



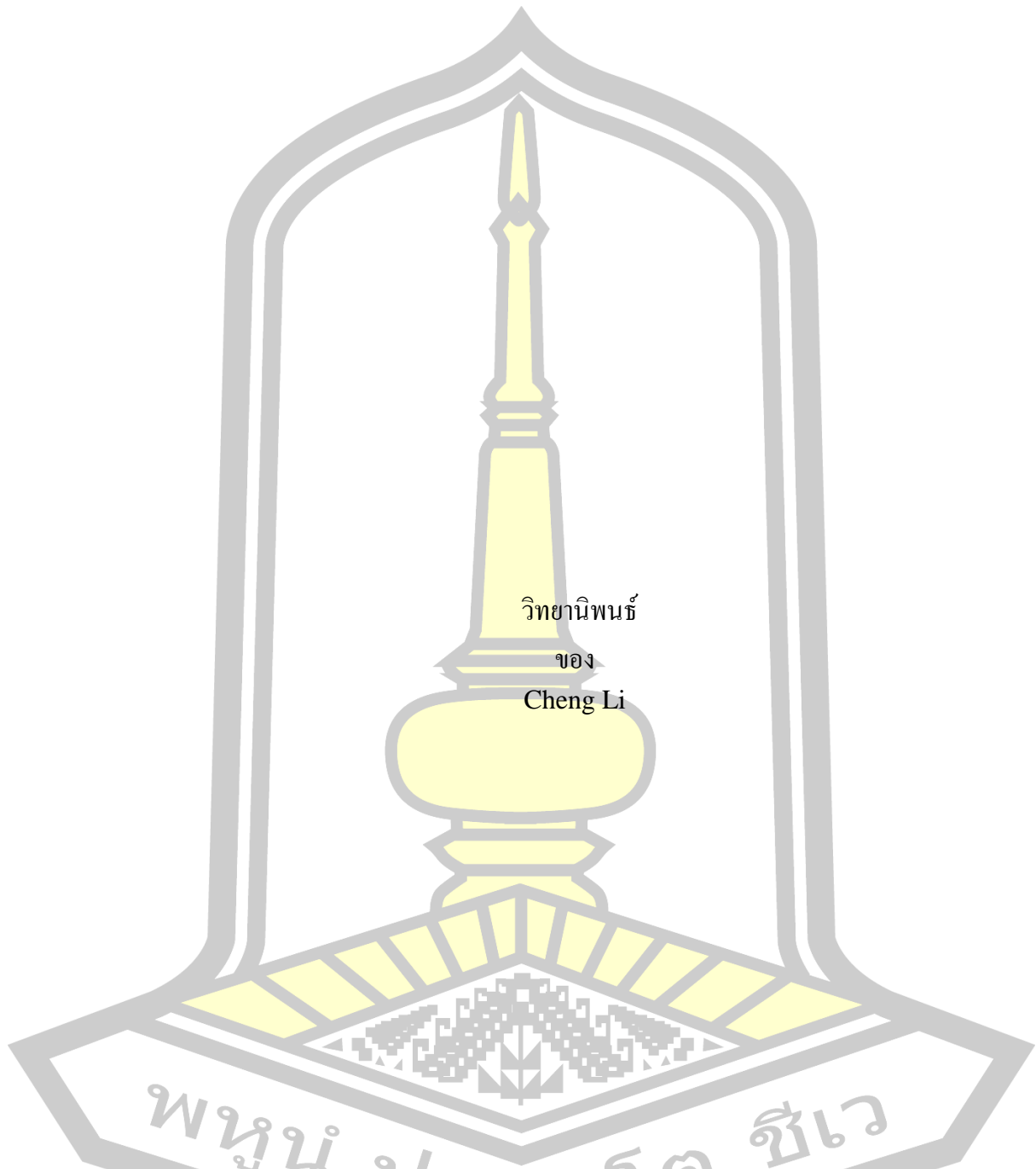
The Life and Work of Gong Yi in Guqin Music

Cheng Li

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

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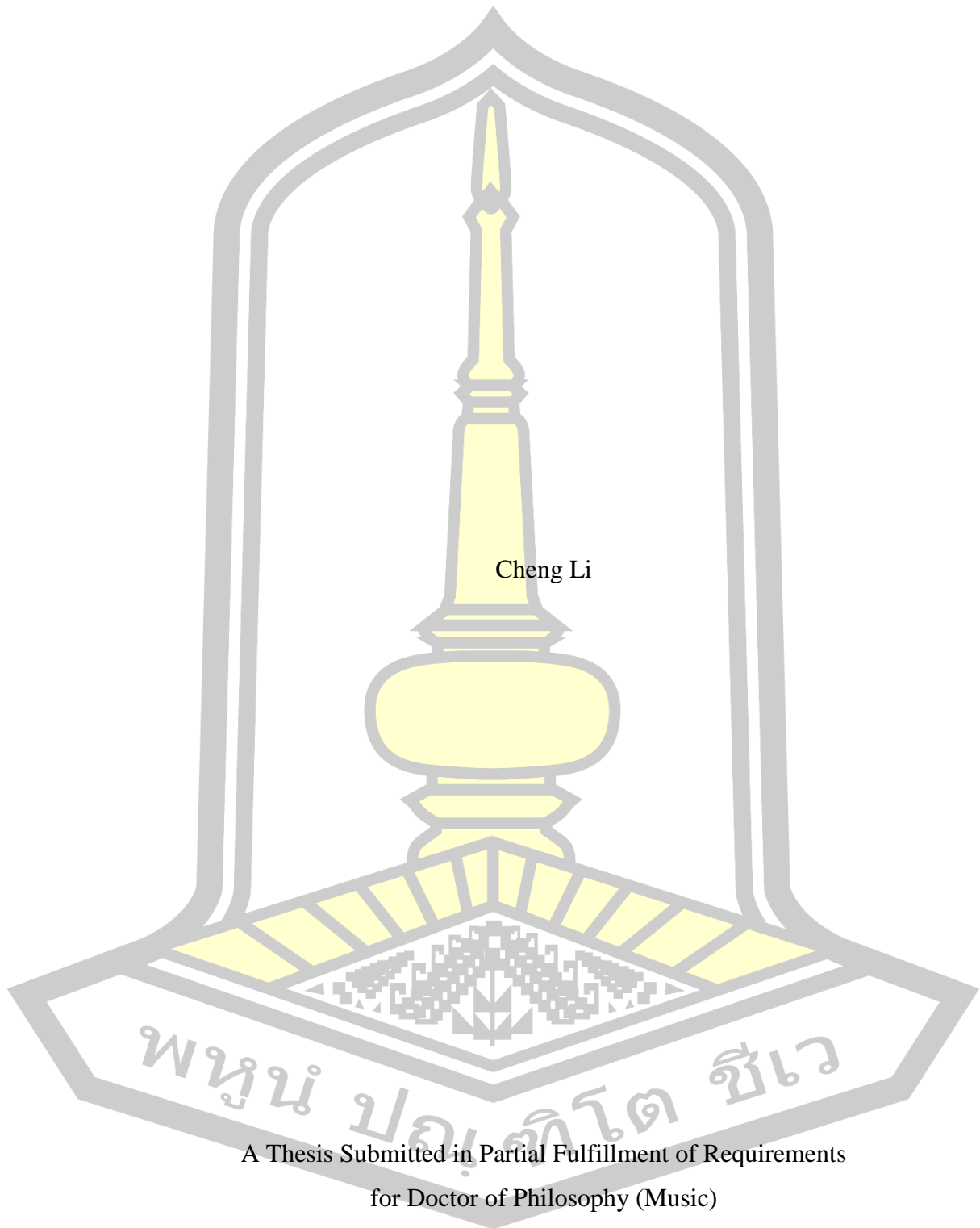
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The examining committee has unanimously approved this Thesis, submitted by Mr. Cheng Li , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Maharakham University

