast or create groups to interact with the audience, so that users can obtain comprehensive information about Sichuan Guzheng .

Strengthen content innovation. Innovate the arrangement and instrumentation methods, use modern arrangement technology and music production software to innovate and arrange them, and create more creative Sichuan Guzheng music works ; invite experts and scholars to discuss and study the innovative development of Sichuan Guzheng , and hold corresponding academic forums to explore continuous exploration and innovation on the basis of maintaining the traditional characteristics of the body. Other musical elements can be integrated , and other elements such as traditional musical instruments of other ethnic groups can be added to enrich the musical expression of Sichuan Guzheng with Guzheng music culture in other parts of

the country or Japanese Guzheng culture, Korean Gayageum culture, etc.; create Sichuan Guzheng repertoires, promote Sichuan Guzheng classic repertoires, innovate performance forms, combine with dance, drama and other art forms, use modern dance, stage plays and other performance forms, and create more visually impactful and artistically appealing music performance works ; keep pace with the times to improve the quality of content, and attract more young people to pay attention to and inherit Sichuan Guzheng culture.

2. Development Problems and Countermeasures of Sichuan Guzheng under Digital Empowerment

2.1 Problems faced by Sichuan Guzheng in the digital age

We are currently in a digital age with many channels for obtaining information but lack of focus. In the context of fierce competition in digital music, it is very difficult for Sichuan Guzheng to spread efficiently in this state. Due to the rapid development of society, Sichuan Guzheng is also facing more severe challenges in the field of traditional music. In the later period, Sichuan Guzheng will also move towards commercialization and standardization with the development of digital platforms, which is equivalent to the development of the times. The cultural characteristics of Sichuan Guzheng are difficult to detect. Virtualization and digitization have reduced the transmission effect of Sichuan Guzheng in the digital field, and the depth and purity of its transmission have been affected.

In addition, the development of Sichuan Guzheng is also in an unbalanced stage. For example, the development advantages and potential of Chengdu, Sichuan are huge, but other cities in Sichuan lack the support of research groups and government platforms, so they tend to be in an unbalanced state of development. To solve the problem of unbalanced development of musical instruments in Sichuan's preservation and development, we must first conduct in-depth research and judgment, accurately find out the reasons for the unbalanced development, and formulate corresponding solutions based on these reasons. Through institutional reforms, practical exploration, etc., we can improve the uneven level of academic research in various regions, concentrate on cultivating local talents, tap the potential of all parties, and strive to narrow the development gap.

2.2 Cultural preservation in Commercial Operations

The development of the cultural industry, under the background of the good cycle of the current market economy, actually has many opportunities, but it also brings more challenges. First of all, under the background of commercial development, Sichuan Guzheng should not only cater to the market economy, but also pay attention to the preservation of the inner culture, inherit the cultural connotation of Sichuan Guzheng, and study the innovative field of Sichuan Guzheng. While using digitalization to protect the Sichuan Guzheng culture, its musicality should be fully utilized to highlight its distinctive characteristics.

Secondly, in offline commercial education and training, the transmission and feasibility of Sichuan Guzheng on various online platforms such as mooc and Yuketang should be discussed at the same time, adding more ideas to promote the effective transmission of Sichuan Guzheng and cultivate the growth of a new generation of Guzheng artists.

Finally, we should strengthen mutual cooperation with various enterprises, jointly explore strategies to promote the transmission of Sichuan Guzheng, and pay attention to the level of protecting cultural diversity.

2.3 Propose strategies and methods to adapt to the digital age

Corresponding strategies and methods should be adopted for various challenges. First of all, we should ensure the output of high-quality content and enhance the credibility and recognition of the brand. Secondly, sustainable development should be included in the strategic goals. We should achieve effective circulation in the long term so that the style characteristics of Sichuan Guzheng can be fully disseminated and continued, and minimize the negative impact of commercial operations on Sichuan Guzheng in digital transmission, strengthen legal preservation channels, clarify the management of relevant responsibilities, and promote the good development of Sichuan Guzheng. Finally, the rapidly developing artificial intelligence technology can be applied to the transmission of Sichuan Guzheng, making the target group scope more precise and increasing the exposure of Sichuan Guzheng. At the same time, AI can be used to adjust uncontrollable technical

problems caused by technology. AI can generate a melody, a song, and identify similar songs. Reasonable use of AI can automatically detect the similarity of music and reasonably avoid copyright issues. Make the transmission of Sichuan Guzheng effective and well-organized.

2.4 Enhanced audience participation and interactivity

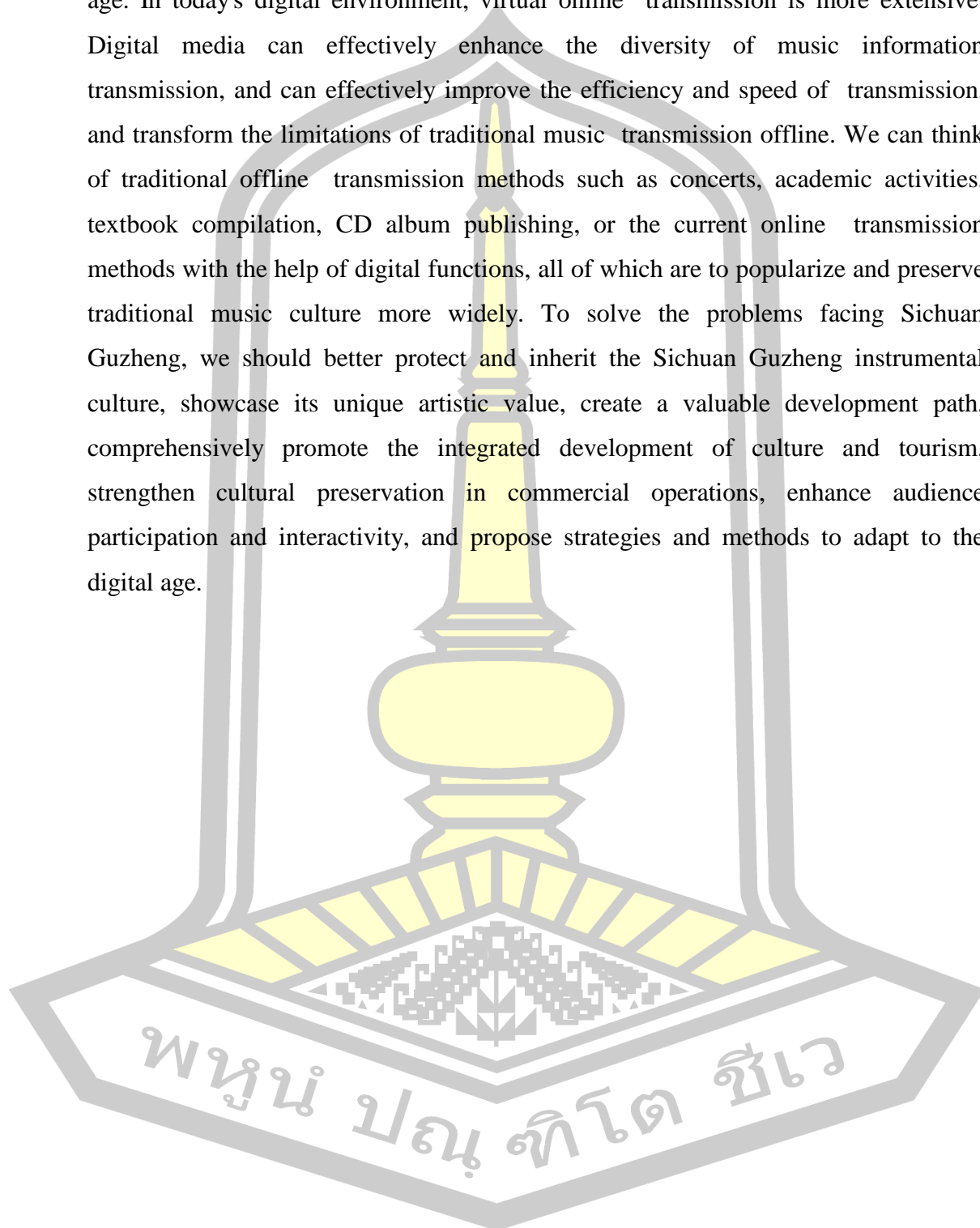
Implementation of shared experience strategy. The first is the planning of concert activities. Concerts and seminars can be held regularly, and at the same time, close sharing sessions and creative sharing can be carried out. The second is the sharing of content creation, encouraging social platform users to participate in the creation and sharing of Sichuan Guzheng characteristics, guiding related activities, and regularly interacting and communicating to make the content Schengen-ized. Then, all-round interactions such as questionnaires and online voting can be carried out to accurately grasp the needs of the target group, effectively adjust and manage, and narrow the distance between the audience and each other. Finally, a message board can be set up to provide real-time feedback on the audience's suggestions, etc., so as to strive for interactive advice and enhance communication effectiveness.

Summary

Regarding the preservation and transmission of Sichuan Guzheng, as well as how to solve the problems and coping strategies it faces in the process of development, I think we should start from the following aspects. First of all, in terms of preservation and transmission, diversified media should be introduced (integration with the tourism industry, utilization of modern media resources, and integration with multimedia), and multi-faceted subject collaborative preservation should be carried out at the educational level, government official level, and social popularization level. Finally, a Sichuan Guzheng network platform should be built, a Sichuan Guzheng database should be established, self-media communication routes should be established, platform public accounts should be created, and content innovation should be strengthened.

The problems that Sichuan Guzheng is currently facing in the digital age, the emergence of digital technology has gradually changed the way and means of transmission of traditional music. While relying on physical and offline transmission,

the transmission of traditional music also needs to absorb the dividends of the digital age. In today's digital environment, virtual online transmission is more extensive. Digital media can effectively enhance the diversity of music information transmission, and can effectively improve the efficiency and speed of transmission, and transform the limitations of traditional music transmission offline. We can think of traditional offline transmission methods such as concerts, academic activities, textbook compilation, CD album publishing, or the current online transmission methods with the help of digital functions, all of which are to popularize and preserve traditional music culture more widely. To solve the problems facing Sichuan Guzheng, we should better protect and inherit the Sichuan Guzheng instrumental culture, showcase its unique artistic value, create a valuable development path, comprehensively promote the integrated development of culture and tourism, strengthen cultural preservation in commercial operations, enhance audience participation and interactivity, and propose strategies and methods to adapt to the digital age.



CHAPTER VII

Conclusion, Discussion and Recommendations

1. Conclusion

1.1 For research object 1, the results are:

The development of Sichuan Guzheng began in March 1959, when famous Guzheng musician Tian Gengshi came to teach at Sichuan Conservatory of Music and established the first Guzheng major, which became an important beginning for the spread and development of Guzheng art in Sichuan. From the beginning to the present, Sichuan Guzheng has developed for more than half a century, and has had very authoritative founders and leaders, and formed a strong group of Guzheng performers, accumulating a certain number of representative Sichuan-style Guzheng music repertoires, which are typical Sichuan style.

Since Teacher Tian Gengshi came to teach at Sichuan Conservatory of Music, he has passed on Sichuan Guzheng from the folks through oral transmission and gradually brought it into professional colleges, making the development of Sichuan Guzheng systematic and theoretical. In June 1960, Cao Dongfu was transferred from the Central Conservatory of Music to the Sichuan Conservatory of Music to teach. Teacher Cao brought the traditional northern Guzheng music to Sichuan, which made the traditional connotation of Sichuan Guzheng begin to sprout. In August 1965, Rao Ningxin from Guangzhou Conservatory of Music (now Xinghai Conservatory of Music) came to Sichuan Conservatory of Music to teach Guzheng. Because it was in a special period, the development of Sichuan Guzheng was slow during this period, mainly based on social foundation transmission.

In August 1961, the first national Guzheng teaching materials conference was held in Xi'an. This conference played a vital role in the development and transmission of Sichuan Guzheng. This was the first conference on Guzheng teaching materials held in Chinese history. Cao Dongfu and Tian Gengshi attended the conference as representatives of Sichuan masters. This conference promoted the mutual exchange, mutual learning and learning between various schools in the north and south. Taking this as an opportunity, He Chengyu, a student of Sichuan Conservatory of Music, was

selected to study with Zhao Yuzhai at Shenyang Conservatory of Music, and Li Ke was selected to study with Gao Zicheng at Xi'an Conservatory of Music. Later, they all took on the main work of restoring the performance and professional teaching of Sichuan Guzheng art in the early stage of reform and opening up. Therefore, the first national Guzheng teaching materials conference not only promoted the exchange and discussion of Guzheng professional teaching across the country, but also had important significance for the development of Sichuan Guzheng art.

Chinese guzheng art has a long history. Different regions across the country have made different musical cultural integrations based on local humanities, languages, folk music styles, operas, folk customs, etc. In addition to the nine traditional schools, other regions have also begun to gradually expand their own guzheng music systems, create a large number of repertoires, build repertoire libraries, and cultivate a large number of young creative and performing talents. Sichuan guzheng follows the pace of development of regional schools of guzheng across the country, and has taken a distinctive path under the background of integrated development. Sichuan guzheng music has gradually stood out with its relaxed, hearty, casual and natural rich style and tense musical performance. Most of the works have been performed more and more frequently in various regions across the country, and colleges, orchestras, and community organizations across the country have also begun to rehearse Sichuan guzheng music works in large numbers, which has greatly increased the popularity and influence of Sichuan guzheng. Sichuan guzheng is also rooted in folk traditional music "Chuanjiang Haozi", "Sichuan Opera Gonggu", "Sichuan Han Folk Songs", etc., and has gradually integrated into social communication in the changes that conform to the development of the aesthetics of the times. Educators and performers represented by He Chengyu, Li Ke, Long Dejun, Sha Lijing, Jiang Danxi, Lu Jing, etc. continue to organize Sichuan Guzheng music and further create modern works, leading to the increasingly prosperous development of Sichuan Guzheng.

1.2 For research object 2, the results are :

Through the analysis of the four pieces Ma La Jiu Gong Ge, November Shan Jian Wan Dao, "Music Shu" and Jin Guan Cheng Luo Gu, the overall style of Sichuan Guzheng works is very free and easy, casual and free. Generations of Sichuan people

have lived in hilly, mountainous and basin areas. The diversity of topography and the overall slow pace of life in Sichuan make the personality characteristics of Sichuan people very free and straightforward, and such personality traits are also directly applied to Sichuan Guzheng works. From most of the works of Sichuan Guzheng, we can hear the expression of musical emotions very bright and cheerful, just like Sichuan people speak and do things very generously and informally.