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ABSTRACT

This study delves into Gong Yi's life, work, and musical contributions. Qualitative research and data collection were conducted through field investigations involving key informants. The research tools included observation and interview questionnaires. The research findings are as follows:

Gong Yi's significant role in preserving and innovating the traditional art of Guqin music is highlighted. Gong Yi's journey, from his early exposure to Guqin in Nanjing to his formal education at the Shanghai Conservatory of Music, illustrates his dedication to mastering traditional techniques while embracing modern pedagogical and creative approaches. The research examines his teaching philosophy, international performances, and the creation of new Guqin techniques such as "Pa Yin," "Nian Lun," "Yao Zhi," and "Sanzhi Cuo," which have expanded the expressive possibilities of the Guqin.

This study focuses on three representative songs-"Shan Shui Qing," "Chun Feng," and "Mei Yuan Yin." It provides an in-depth analysis of their compositional structures, harmonic developments, rhythmic intricacies, and performance techniques. These compositions blend traditional aesthetics with modern innovations, reflecting Gong Yi's efforts to balance heritage preservation with creative evolution. The findings underscore Gong Yi's profound influence on Guqin art as a performer, educator, and innovator. By integrating ethnomusicological and musicological perspectives, this study sheds light on the enduring significance of the Guqin in contemporary Chinese and global contexts, advocating for its ongoing transmission and development.

Keyword : Gong Yi, Guqin, Chinese traditional music, Music composition, Guqin techniques

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I am profoundly thankful to my key informant, Mr. Gong Yi, whose generosity and invaluable contributions during my fieldwork were essential to the completion of this research. His willingness to share his knowledge and experiences has enriched my study in ways words cannot fully express.

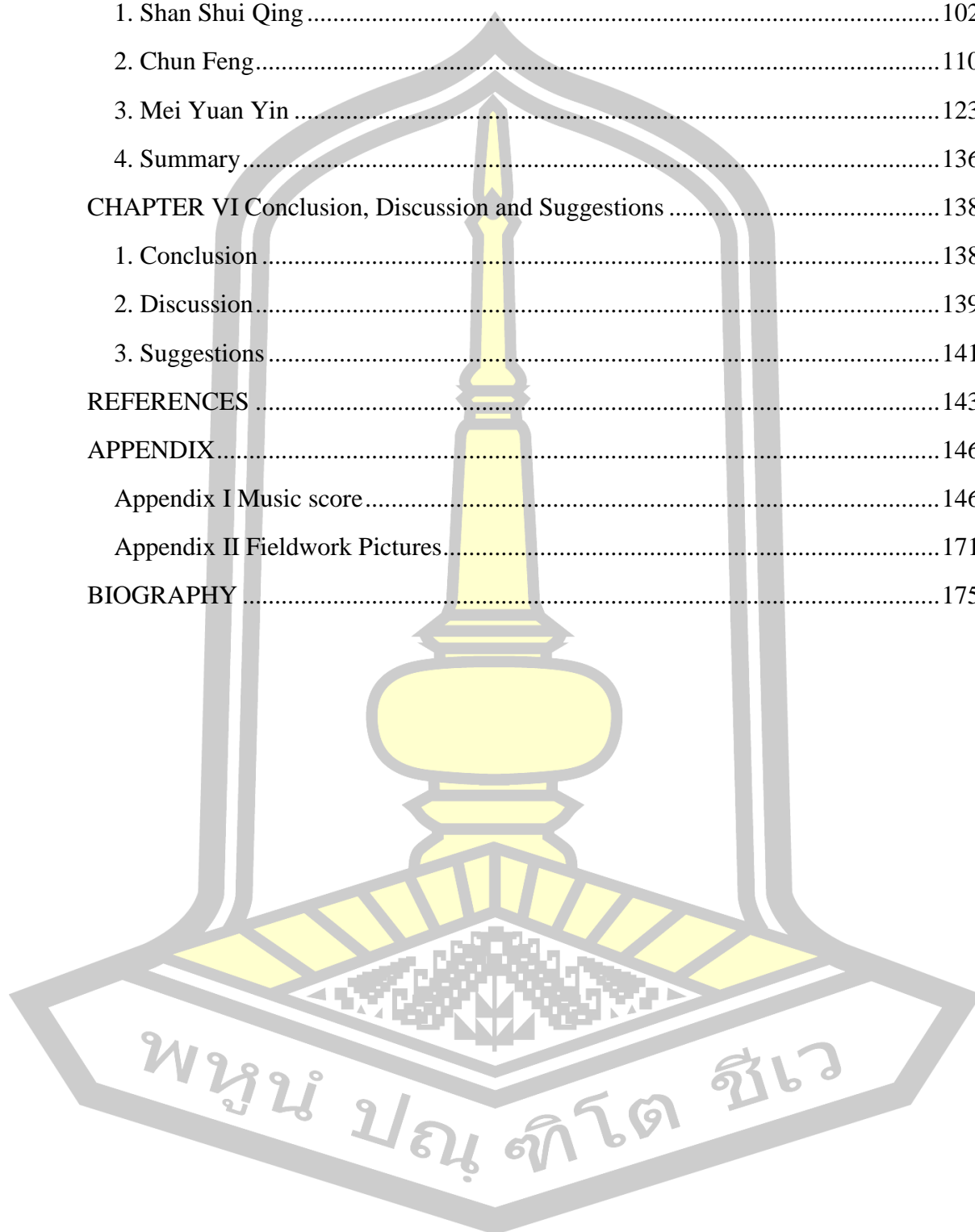
Finally, I offer my heartfelt thanks to my cherished family and friends. Their unwavering support, constant encouragement, and enduring understanding have been my foundation throughout this arduous journey. Their belief in my abilities and their love have provided me with the strength and motivation to persevere, making this achievement possible.

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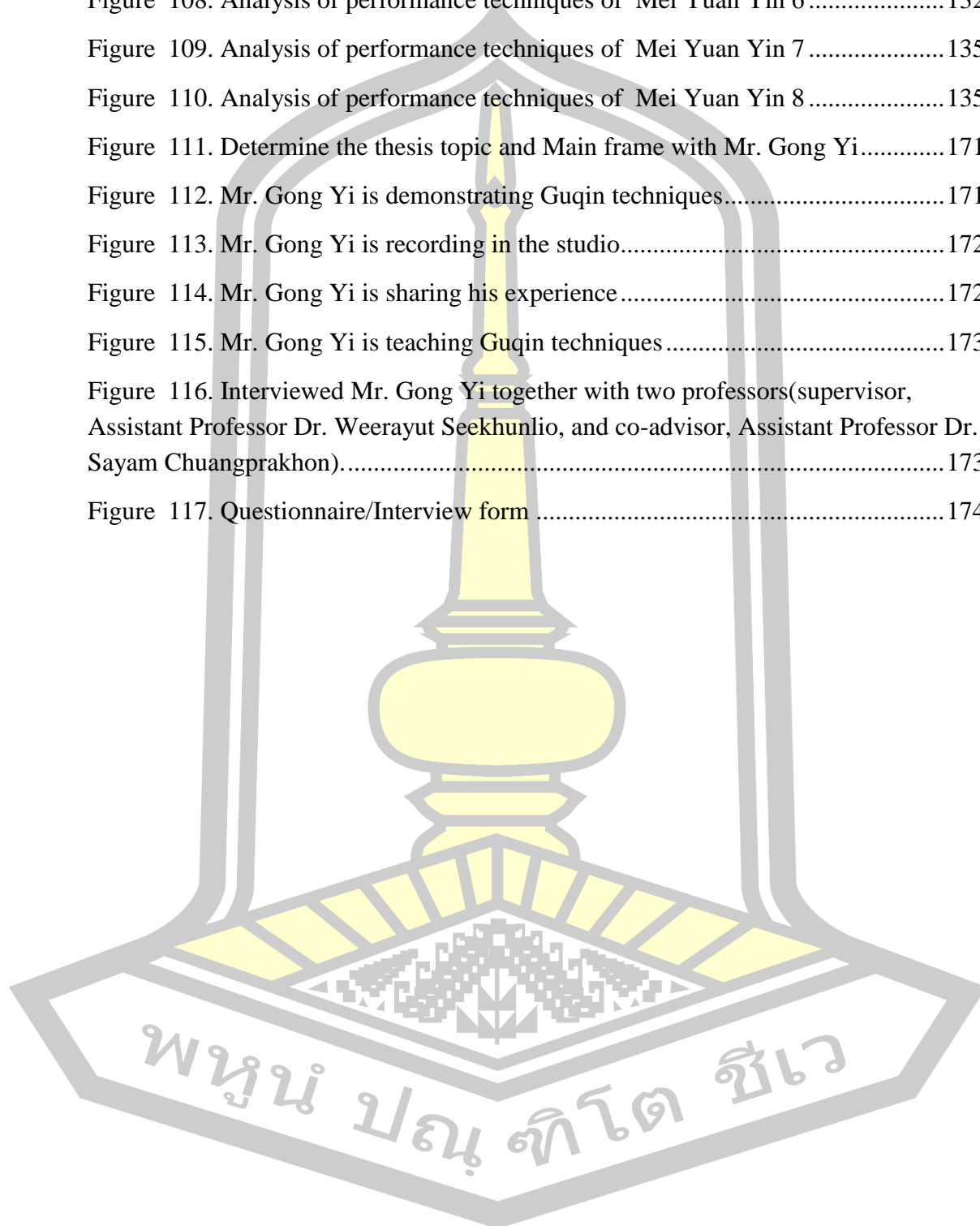
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CHAPTER I

Introduction

1. Research Background

The Chinese Guqin is one of the oldest plucked musical instruments in the world, with a history of over 3000 years. It is an outstanding representative of Chinese culture. In ancient times, the Guqin was called the Qin, Yao Qin, or seven-stringed Qin, and it was not until the early 20th century that it was uniformly called the Guqin. The Guqin is not only a musical instrument for playing music but also has rich and profound cultural connotations and high aesthetic value. In ancient China, literati and scholars regarded the Guqin as an ideal representative of self-cultivation, cultivation of sentiments, and peace in the world, and even as a symbol of culture. In November 2003, UNESCO listed the Guqin as a representative work of human oral and intangible cultural heritage. In 2006, the Guqin was listed as one of the 581st items in the first batch of China's intangible cultural heritage by the State Council of China (Meng, 2007).

For over three thousand years, the art of Guqin has gone through historical stages such as the peak of development in the 7th and 8th centuries, deepening development in the 16th and 17th centuries, and decline from the late 19th century to the 20th century. Now, it has finally ushered in the dawn of its gradual recovery. Whenever the Guqin is facing a period of decline, many talented individuals and patriots have gone through hardships and achieved admirable results in order to protect the art of the Guqin. In the past decade, with the prosperity of society, economy, and culture, the art of the Guqin has also received increasing attention from people. In November 2003, the art of Guqin was announced by UNESCO as the second batch of representative works of human oral and intangible cultural heritage, which also promoted the development of Guqin art. However, compared to other arts, Guqin art still remains a niche. Guqin still needs protection and transmission (Li, 2004).

The entry of Guqin into higher education can be traced back to 1917. However, during this period, Guqin did not form specialized teaching. The true establishment of the Guqin major began in 1955. At that time, the Central Conservatory of Music was the first to establish a Guqin major in the Folk Music Group (predecessor of the Folk Music

Department). Professor Zhang Huaying from the Department of Music at the Central Conservatory of Music pointed out in his book "The Road in the Forest - Several Reflections on the Teaching and In of Professional Guqin in Universities" that the achievements of professional Guqin teaching in universities can be summarized into five aspects, namely: standardization of Guqin teaching methods, improvement of Guqin performance techniques, diverse musical foundations and techniques, creation and performance of new Guqin works, and diversification of performance forms. In addition, the literary taste and meaning can only be realized through playing the Guqin. In recent decades, professional Guqin teaching has emphasized the technical training of Guqin, which has greatly improved the performance techniques of Guqin (Zhang, 2020).

Although decades of professional Guqin teaching have achieved certain results, there are still some problems that need to be seriously faced and reflected upon. Mr. Wu Zhao, a researcher and doctoral supervisor at the Institute of Music at the Chinese Academy of Art, is an 85-year-old witness and witness to professional Guqin teaching. He started by discussing his experience of learning the Guqin with senior Guqin masters such as Cha Fuxi and Wu Jingle over 60 years ago and pointed out the particularity of Guqin and the main problems in current Guqin teaching. He believes that the key to professional Guqin teaching lies with the teacher. Mr. Wu Zhao said that in the education and transmission of the Guqin, the connotation of the Guqin is a combination of music and culture, so playing the Guqin requires special attention to its charm and cultural connotations (Wu, 2002).

Gong Yi is a professional Guqin performer in China, renowned both domestically and internationally. He is a representative inheritor of the national intangible cultural heritage Guqin project awarded by the Chinese government and has been engaged in Guqin music work for over 60 years. Mr. Gong's transmission and innovation of Guqin performance techniques have improved the Guqin music system and played a positive role in promoting and inheriting Guqin music (Fu, 2015).

Feng Guangjue, a member of the Expert Committee for the Protection of China's National Intangible Cultural Heritage and Honorary President of the Chinese Guqin Society, said that since the Guqin was designated as a world intangible cultural heritage, great achievements have been made in its protection and rescue work. The State Council has issued documents in the past two years, proposing the policy of "protection first,

rescue first, rational utilization, transmission and development" for intangible cultural heritage. Since 2003, the main focus of Guqin has been on transmission and development. The Guqin can go from over two thousand years ago to today, relying on transmission. Therefore, the development and transmission of Guqin are very important. Ultimately, the protection of Guqin music is the protection of the inheritors of Guqin music (Meng, 2007).