Sichuan Guzheng music is mostly a general tone, emphasizing integrity and innovative practicality. The guzheng music works with Sichuan regional style are rooted in Sichuan local culture, reflecting the regional features and humanities of Sichuan, conforming to local customs and habits, and language environment, forming a guzheng music expression with Sichuan regional characteristics.

The ups and downs of the Sichuan accent are interesting, which is more in line with the rhyme trend of Guzheng performance. In the Chinese language system, Sichuan dialects belong to the northern dialects, which belong to the same language family as my country's standard Mandarin, and have the same tones as Mandarin. There are only four tones: level, yangping, shangsheng and qusheng, and the overall tone is descending without much twists and turns. Sichuan guzheng gradually found a combination with characteristic cavities such as hahaqiang and Sichuan opera gaoqiang.

Most Sichuan guzheng music is pentatonic music, and seven-tone music rarely appears. If there is, there will only be one partial tone. Moreover, the Sichuan guzheng music has clear tones, and the tonics of each mode of gong, shang, jue, zhi and yu will be present, and the yu mode is generally the most common. This is also a common feature of Sichuan guzheng music. However, the yu mode is not necessarily presented in a complete pentatonic scale in the song. There are also many types of yu modes in Sichuan guzheng music, such as yu gong shang and yu gong jue in three-tone series; yu gong shang jue in four-tone series; yu gong shang jue zhi in five-tone series, etc.

Sichuan guzheng commonly used playing techniques, often playing with pitch, rhythm, fixed scale sequence of sound, and clear mode, tonality, long time of circulation, and wide application. The Sichuan guzheng has a relatively short development period, and there is no particularly outstanding particularity in the use of

techniques, but in the process of development, Sichuan guzheng is also constantly innovating.

Common right-hand techniques include support, split, wipe, pick, hook, pick, lift, continuous support, continuous wipe, large pinch, small pinch, double support, double wipe, octave double support, shaking finger, wheel finger, finger, arpeggio, scraping, sweeping, harmonics, etc. Common left-hand techniques include vibrato or tremolo, heavy vibrato, pressing, up glissando, down glissando, back glissando, left thumb pressing and sliding, left hand tapping, style tapping, etc. At the same time, there are also some special effects sound playing techniques, such as percussion techniques, friction techniques, etc.

As the country attaches importance to the transmission of the excellent traditional culture of the Chinese nation and demonstrates national confidence, creators have brainstormed to compose music for Chinese traditional instrumental music. Therefore, in the development of Sichuan Guzheng in recent years, a large number of excellent Guzheng solo works and Guzheng ensemble works with Sichuan folk music elements have emerged. Among them, some works come from the hands of local creators in Sichuan, and there are also creators from all over the country who use Sichuan folk music elements to create. The form of creation also presents a state of blooming flowers, including solo works, concerto works, ensemble works, and Guzheng music drama works that are innovative in performance form and compilation. Not only are the creators innovating, but the front-line teachers engaged in Guzheng teaching and Guzheng performance in Sichuan universities are also constantly trying to study the innovative development model of the localization of Guzheng music with Sichuan folk music elements. We stand in the subjective cognition and objective development to contribute to the development of Sichuan Guzheng. In the continuous teaching and learning, continuous performance practice, and continuous scientific research, we found that Sichuan Guzheng must give full play to its own characteristics, keep pace with the times, and stand in the long history of the development of Chinese Guzheng with a vigorous attitude.

1.3 For research object 3, the results are:

Regarding the preservation and transmission of Sichuan Guzheng, as well as how to solve the problems and coping strategies it faces in the process of

development, I think we should start from the following aspects. First, in terms of preservation and transmission, diversified media should be introduced (integration with the tourism industry , use of modern media resources, and integration with multimedia), and multi -faceted subject collaborative preservation should be carried out at the educational level, the official government level, and the social popularization level . Finally, a Sichuan Guzheng network platform should be built , a Sichuan Guzheng database should be established , a self-media communication route should be established, a platform public account should be created , and content innovation should be strengthened .

Sichuan guzheng is currently facing problems in the digital age. The emergence of digital technology has gradually changed the way and channels of traditional music transmission. While the communication channels of traditional music rely on physical and offline communication, they also need to draw on the dividends of the digital era. In today's digital environment, virtual online communication is more extensive, and digital media can effectively improve the transmission of music information. Diversity, and can effectively improve the efficiency and speed of communication, and transform the limitations of traditional music communication's offline impact. We can think of traditional offline communication methods such as concerts, academic exchanges, textbook compilation, and CD album publishing, or the current online communication methods with the help of digital functions, all of which are to popularize traditional music culture more widely. and retain it. To solve the problems faced by Sichuan guzheng, we should better protect and inherit the Sichuan guzheng instrumental culture, demonstrate its unique artistic value, create a valuable development route, comprehensively promote the integrated development of cultural tourism, strengthen cultural preservation in commercial operations, and enhance Audience participation is interactive, and strategies and methods are proposed to adapt to the digital era.

2. Discussion

2.1 Standardization of the rhyme of the music

Sichuan Guzheng has accumulated a certain number of repertoires over the years. Through research and analysis, we found that the creation of these repertoires

has certain similarities, including the relatively unified style of Sichuan Guzheng. However, there are still some irregularities in the use of rhyme and cavity in the repertoire. The direction of word and sentence changes is not clear. We should use a unified rhyme and cavity to standardize the phrases of Sichuan Guzheng, form a clearer rhyme and cavity style, and emphasize the characteristics of Guzheng as an instrument that uses rhyme to complement sound.

2.2 Training of Talent Team

2.2.1 Leadership of Sichuan Guzheng's Leading Figures

The development of regional guzheng schools often depends on the leadership of core figures, who can effectively organize the transmission work, integrate resources, and establish groups. Sichuan guzheng currently has a group of very influential leaders, but how to effectively organize and spread, and gather outstanding talents such as young teachers and students from major professional colleges, is a very important task for them. In the process of leadership, it is also necessary to achieve balanced allocation of resources, lead the entire Sichuan guzheng market to move forward steadily and orderly, and correctly lead everyone to explore and innovate together.

2.2.2 Strengthen the construction of reserve professional talent team

In addition to having strong leaders to lead, the development of Sichuan Guzheng is also inseparable from the construction of a reserve team of professional talents. Youth is the future and the core of development. It is very important to cultivate a strong reserve team of professional talents. Whether the energy of Sichuan Guzheng can be continued and the vitality of Sichuan Guzheng can be maintained in the future, most of this needs to be completed and supported by youth groups, so more thought should be given to the cultivation in this regard.

For example, a talent pool for reserve performance and education should be established, and effective training and financial support should be provided. The government can establish an official scientific research reward mechanism and formulate corresponding social science and art fund projects to support reserve young talents to conduct research, practice and creation without worries. In terms of performance practice, more theme music seasons should be held, and concerts of talent training results should be completed to encourage young talents to perform on

stage in large numbers, innovate in practice, and settle in innovation. In addition, teachers and students can be organized to participate in academic exchange seminars on Sichuan Guzheng theory.

2.3 Performance Techniques and Teaching Materials

2.3.1 Integration of traditional and innovative techniques

Compared with the other nine traditional schools of Guzheng, the traditional techniques of Sichuan Guzheng are not perfect, but as an emerging regional Guzheng system, the techniques of Sichuan Guzheng can be innovated while following the traditional rhyme and traditional techniques. At this stage, we should not only follow the path of traditional Guzheng schools that focus on rhyme, but also adjust and change ideas, expand the thinking of Sichuan Guzheng creation, keep forging ahead, adjust the route, adapt to the changes of the times, invest in commercial operation mode, and respond to social needs. It requires traditional techniques of using rhyme to supplement sound, but also requires changes in innovative ideas.

2.3.2 Pay attention to the construction of theoretical teaching materials and form a standardized and systematic system

In terms of theoretical teaching materials, the problem of Sichuan guzheng is very obvious. The existing teaching materials are all published by orchestras. Such teaching materials do not have a clear theme. There are also works of other musical styles in one textbook, so this is an important requirement that Sichuan guzheng will face and need to improve in the future. The compilation of guzheng teaching materials can clarify the stylization, for example, it can systematically display aspects such as human geography, style and skills, and historical changes. Classifying them into volumes will help teachers and students understand the books more clearly, understand different aspects of Sichuan guzheng, and grasp the performance style and humanistic connotation. Teachers will also have clearer steps for writing lesson plans and setting up courses to effectively promote mutual learning.

3. Suggestions

3.1 Recommendations for further research

3.1.1 This study has studied the historical development, musical style and techniques, music preservation and transmission of Sichuan Guzheng. It is hoped that subsequent researchers can continue to conduct more in-depth research on the musical cultural changes, work classification, character development, and skill evolution of Sichuan Guzheng music.

3.1.2 The development and reform of Sichuan Guzheng teaching materials should be studied.

3.1.3 The influence of Sichuan Guzheng on social development should be studied

3.1.4 Research should be conducted on how Sichuan Guzheng can adapt to the changing times

3.1.5 The training objectives of Sichuan Guzheng's reserve team should be studied

3.1.6 The establishment and functional division of official mechanisms for Sichuan guzheng should be studied

3.2 Suggestions on application of research results

3.2.1 Sichuan music universities, professional performance groups, etc. can use this research to compile books and teaching materials, and at the same time apply this research to teaching to form a systematic syllabus and teaching plan, so that students can systematically understand and learn Sichuan guzheng music.

3.2.2 Educational functional units and community cultural institutions, art training schools, cultural centers and cultural palaces in Sichuan Province can use this study as a reference for the promotion of Sichuan guzheng music.

3.2.3 Performers from Sichuan music colleges and professional performance groups, practitioners of popular education, and amateur students taking exams can use the results of this study to obtain effective information about Sichuan guzheng music, and apply it to their own performances to provide theoretical support and more innovative ideas.

3.2.4 Sichuan music organizations and associations can use this research result to formulate corresponding scientific research and art fund practice documents, coordinate relevant policies, and implement multi-faceted encouragement and support for Sichuan Guzheng talents.

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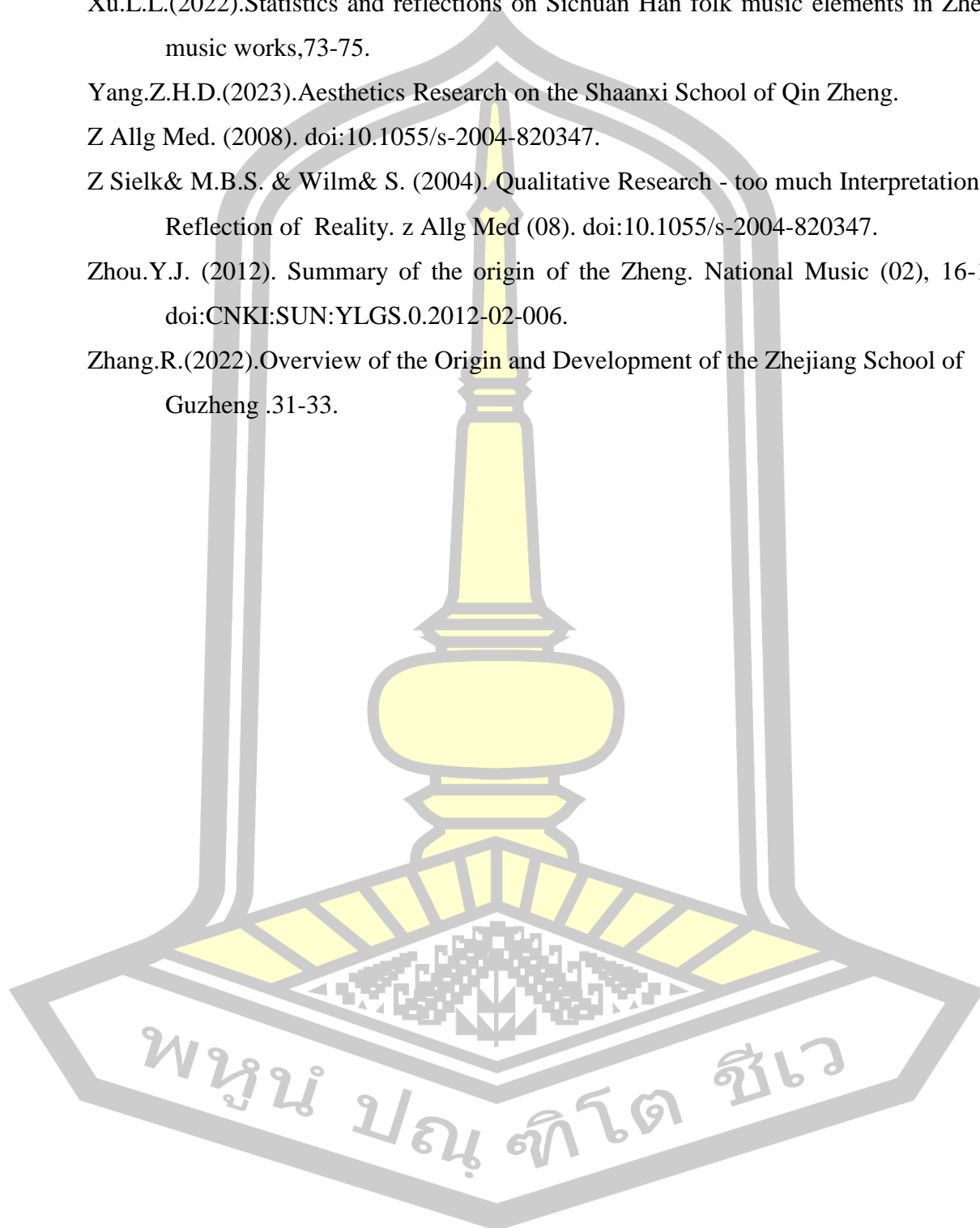
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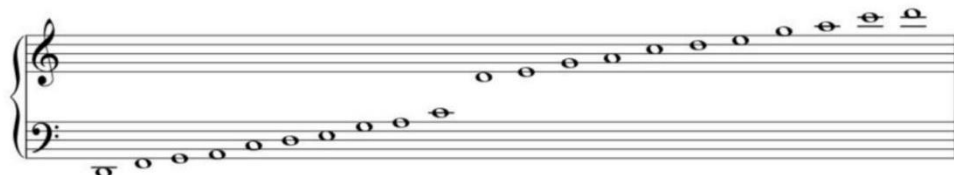
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APPENDIX

Appendix I: Music score pictures

定弦



演奏符号

符号	说明	备注
	止音	按箭头所指拍位止音
		立即止音
	上、下滑音	两音之间标有连线的滑音仅靠按滑得到下一音高即可； 两音之间没有连线时， 则在按滑到下一音高的同时仍需弹奏下一音
	揉弦	
	扫弦	
	颤音	
	点音	
	拍击	
	琴盒右侧	