Although the art of Guqin has been spread for thousands of years, it must be combined with the current era if it wants to develop. Gong Yi, a famous Guqin master in China and abroad, has made great achievements in the teaching of Guqin. He not only taught many famous Guqin players but also taught a large number of amateur Guqin enthusiasts. Gong Yi's teaching philosophy holds that "Guqin exists first as music, and the basis of all music is the need for scientific basic training, and Guqin teaching should be no exception." He combined many years of experience in teaching practice, drawing on Western musical instrument teaching methods, invented new teaching methods, and compiled his own teaching materials; although it is not perfect now, it opened up a new way of Guqin teaching (Ge, 1991).

Gong Yi, a famous Chinese Guqin expert, on the one hand, transmitted the excellent traditional repertoire and performance methods with a long history, and on the other hand, explored the new development of the Guqin in today's society in combination with the needs of the times. Using the Guqin to perform an ensemble with the orchestra is also his characteristic and attempt. He is playing an important leading and guiding role. Therefore, in the author's opinion, the study of Gong Yi's life and work in this paper is of great value and significance to the development of Guqin art.

2. Research Objectives

- 2.1 To investigate the life and work of Gong Yi in Guqin music.
- 2.2 To analyze the Guqin songs by Gong Yi.

3. Research Questions

- 3.1 What are the life and work of Gong Yi?
- 3.2 How are Gong Yi's new Guqin playing techniques used in his Guqin songs?

4. Research Benefit

4.1 Understanding Gong Yi's life and work will serve as an incentive for learning and spreading Guqin.

4.2 Understanding Gong Yi's Guqin playing techniques and creation is beneficial to the development of Guqin art.

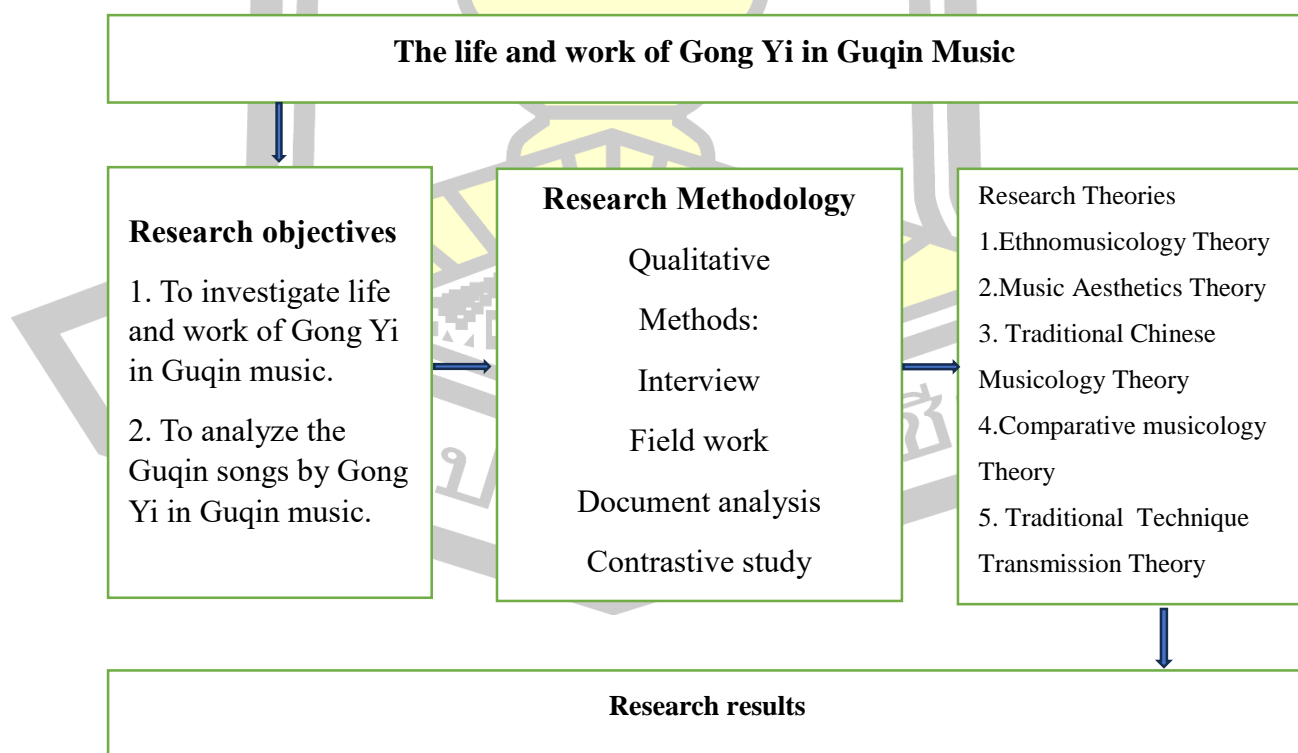
5. Definition of terms

5.1 Life and work refer to Gong Yi's important experiences in the decades from birth to learning Guqin, and decades of professional artistic career in Guqin. Including the honors, performance, teaching activities, publications, new techniques for Guqin playing, new Guqin compositions.

5.2 New techniques refer to the new performance techniques created by Mr. Gong Yi based on traditional techniques, and borrowed from other national instruments invented playing techniques.

5.3 Analyze the Guqin songs of Gong Yi refers to creation background, form, harmony, rhythm, melody and playing techniques.

6. Conceptual Framework



CHAPTER II

Literature review

The research literature on Guqin can be roughly divided into three categories. The first category is related literature on the historical research of Guqin music, the second category is related literature on the aesthetic thinking of Guqin music, and the third category is related literature on the study of Guqin performance techniques. The overview is as follows:

1. General Knowledge about the History of Guqin
2. General Knowledge about Guqin Instrument
3. General Knowledge about Guqin Performance Techniques
4. The Theory Used in This Research
5. Related Documents and Research

1. General Knowledge about the History of Guqin

1.1 The Origin of Guqin

The Guqin is one of the oldest musical instruments in China, and its name was called "Qin" in ancient times, or "Jade Qin," or "Yao Qin," sometimes also known as "Seven Stringed Qin." In modern times, in order to distinguish it from other musical instruments, it was uniformly named "Guqin." The Guqin has a large number of historical documents, and the ancient Guqin that has been passed down for hundreds or even thousands of years has been passed down to today. The Guqin was mentioned in China's first poetry collection, the Book of Songs, but the book was compiled 2500 years ago. The Guqin, as a musical instrument, must go through a considerable historical period from its emergence to popularity and then be included in important ancient books. Therefore, the emergence of the Guqin definitely occurred earlier. Therefore, scholars generally believe that the fact that the Guqin has a history of 3000 years is more in line with the reality of historical development (Li, 2004).

According to current archaeological data and historical materials such as the Book of Songs and Records of the Grand Historian, the appearance of the Guqin should not be later than the ancient Yao and Shun periods. In 2016, the earliest

discovered seven-stringed qin was unearthed at Guojia Temple in Zaoyang, Hubei Province. About 2700 years ago, the history of the Guqin, which is supported by unearthed cultural relics in China, was advanced by about 300 years. The Tang Dynasty was a prosperous period for the development of the Guqin, and the universal form of the Guqin was finally determined during the Wei and Jin dynasties before the Tang Dynasty. This form consisted of 7 strings and 13 markers, "Hui," and has been passed down to this day (Ma, 2022).

There have been various opinions about the origin of the Guqin. According to the records in ancient books, such as *Shiben*, "In ancient times, Fuxi cut down the wutong tree to make an ancient zither. The surface of the ancient zither is arc-shaped, symbolizing the sky; the bottom is flat, symbolizing the earth, and so on"; The *Shiben* also records that the length of the Guqin made by the Shennong family was three feet six inches and five minutes, with a total of five strings called "Gong, Shang, Jue, Zhi, Yu", etc. Taking all of these into account, the most widely accepted statement is that the Guqin was created by the Fuxi family, with a length of three feet six inches and five minutes, representing 365 days in a year (366 days in a leap year), and its surface is curved, symbolizing the sky; The bottom is flat, symbolizing the earth and also symbolizing the ancient idea of a round sky and a round place. On the surface of the Guqin, there are thirteen white dots that mark the phonemes, called "Hui", representing twelve months in a year (thirteen months in a leap year). Regarding the strings of the Guqin, it is said that the Guqin originally had five strings, symbolizing the five elements of gold, wood, water, fire, and earth. Later, King Wen of Zhou added a string to mourn his deceased son Boyikao. When King Wu of Zhou launched a campaign against King Zhou in order to boost morale, an additional string was added, and from then on, the Guqin was known as the "seven stringed qin". In summary, it proves that the Guqin has a long history and a high status (Li, 2019).

1.2 The Historical Development Stage of Guqin

Based on relevant literature and the author's research, the author believes that the Guqin can be divided into the following historical development stages

1.2.1 The first stage: From the Mythical Age to the Wei and Jin Dynasties

Guqin is one of the oldest musical instruments in China. The existing ancient literature records a considerable amount of information about the emergence,

development, and evolution of the Guqin, which reflects the historical stage in which the Guqin underwent cultural attributes of witchcraft. The original Guqin, created by wizards, existed as a sacrificial tool and its function was to communicate between the human world and the gods. During the Xia, Shang, and Zhou dynasties, the wizarding function of overseeing everything gradually differentiated and began a slow decline. The decline of primitive witchcraft led to the gradual rise of various professional techniques, but the characteristics of witchcraft continued to extend and were left behind in many aspects of traditional Chinese culture. After the development of the Guqin as a specialized instrument, it still retained a certain degree of mythological attributes. In the Zhou Dynasty, many musicians and officials in the palace were also held by wizards (Wang, 2020).

Based on the currently available data analysis, the number of strings on the Guqin is uncertain at this stage. The end of the first stage of the development of Guqin art should be marked by the fact that the Guqin is fixed in the form of a seven-stringed qin and recognized by the world. Archaeological excavation data indicates that. The seven-stringed qin appeared as early as the Warring States period. A seven-stringed qin was excavated from the No.1 Chu tomb in Guodian, Jingmen, Hubei. This qin is made up of two wooden boards carved and pieced together, with a longer head, approximately rectangular, curved surface, and a smaller middle and upper part. There is a circular hole on the side adjacent to the top of the head and the tail, with a diameter of 1.5 centimeters and a depth of 1.6 centimeters. The tail is shorter, approximately trapezoidal. The first end of Mount Yue is embedded in a groove on the surface of the qin. The surface is curved, measuring 10.5 centimeters in length, 0.8 centimeters in width, and 0.5-0.9 centimeters in height. There are 7 string holes on the outer side, with a spacing of 1.5-1.7 centimeters and an aperture of 0.3 centimeters. The inner cavity is chiseled into a T-shape to form a resonant box. The overall length is 83 centimeters, the height is 7.1 centimeters, and the width is 12.6 centimeters. During the excavation of the tomb of Marquis Yi of Zeng, a ten stringed qin bed was also unearthed. According to research by scholars, the Chu Tomb No. 1 in Guodian, Jingmen, Hubei was slightly older than the tomb of Marquis Yi of Zeng. Therefore, the earliest qin instruments should be the seven stringed qin. At present, the academic community generally recognizes this ten stringed qin as a type of qin instrument,

indicating that in the early development of Guqin art, the number of strings in qin instruments was not determined. This phenomenon is partially consistent with the records in ancient Chinese literature (Wei, 2016).

Since the Shang Dynasty, the Guqin has a history of at least 3000 years, and this issue has not been much debated. However, what kind of musical instrument is the Guqin recorded in ancient literature? Is it the same as the Guqin, which was determined in shape after the Wei and Jin dynasties and has been preserved to this day? Due to the fact that people can only see the physical objects of the Guqin passed down from the Tang Dynasty at the earliest and cannot see the physical objects of the Guqin from the Wei and Jin dynasties, there is no clear answer to this question. The academic community can deduce a thread through unearthed cultural relics. After experiencing the transitional stage of the ten-stringed qin during the Warring States period, the seven-stringed system of the Guqin became mainstream in the early Western Han Dynasty. After the discovery of the Han Dynasty seven stringed Guqin in Mawangdui, and the development of the Wei and Jin dynasties, this basic seven stringed system was used for more than two thousand years before the Tang Dynasty, and has remained unchanged to this day (Wang, 2005).

In summary, during this stage, the Guqin began to originate from the mythological era, and then coexisted and developed in various forms such as the 10 string Guqin, 5 string Guqin, and 7 string Guqin. Finally, the 7 string Guqin was determined as a fixed form, and in the thousands of years of evolution that followed, the Guqin had little difference from today's universal form. This is also the formative stage of the Guqin, which the author refers to as the first stage of its historical development.

1.2.2 The second stage: from the Tang Dynasty to the Ming and Qing Dynasties Legend has it that the Guqin tune "You Lan" was taught by Qiu Ming in the Sui Dynasty. The only extant Guqin tune "You Lan" is the Guqin Wenzhi Pu, handwritten by the Tang Dynasty people. Wenzhi Pu is a special music score for Guqin that records the playing process in detail with words. It is the main music score of the early Guqin. Its characteristic is very tedious. Often, a fingering or a note needs two lines of text to describe. In the Tang Dynasty, Guqin experts improved Wenzhi Pu and invented Jianzhi Pu. Jianzhi Pu is the name of the recording fingering. The originally

tedious term "Wenzi Pu" is simplified into radical Chinese characters, similar to the music score composed of simple symbols which has been used today. For thousands of years in ancient China, a large number of Guqin songs have been passed down through Jianzi Pu records (Li, 2004).

The Song Dynasty is a famous cultural flourishing period in Chinese history. The relatively loose political environment and strong cultural atmosphere created a large group of Song Dynasty literati, who advocated poetry and literature, loved art, had a free and rich spiritual world, and could bear the country in mind and take the world as their responsibility. It is this open-minded and delicate emotion that makes them coincide with Guqin music, and make Guqin, an instrument that has existed since ancient times, shine. It can be said that Guqin conveys the feelings of the Song Dynasty, and the emperors, literati and monks all love it, whether for self-entertainment or for social interaction with friends, Guqin is indispensable. Therefore, the Song Dynasty is not only a flourishing period of culture, but also a flourishing period of Guqin art. We can still see a large number of poems and prose describing Guqin in the Song Dynasty, which is also a concentrated embodiment of the prosperity of Guqin art in the Song Dynasty. Although the literati of the Song Dynasty created the brilliance of Guqin music culture, a main reason for the popularity of Guqin music in the Song Dynasty is the promotion of the court, which is a top-down cultural influence (Tian, 2017).