摆位示意图

打击乐

箏8 箏7 箏9

箏5 箏4 箏6

箏2 箏3

箏1



作品简介

发祥于巴蜀之地的川渝火锅以其颇具冲击力和感染力的“麻辣”口味风行全国，乃至享誉中外。相传它肇始于船工纤夫等下层劳动人民的一种粗放的饮食方式，“九宫格”便是其最原初的样态。

此曲以四川汉族民歌的普遍规律为基底，着意突出与川渝火锅同源本土码头文化的川江号子的特殊规律，包括曲体、旋法、节拍节奏及领（唱）、和（唱）之间的横、纵向构成关系等音乐特征，且力图充分展示群箏在多声结构形态方面所可能形成的多种声部组合形式。

（该作品受四川音乐学院天籟箏乐团委约，首演于2021年天籟箏乐团成立二十一周年的音乐会。）



麻辣 九宫格

——群笋与打击乐

陈哲



麻辣九宫格

— 钢琴与打击乐

陈哲

♩ = 50

第147

第258

第369

打击乐

大鼓

木风铃

串铙

木风铃

fp *f* *fp* *f* *p* *f* *fp* *f*

p *f* *p* *f* *p* *f* *fp* *f*

p *f* *p* *f* *p* *f* *fp* *f*

f *f* *p* *f* *f* *pp*



5

第147

第258

第369

打击乐

串铙

fp *f* *fp* *f* *p* *f* *fp* *f*

p *f* *p* *f* *p* *f* *fp* *f*

p *f* *p* *f* *p* *f* *fp* *f*

f *f* *p* *f* *f*

2

poco rit. . poco accel. A tempo
第1, 4, 7

第147

第258

第369

打击乐

碰铃 *mp*

木风铃

串铃 *p*

木风铃 *f*

木风铃 *f > pp*



accel. rit. accel. rit. accel.

第1

第258

第369

打击乐

pp

3

♩ = 132

突慢两倍

第1

第1、4、7

第2、5、8

第2、4、5、8

第3、6、7、9

打击乐

吊镲

22

♩ = 50

♩ = 66

第1

第1、4

第2、3

第4、5、6

第5、6

第7、8、9

打击乐

4

27

第14号 第23号 第56号 第789号 打击乐



32

第14号 第23号 第56号 第789号 打击乐

38 5

第14号

第23号

第56号

第78号

打击乐

f *mp* *f* *mp* *f*

f *mp* *f* *mp* *f*

mp *f* *mp* *f* *mp* *f*

f *mp* *f* *mp* *f*

p *f* *p* *f* *p/f* *f*

43

第14号

第23号

第56号

第78号

打击乐

mp *mf* *mf* *mp*

mp *mf* *mf*

mp *mf* *mp* *mf* *mp* *mf*

mp *mf*

p *mp* *pp* *f* *f*

木风铃

6

49

第14号

mp

(分奏)

第23号

mp

(分奏)

第56号

p

(分奏)

第78号

p

打击乐

pp

pp

55

第14号

ff

f

f

f

第23号

ff

f

f

第56号

(分奏)

ff

f

f

第78号

ff

f

f

打击乐

ff

f

p

f

f

木鱼

大鼓

铃鼓

f

第1、4、7

第8、9

60 7

第147

第23

第56

第89

打击乐

木鱼

大鼓

65

第147

第23

第56

第89

打击乐

木鱼

大鼓

木鱼

8

70

第147

第23

第56

第89

打击乐

大鼓

f *mp* *f* *f*

75

从琴码至岳山

第147

第23

第56

第89

打击乐

铃鼓

mp *f* *p* *mp* *f* *pp*

80 9

第147 从琴码至岳山 紧靠琴码

第23 紧靠琴码 从琴码至岳山

第56 从琴码至岳山 紧靠琴码

第89 紧靠琴码 从琴码至岳山

打击乐 *f*

85

第147 *mp* *mf* *f* *mf*

第23 *mp* *mf* *f* *mf*

第56 *mp* *mf* *f* *mf*

第89 *mp* *mf* *f* *mf*

打击乐 *p* *f* 木鱼 *f*

10

整体速度保持不变 仅独奏声部自由

第147

第23

第56

第89

打击乐

大鼓

第1

第4、7、8、9

mp *p* *f* *p*

p *mp* *p*



第1

第23

第56

第4789

打击乐

第1

*随着独奏旋律的起伏变化，在2/2拍之前须有2-3次将G逐渐升至#G再逐渐还原的音高变化，力度也随之增强再减弱（两个声部务必交错开来）。

**随着独奏旋律的起伏变化，在散拍部分可就有乐器即兴发挥，音色变化尽可能丰富。

25 11

第1 *f* ***Hei Hei, You Hou Hei. Hei Hei, You Hou

第23 *f* ***Hei Hei, You Hou Hei. Hei Hei, You Hou

第56 *f* ***Hei Hei, You Hou Hei. Hei Hei, You Hou

第4789 (分奏) *f* ***Hei Hei, You Hou Hei. Hei Hei, You Hou

打击乐 *f*



98 第5 *mf* Hei.

第23 第2、8 *fp* Hei.

第56 第4、7 *fp* Hei.

第4789 第1、3、6、9 Hei.

打击乐

***全体大声唱诵（模仿喊号子），每一句以逗号划分：前为男声、后为女声。

12

pp

第5

第28

第47

第1369

打击乐

***Hei Hei, Hei Hei. You Hou Hei, You Hou Hei.

f

f

f

f



102

第6

第3、9

第47

第1258

打击乐

f

p

f

fp

fp

第1、2、5、8

**

103 第1 13

第6 *f* *mf*
****Hei Hei, You Hou Hei. Hei Hei, You Hou Hei.

第39 *f* *fp*
****Hei Hei, You Hou Hei. Hei Hei, You Hou Hei.

第47 *f* *fp*
****Hei Hei, You Hou Hei. Hei Hei, You Hou Hei.

第1258 *f* *fp*
****Hei Hei, You Hou Hei. Hei Hei, You Hou Hei.

打击乐 *f* **

第1, 2, 3
第5, 6
第4, 7, 8, 9

(分奏) (齐奏) (分奏) (齐奏)



107

第1

第23

第56

第4789

打击乐 *pp*

****全体齐声念诵，不区分男女先后。

117 15

第147 第23 第56 第89 打击乐

mp *ff* *mp* *ff* *mp* *ff* *p* *f*

125

第147 第23 第56 第89 打击乐

mp *mp* *mp* *mp* *p*

16

131

第147

第23

第56

第89

打击乐

ff

mf

mp

più f

p



136

第147

第23

第56

第89

打击乐

p

ff

mf

mp

più f

p

141

第147

第23

第56

第89

打击乐



147

第147

第23

第56

第89

打击乐

18

153

第147

第23

第56

第89

打击乐

160

第147

第23

第56

第89

打击乐

吊镲

20

176

第147

第23

第56

第89

打击乐

木鱼

大鼓

mp *ff* *fp* *ff mp*

f *p* *f* *f*

181

第147

第23

第56

第89

打击乐

木鱼

大鼓

mp *ff* *mf*

f *p* *f* *f*

186 从琴码至岳山 21

第147 *ff* *mf* *ff* *mp*

第23 *ff* *mf* *ff* *mp*

第56 *ff* *mf* *ff*

第89 *ff* *mf* *ff*

打击乐 铃鼓 *pp*



191

第147 *ff* 从琴码至岳山

第23 *ff* 紧靠琴码

第56 *mf* *ff* 从琴码至岳山

第89 *f* *ff* 紧靠琴码

打击乐 *f*

22

196

第147 紧靠琴码

第23 从琴码至岳山

第56 紧靠琴码

第89 从琴码至岳山

打击乐

p *f*

201

第147

第23

第56

第89

打击乐

第1 第1、4、7

木鱼

大鼓

f *mp* *f* *ff*

207 自由地

第1、4

第147

第23

第56

第89

第7、8、9

自由地

打击乐

吊镲

sfz

23

*****可就现有乐器即兴发挥。

十一月 山间晚祷

(古筝独奏)