In Mr. Wu Zhao's "Reflections on the Multidimensional Development of Ming and Qing Guqin Music", it is believed that the aesthetic development trend of Guqin music presents a consistent and late maturing characteristic compared to the entire art field. The article reviews the development of aesthetic ideas on Guqin music since Xue Yijian's "Essential Principles of Guqin" in the Tang Dynasty, with a focus on the aesthetic ideas and performance styles of the Yushan School of Guqin music in the Ming Dynasty. Based on this, it reflects on the diversified development of Guqin music in the Ming and Qing dynasties and its inspiration for the development of Guqin music today. It is believed that in order to continue the development of Guqin, it must adhere to the aesthetic traditions of artistic conception, taste, and charm pursued by many Guqin musicians since the Ming and Qing dynasties (Wu, 2002).

Mr. Xu Jian's "Preliminary Compilation of the History of Guqin" is an introductory work that comprehensively studies Guqin music. In the book, Xu Jian provides a brief overview of Ming Dynasty Guqin musicians, Guqin schools, Guqin music, Guqin producers, and important Guqin theories, introducing the content, creative background, and artistic style of the main Guqin pieces. Among them, emphasis is placed on the Guqin genres such as Zhejiang, Yushan, and Shaoxing, as well as the ancient Guqin songs "Ping Sha Luo Yan" and "Liang Xiao Yin", Leng Qian's "Sixteen Methods of Guqin timbre", and Xu Qingshan's "Overview of Xishan Guqin Aesthetics". The author also provides his own analysis and insights, which is a comprehensive book that explains the development of ancient Guqin music and aesthetic ideas (Xu, 2012).

In a word, this stage is a very important stage in the history of Guqin. The main score of Guqin, Jianzi Pu, was produced and fixed. In the Ming and Qing Dynasties, with the development of economy, the improvement of printing technology, and the efforts of Guqin experts, various important schools of Guqin began to take shape. A large number of scores and books about Guqin began to be printed and published. This is a prosperous stage of Guqin, which the author calls the second stage.

1.2.3 The third stage: During the period of the Republic of China, UNESCO listed Guqin as "Representative of the oral and intangible cultural heritage of mankind."

Ai Lulu pointed out in her article that Guqin Activities in Bayu Area under the Background of "New National Music" Trend and "Revival of National Music Education" in the Republic of China, after the Opium War, China was forced to open its door, and after the fall of the Qing Dynasty, China entered the Republic of China period, during which advanced Chinese intellectuals began to reflect on the differences between China and the West, and set off a trend of learning Western culture. In the field of music, traditional Chinese music, mainly composed of Quyi, instrumental music, and folk songs, began to be greatly impacted by Western music. In this context, Guqin music also received a cold reception. Some people with vision are still striving to promote Guqin, but its influence is very weak (Ai. L, 2021)

Lin Chen pointed out in "Unprecedented or Unprecedented: 1956 Guqin Interview" that from April 17, 1956 to July 27, 1956, the Guqin interview group composed of Cha Fuxi, Xu Jian, Wang Di, under the organization of the Chinese Musicians Association, the National Music Institute, the Broadcasting Administration, the Art Bureau, rushed to Jinan, Qingdao, Nanjing, Yangzhou, Shanghai, Wuhan and other places to conduct interviews. During the period, a total of 285 Guqin songs played by 81 Guqin players were collected, 32 kinds of documents, 26 cultural relics and 61 pictures were collected. The interview is the first official survey of the development of Guqin across China. From the above data, it can be seen that only a few people in the huge China insist on playing Guqin, which shows how little attention was paid to Guqin at that time and how difficult the development situation was. However, the results and experience of this interview had an important impact on the development of Chinese Guqin in the 20th century (Lin, 2008).

Li Cheng pointed out in "Zero Basic Learning of Guqin" that with the efforts of many Guqin experts and relevant departments, in November 2003, UNESCO included Chinese Guqin art in the second batch of "Masterpieces of Oral and Intangible Heritage of Mankind", along with other 27 forms of cultural and artistic expression in the world. Guqin art has finally received corresponding attention, and more and more related promotion activities are constantly carried out, thus awakening some people who love Guqin art. In August 2008, on the stage of the opening ceremony of the Beijing Olympic Games, Guqin once again showed its style to the people of the world. If 2003 was selected as "Masterpieces of Human Oral and Intangible Heritage" is the spring of Guqin, then after the Olympic Games, it can be said that it is the blooming period of Guqin art. Guqin lovers began to grow rapidly, and the way of spreading Guqin began to diversify, showing a "prosperity" scene (Li, 2019).

At this stage, Chinese society experienced the war of the Republic of China, the economic and cultural recovery period after the founding of the People's Republic of China, and the social and economic development period after the reform and opening up. This is a very complex and long social stage, but despite this, many Guqin practitioners have been working hard to preserve and preserve the art of Guqin.

Finally, let Guqin be an endangered traditional art by the country and even UNESCO attention.

1.2.4 The fourth Stage: After becoming a United Nations "Representative of the Oral and Intangible Heritage of Humanity" to the current stage

In the Crisis of Guqin Music under the Background of Commercialization, Zhang Huaying pointed out that after entering the 21st century, with the success of Guqin art as a UNESCO certified world intangible cultural heritage, "Guqin fever" has risen across China and gradually prospered, and various so-called Guqin practitioners, so-called Guqin teaching institutions, and Guqin production workshops continue to appear. It is undeniable that the current rising "Guqin fever" has promoted the spread and promotion of Guqin art, but we should also be soberly aware that behind the "Guqin fever", hidden is the crisis that the noble humanistic spirit of Guqin is constantly diluted and weakened, and its commercialization tendency is becoming more and more intense. "Guqin art gradually began to move from elegant, minority to the public, to the market, from the ancient literati self-cultivation instrument into a tool for some businessmen to make money and pursue fame and profit." In the name of popularization, development, transmission and protection, some Guqin players have redeveloped the traditional Guqin art and over-hyped various concepts to pursue the maximization of commercial interests" (Zhang, 2013).

Tian Qing pointed out in the preface of the Collection of Essays on the 20th Anniversary of the application of Guqin Art to World Heritage that Guqin, like our Chinese nation, has experienced too many ups and downs and ups and downs for thousands of years, both shining, beyond the millennium of brilliance, and also had a bleak life like a gosseer, hanging on the line. In the traditional society for thousands of years, Guqin art has been regarded as a necessary cultivation of Chinese literati, and even a way of life for literati. In 2003, Guqin art became the world intangible cultural heritage certified by UNESCO today; in 20 years from the brink of extinction to unprecedented prosperity, Guqin art has developed rapidly beyond all people's imagination, and there are probably millions of people learning Guqin. There are three main reasons: one is the artistic charm of Guqin itself, the second is the strong support of the state and the government, and the third is that mankind has reflected on the relationship between man and nature, and the relationship between civilization and

culture created by people today. However, Guqin art has also caught up with an unprecedented new era (Tian, 2023).

Ge Hong pointed out that Gong Yi is a famous Guqin player with more than 60 years of experience. He is not only the first professional Guqin player trained by the state since the founding of New China, but also an excellent Guqin educator and scholar. His unrestrained and generous performance is well known at home and abroad. He taught and accomplished students all over China in the field of Guqin; He respected both scientific and practical theoretical thinking and achieved remarkable results. Once the head of the Shanghai Chinese Orchestra and the chairman of the Guqin Professional Committee of the Chinese National Orchestra Society, he is a well-deserved Guqin master. However, while Gong Yi avoided being called a "master", he also seemed to dislike being called a "famous teacher", but he always regarded himself as a "Guqin worker". Because he often worried about a lot of chaos after the rapid development of Guqin art, many people under the drive of interests, lie about themselves as masters, artists, which is not conducive to the development of Guqin art (Ge, 2020).

At this stage, Guqin changed from a traditional art on the brink of extinction to one recognized by UNESCO, and the government departments also began to vigorously publicize and promote Guqin. More and more people began to pay attention to Guqin, and the number of people learning Guqin exploded. Due to the long history and cultural symbol of Guqin, It has even become a tool for some businessmen to pursue profits. Many problems have arisen which are worrying. Although it is good to promote and promote Guqin, it is more worthy of attention how to better protect and transmit the art of Guqin.

2. General Knowledge about Guqin Instrument

2.1 Structure and Production of Guqin

Wang Yue and Wang Yuwen pointed out that the Guqin chop process can be mainly divided into two parts, one part is the woodworking process, the other part is the paint process. The woodworking process of Guqin production is mainly: 1) according to the pre-designed Guqin model to cut the corresponding style to ensure the fluency of the overall line of Guqin; 2) Dig out the sound box on the back of the

made Guqin panel. 3) Glue the bottom plate to the panel of the dug sound box. The painting process of Guqin production is : 1) Wrapped with gauze on the polished Guqin sound box, which can play a fixed role and effectively prevent the deformation and even cracking of the Guqin sound box. 2) Paint the sound box wrapped with fir wood repeatedly according to a certain process, paint the paste paint formed by large lacquer and antler powder, and polish it bright. 3) Install accessories and tune. After the painting and polishing process is completed, the Guqin production process is completed after the installation of accessories and tuning. (Wang, Wang, 2019).

2.1.1 Schematic diagram of the front of Guqin



Figure 1. Front diagram of Guqin

Source: Cheng Li (2024)

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2.1.2 Schematic diagram of the bottom of Guqin

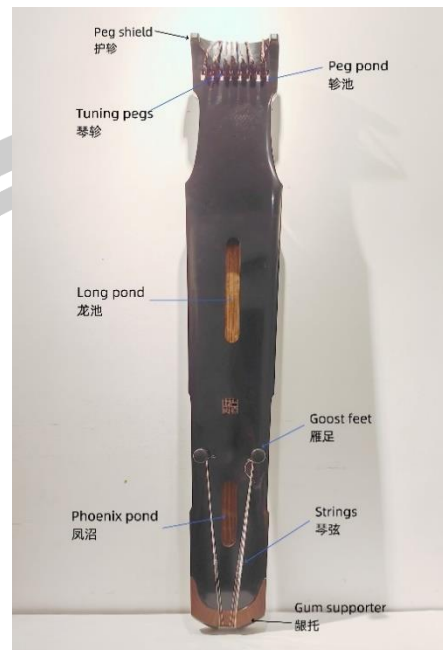


Figure 2. Schematic diagram of the bottom of Guqin

Source: Cheng Li (2024)

2.1.3 Schematic diagram of Guqin side



Figure 3. Schematic diagram of Guqin side

Source: Cheng Li (2024)

2.1.4 Guqin sound box internal schematic

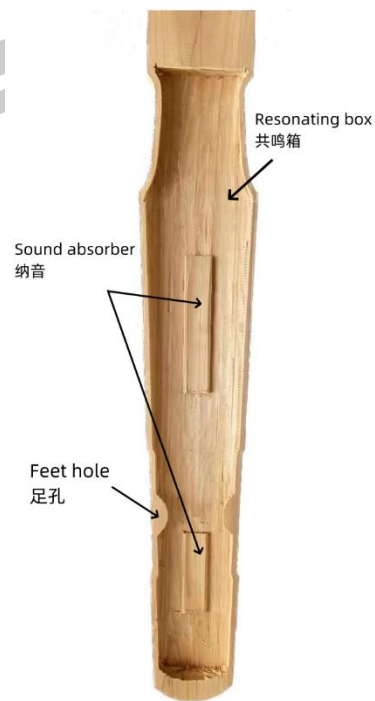


Figure 4. Guqin sound box internal schematic

Source: Cheng Li (2024)

2.1.5 Schematic diagram of the excavation process of the Guqin sound box



Figure 5. Schematic diagram of the excavation process of the Guqin sound box

Source: Cheng Li (2024)

2.1.6 Schematic diagram of Lacquer art process of Guqin



Figure 6. Schematic diagram of Lacquer art process of Guqin

Source: Cheng Li (2024)

2.1.7 Schematic diagram of Guqin grinding and fitting



Figure 7. Schematic diagram of Guqin grinding and fitting

Source: Cheng Li (2024)

2.2 Common styles of Guqin

Xu Qi in the "Wu Zhizhai Guqin Music" detailed enumerates the ancient Chinese Guqin style, there are about 50 styles, the book was completed in China's Qing Dynasty in 1721 AD. It is the most widely circulated ancient Guqin book since the Qing Dynasty, its content is rich and detailed, far-reaching influence. Many styles of Guqin have been handed down through the ages, but many styles are no longer popular. At present, the typical Guqin styles are Zhongni style, Fuxi style, chaotic style, Lianzhu style, Luxia style, etc (Qi Xu,1721).

2.2.1 Zhongni style Guqin

According to legend, Zhongni style Guqin (See Figure 8) was invented and created by Confucius, a famous person in ancient China, which contains the Confucian thought of moderate and peaceful in ancient China. Because Chinese ancient society attaches great importance to Confucianism, Zhongni style Guqin is the most widely spread.



Figure 8. Zhongni style Guqin

Source: Cheng Li (2024)

2.2.2 Fuxi style Guqin

According to legend, Fuxi style Guqin (See Figure 9) was invented and created by Fuxi, a mythical figure in ancient China. According to legend, Fuxi created the style of Guqin according to the shape of phoenix, which was called Fuxi style Guqin by later generations and spread widely.

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Figure 9. Fuxi style Guqin

Source: Cheng Li (2024)

2.2.3 Hundun style Guqin

Hundun style Guqin (See Figure 10) as a whole is an oval, in Chinese traditional philosophy, chaos is the most primitive state of heaven and earth, is the oval shape, so Hundun style Guqin is created according to this idea, widely spread.