毛竹

A ♩ ≈ 54 散拍, 稍自由

Musical score for section A, measures 1-4. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The tempo is marked as ♩ ≈ 54 and the style is '散拍, 稍自由' (Ad libitum). The key signature has one flat (B-flat). The score includes dynamic markings: *pp*, *mp*, *mf*, *p*, *mf*, *pp*, *f*, *p*, *mf*, *p*, *mf*, *f*, *p*, *mf*, *f*, *p*, *mf*, *f*, *mp*.

B ♩ ≈ 60 平稳的, 心无旁骛

Musical score for section B, measures 5-10. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The tempo is marked as ♩ ≈ 60 and the style is '平稳的, 心无旁骛' (Steady, mindless). The key signature has one flat (B-flat). The score includes dynamic markings: *mp*, *p*, *mf*.

五线谱 简谱

2

14

pp *mp* *f*

18

C ♩ ≈ 69

mp *p* *mp*

23

mf

27

♩ ≈ 76 逐渐加快

p

31

pp *mp*

34

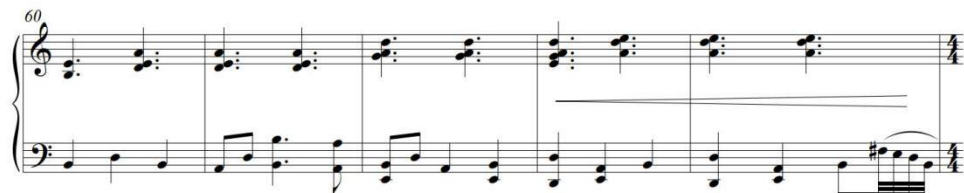
♩ ≈ 84

mf *ff* *p* *f*

D ♩ ≈ 60 散拍，稍自由，念白似的腔调



E ♩ ≈ 84 平稳的，庄严的



4

F ♩ ≈92 稍快

65

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

69

mf *f*

73

p *mf* *f*

77

mf *mp* *p*

♩ ≈84 稍慢，拉长的

81

f *mp* *f*

G ♩ ≈104 快速而平稳的

84

88

91

94

97

6

100

mf *ff* *mp*

H

103

mf

6

107

p

6

I ♩ ≈ 76

111

p

♩ ≈ 60 散拍，稍自由

116

fp *mf* *mp* *p* *pp*

乐*蜀

Score

肖超

♩ = 50 自由地

箫1
箫2
箫3

12

♩ = 70

29

♩ = 50 自由地

2 Score

乐·器

27 $\text{♩} = 70$ $\text{♩} = 50$ 自由地

第 1

第 2

第 3

34 *rit.* $\text{♩} = 70$ *cresc.* *mp*

第 1

第 2

第 3

41 $\text{♩} = 78$ *f*

第 1

第 2

第 3

Score

乐·剧

第 1 谱

第 2 谱

第 3 谱

第 1 谱

第 2 谱

第 3 谱

第 1 谱

第 2 谱

第 3 谱

乐*剧

5

Score

笙 1

笙 2

笙 3

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

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128

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6 Score

乐*剧

The musical score is arranged in five systems, each containing three staves for Piano 1 (P1), Piano 2 (P2), and Piano 3 (P3). The notation includes treble and bass clefs, notes, rests, and dynamic markings.

- System 1 (Measures 125-130):** P1 starts with *mf* and *ff* markings. P2 and P3 have various dynamics including *f*.
- System 2 (Measures 131-136):** P1 uses *mp* and *mf*. P2 and P3 use *mf* and *f*.
- System 3 (Measures 137-142):** P1 uses *mp* and *mf*. P2 and P3 use *mf* and *f*.
- System 4 (Measures 143-148):** P1 uses *f* and *ff*. P2 and P3 use *f* and *ff*.
- System 5 (Measures 149-154):** P1 uses *f* and *ff*. P2 and P3 use *f* and *ff*.

The score concludes with a double bar line and repeat signs. There are also some performance instructions in Chinese characters, such as "自始至终" (from beginning to end) and "2" (second ending).

乐·剧

7

Score

第 1 号

第 2 号

第 3 号

119

122

123

126

127

130

p

cresc.

fp

cresc.

ff

Score

《锦官城锣鼓》

吴健
(2021)

笙1

笙2 *pp*

笙3 *pp*

笙4 *pp*

笙1

笙2

笙3

笙4

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2

第1
第2
第3
第4

12

第1
第2
第3
第4

17

第1
第2
第3
第4

poco . a poco

The image shows a page of a musical score for four flutes (第1, 第2, 第3, 第4) and a first flute (第1) with lyrics. The score is in G major (one sharp) and 2/4 time. The first system (measures 12-16) features intricate rhythmic patterns for all four flutes, with many notes marked with 'x' to indicate breath marks. The second system (measures 17-21) shows the first flute (第1) playing a melodic line with lyrics 'poco . a poco' written below it. The other three flutes (第2, 第3, 第4) play accompaniment in the second system. The score is written on ten staves, with four staves for each system.

笙1

笙2

笙3

笙4

笙1

笙2

笙3

笙4

笙1

笙2

笙3

笙4

笙1

笙2

笙3

笙4

44

49

右

左

左

右

6

34 $\text{♩} = 90$

第1

第2

第3

第4

61

第1

第2

第3

第4

笙1

笙2

笙3

笙4

笙1

笙2

笙3

笙4

8

笙1

笙2

笙3

笙4

94

笙1

笙2

笙3

笙4

笙1

笙2

笙3

笙4

笙1

笙2

笙3

笙4

105

105

105

105

10

♩=120

第1

第2

第3

第4

114

121

121

121

121

pp

pp

pp

Detailed description of the musical score: The score is for four flutes, labeled '第1' through '第4'. It is divided into two systems. The first system begins at measure 114 and ends at measure 120. The second system begins at measure 121 and ends at measure 126. The key signature is one sharp (F#) and the time signature is 4/4. A tempo marking of ♩=120 is present. The first flute part (第1) features a complex rhythmic pattern with many 'x' marks, indicating specific articulation or dynamics. The second flute part (第2) has a simpler melody with some rests. The third flute part (第3) has a more active part in the second system, featuring eighth notes and rests. The fourth flute part (第4) has a simpler part in the second system, with rests and some notes. Dynamics like 'pp' (pianissimo) are indicated in the first system. A large grey arrow is visible on the left side of the page, pointing downwards.

12

138

第1

第2

第3

第4

143

第1

第2

第3

第4

The image shows a musical score for four flutes, labeled 第1, 第2, 第3, and 第4. The score is divided into two systems. The first system starts at measure 138 and ends at measure 142. The second system starts at measure 143 and ends at measure 147. The key signature is G major (one sharp) and the time signature is 2/4. Flute 1 has a melodic line with slurs and accents. Flutes 2, 3, and 4 provide harmonic support with chords and rhythmic patterns. Measure 143 features a complex rhythmic pattern in the first flute part.

笙1

笙2

笙3

笙4

笙1

笙2

笙3

笙4

145

148

153

153

153

153

14

158 *accel.* ♩=150

笙1

笙2

笙3

笙4

164 *accel.* ♩=170

笙1

笙2

笙3

笙4

This musical score is for a piece featuring four flutes (笙) and two additional staves. The score is divided into two systems, each containing four staves. The first system covers measures 171 to 175, and the second system covers measures 176 to 179. The key signature is one sharp (F#), and the time signature is 4/4. The first two staves in each system are for笙1 and笙2, which play a melodic line with eighth-note patterns. The next two staves are for笙3 and笙4, which play a rhythmic accompaniment with eighth-note patterns. The final two staves in each system are for笙1 and笙2, which play a melodic line with eighth-note patterns. The score includes various musical notations such as notes, rests, and dynamic markings.

16

179

第 1

第 2

第 3

第 4

182

第 1

第 2

第 3

第 4

Detailed description of the musical score: The score is for four flutes, labeled '第 1' through '第 4'. It is written in G major (one sharp) and 2/4 time. The first system (measures 179-181) shows Flute 1 and 2 with active melodic lines, while Flute 3 and 4 play chords. The second system (measures 182-184) continues the melodic development in Flute 1 and 2, with Flute 3 and 4 providing harmonic accompaniment. The piece ends with a double bar line at the end of measure 184.

**Appendix II: On-site interviews and field photos in Chengdu and Leshan,
Sichuan**



Figure 77. Photos on the way to the interview

Source: Honglu Chen, from field research in April 2024



Figure 78. Photos on the way to the interview

Source: Honglu Chen, from field research in April 2024



Figure 79. Photos on the way to the interview

Source: Honglu Chen, from field research in April 2024



Figure 80. Photos on the way to the interview

Source: Honglu Chen, from field research in April 2024

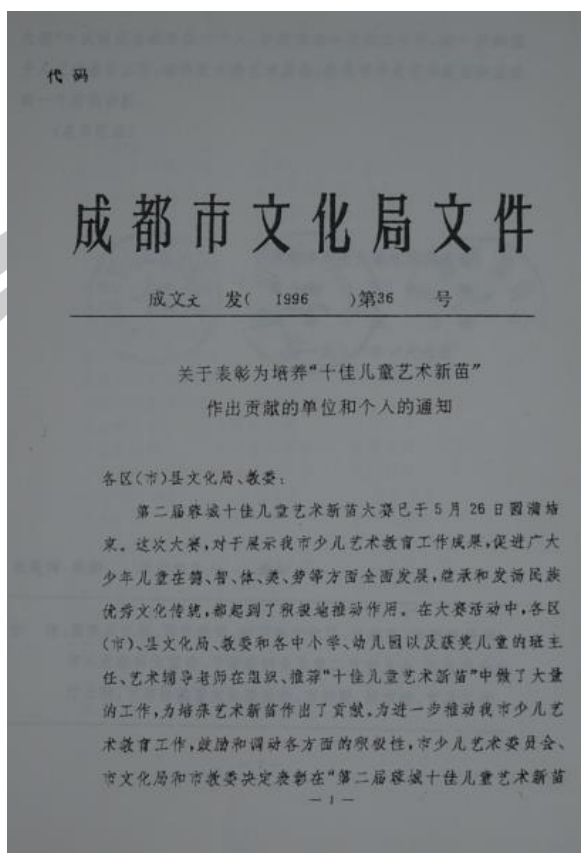


Figure 81. Photos on the way to the interview

Source: Honglu Chen, from field research in April 2024



Figure 82. Photos on the way to the interview

Source: Honglu Chen, from field research in April 2024

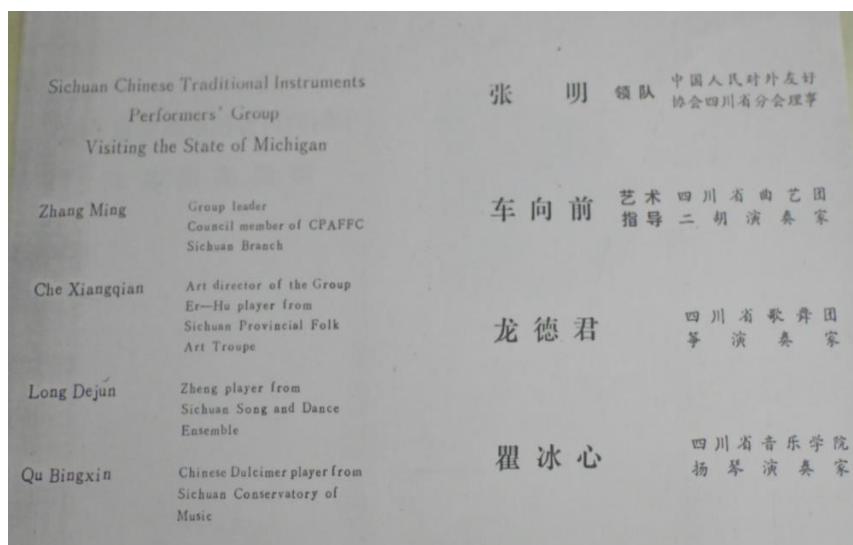


Figure 83. Photos on the way to the interview

Source: Honglu Chen, from field research in April 2024

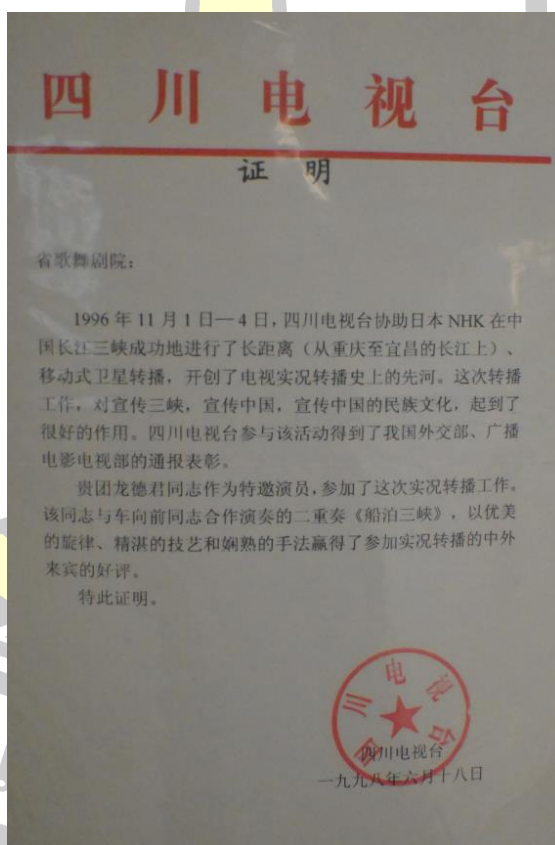


Figure 84. Photos on the way to the interview

Source: Honglu Chen, from field research in April 2024

Appendix III: Interview Form

1. Date: 5:00 p.m., January 23, 2023

Interviewee: Mao Zhu, female, composer, professor of composition at Sichuan Music Interview location: On-site interview, Chengdu

1. What do you think about the creation of Chinese folk music elements on Guzheng?
2. What do you think of the current development of Sichuan Guzheng works?
3. What important creative techniques did you use in the creation of November Shan Jian Wan Dao?
4. What are the style characteristics of November Shan Jian Wan Dao?
5. What are the characteristics of the mode and tonality of November Shan Jian Wan Dao?
6. What should be paid attention to when playing November Shan Jian Wan Dao?

2. Date: 4:00 p.m., May 21, 2023

Interviewee: Chen Zhe, female, composer, Ph.D. in composition, China Conservatory of Music

Interview location: Interview outline

1. What do you think about the creation of Chinese folk music elements on Guzheng?
2. What do you think of the current development of Sichuan Guzheng works?
3. What important creative techniques did you use in the creation of Ma La Jiu Gong Ge?
4. What are the style characteristics of Ma La Jiu Gong Ge?
5. What are the characteristics of the mode and tonality of Ma La Jiu Gong Ge?
6. What should be paid attention to when playing Ma La Jiu Gong Ge?

3. Date: 2:00 p.m., May 21, 2024

Interviewee: Long Dejun, female, guzheng player and educator

Interview location: On-site interview, Chengdu

1. What are your achievements in guzheng art in your life?
2. What do you think of the current development of Sichuan guzheng?
3. When you were studying at Sichuan Conservatory of Music in the early days, how was the development of the entire guzheng?
4. What impact has being engaged in guzheng teaching in your life had on you?
5. What are your thoughts on educating and cultivating students?
6. What impact does learning guzheng music have on your personal identity?

4. Date: 3:00 p.m., May 27, 2024

Interviewee: Zuo Weiguo, male, actor of Leshan Sichuan Opera Theater

Interview location: : On-site interview in Leshan

1. What are the main instruments of Sichuan opera gongs and drums?
2. What is the playing method of Sichuan opera gongs and drums?
3. What are the changes of Sichuan opera gongs and drums?
4. The transmission and preservation of Sichuan opera gongs and drums?
5. What do you think of the influence of Sichuan opera gongs and drums on Guzheng?
6. What is the main timbre of Sichuan opera gongs and drums?
7. The origin and development of Sichuan opera gongs and drums?

5. Date: 5:00 p.m., May 27, 2024

Interviewee: Wu Jian, male, guzheng player and composer

Interview location: Live interview in Leshan

1. What are the style characteristics of the work Jin Guan Cheng Luo Gu?
2. How is Jin Guan Cheng Luo Gu combined with Sichuan opera gongs and drums?
3. How to play the special timbre of Jin Guan Cheng Luo Gu?
4. How to play Jin Guan Cheng Luo Gu with the performance method of Sichuan opera gongs and drums?
5. What are the achievements of Jin Guan Cheng Luo Gu?

6. Time: 5:00 pm, July 2, 2024

Interviewee: Jiang Danxi, male, guzheng artist, professor at Sichuan Conservatory of Music

Interview location: On-site interview in Chengdu

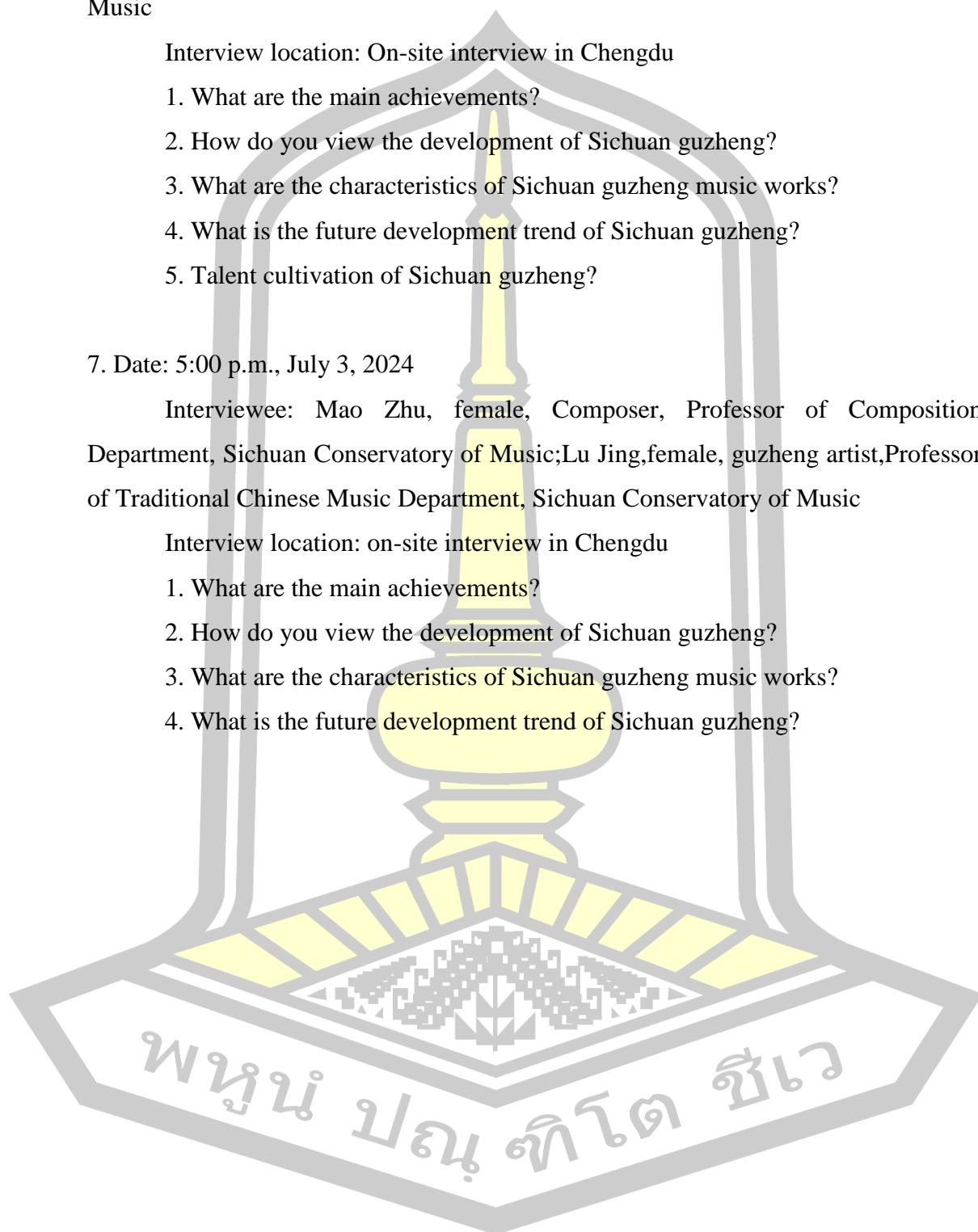
1. What are the main achievements?
2. How do you view the development of Sichuan guzheng?
3. What are the characteristics of Sichuan guzheng music works?
4. What is the future development trend of Sichuan guzheng?
5. Talent cultivation of Sichuan guzheng?

7. Date: 5:00 p.m., July 3, 2024

Interviewee: Mao Zhu, female, Composer, Professor of Composition Department, Sichuan Conservatory of Music; Lu Jing, female, guzheng artist, Professor of Traditional Chinese Music Department, Sichuan Conservatory of Music

Interview location: on-site interview in Chengdu

1. What are the main achievements?
2. How do you view the development of Sichuan guzheng?
3. What are the characteristics of Sichuan guzheng music works?
4. What is the future development trend of Sichuan guzheng?



BIOGRAPHY

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