Figure 10. Hundun style Guqin

Source: Cheng Li (2024)

2.2.4 Lianzhu style Guqin

The Lianzhu style Guqin (See Figure 11) has three inward curved arcs at the waist and shoulder respectively, representing continuous pearls, which are beautiful in shape and widely spread.



Figure 11. Lianzhu style Guqin

Source: Cheng Li (2024)

2.2.5 Luoxia style Guqin

Luoxia style Guqin (See Figure 12) is characterized by many wavy lines on both sides of the body, just like the sunset glow on the horizon, rich and colorful, gorgeous in shape, and widely spread.



Figure 12. Luoxia style Guqin

Source: Li Cheng (2024)

3. General knowledge about Guqin performance techniques

The basic playing technique of Guqin is divided into two parts, the first part is to play the strings with the right hand to make the sound, the other part is to play with the right hand at the same time, press the different Markers (Hui) with the left hand, so that the sound produced by Guqin produces rich changes. These basic techniques through different forms of combination, constitute a rich Guqin playing techniques (Li 2015).

3.1 Basic knowledge of Jianzi Pu

Table 1. Jianzi Pu symbol and its corresponding playing techniques description

Jianzi Pu name and symbol	Instruction of playing technique
Mo: 木	The right index finger plays inward
Tiao: ㇀	The right index finger plays outward
Gou: ㇁	The right middle finger plays inward
Ti: ㇂	The right middle finger plays outward
Da: ㇃	The right ring finger plays inward
Zhai: ㇄	The right ring finger plays outward
Tuo: ㇅	The thumb of the right hand plays outward
Bo: ㇆	The thumb of the right hand plays inward
Daa : 大	When playing with the right hand, the left thumb presses on the string at the specified Marker(Hui) to produce Anyin or lightly touches the string to produce an overtone
Shi: 亅	When playing with the right hand, the left index finger presses on the string at the specified Marker(Hui) to make Anyin or lightly touches the string to make an overtone
Zhong: 中	When playing with the right hand, the middle finger of the left hand presses on the string at the specified Marker(Hui) to make Anyin or lightly touches the string to make an overtone
Ming: 夕	When playing with the right hand, the ring finger of the left hand presses on the string at the specified Marker(Hui) to make Anyin or lightly touches the string to make an overtone
San: 卩	The base pitch of the empty string produced when the right hand plays and the left hand does not touch the string
Fan: 〇 and ㇇	Overtone, the sound made when the right hand is playing and the left hand touches the string lightly at the specified Marker(Hui)
Anyin: No specific symbol	When playing with the right hand, without marking the overtone symbol: " ㇇ ", the left ring finger presses the sound of the string

3.2 Right hand basic playing techniques

3.2.1 Mo: 木, refers to the index finger playing in the direction of the inside of the body. When playing, the index finger rests on the string, and then downward with slight force, using the flesh and nails of the fingertips to play the string together. After the movement is completed, the index finger rests on the next string (See Figure 13).



Figure 13. Right hand technique of “Mo”

Source: Cheng Li (2024)

3.2.2 Tiao: ㇀, refers to the index finger to the outside direction of the body, when playing, the thumb gently pinch the index finger, and slightly bend, forming a circle, which is the so-called Long's eye, and then use the thumb slightly hard downward, with the fingernail to play the string, after the completion of the movement, the index finger straight, along the next string, forming a triangle, It's called the eye of the phoenix(See Figure 14).

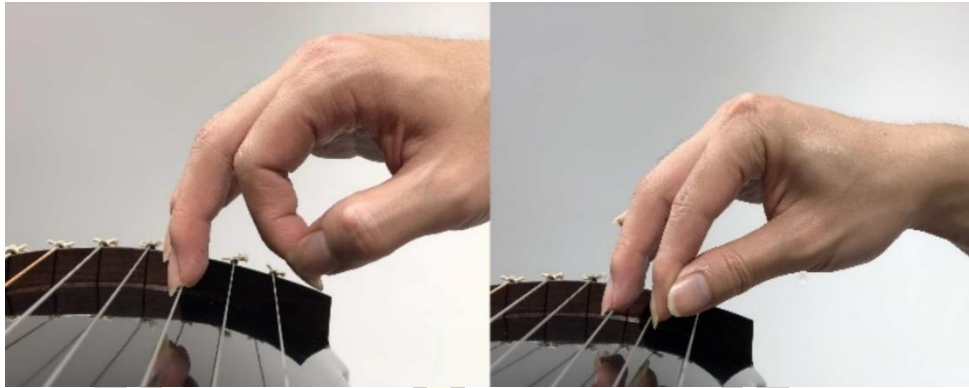


Figure 14. Right hand technique of “Tiao”

Source: Cheng Li (2024)

3.2.3 Gou: 勾, refers to playing in the direction of the inside of the body. To play, the middle finger rests on the string, then gently downward, using the flesh and nails of the fingertips together to play the string, and when the movement is complete, the middle finger rests on the next string (See Figure 15).



Figure 15. Right hand technique of “Gou”

Source: Cheng Li (2024)

3.2.4 Ti: ㄒ, refers to playing in the direction of the outside of the body. To play, the middle finger is placed on the string in front of the target string, slightly bent, ready to start, and then slightly forced forward, using the fingernail to play the string, when the movement is complete, the finger is quickly relaxed and stays in the air (See Figure 16).

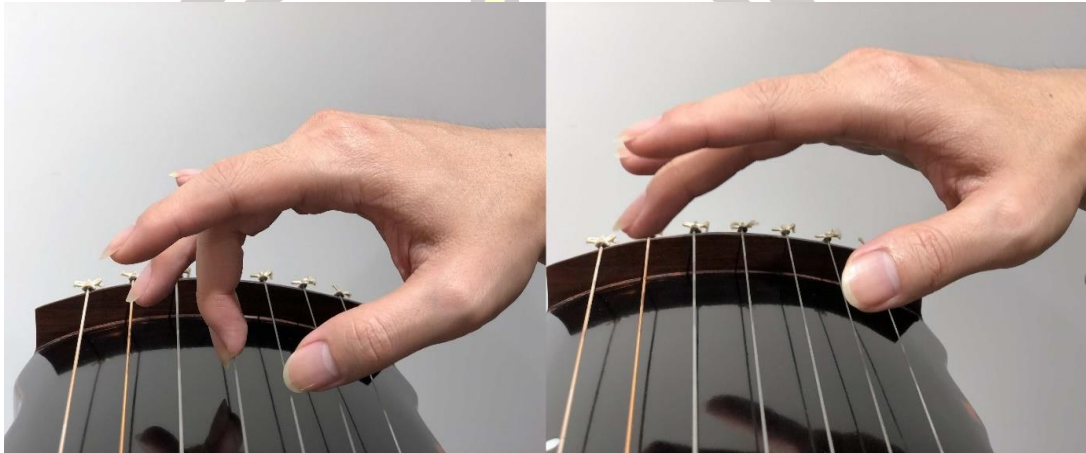


Figure 16. Right hand technique of “Ti”

Source: Cheng Li (2024)

3.2.5 Da: ㄒ, refers to playing inwardly and inwardly. To play, the ring finger rests on the string, then gently downward, using the flesh and nail of the fingertip to play the string together, and when the movement is complete, the ring finger rests on the next string (See Figure 17).

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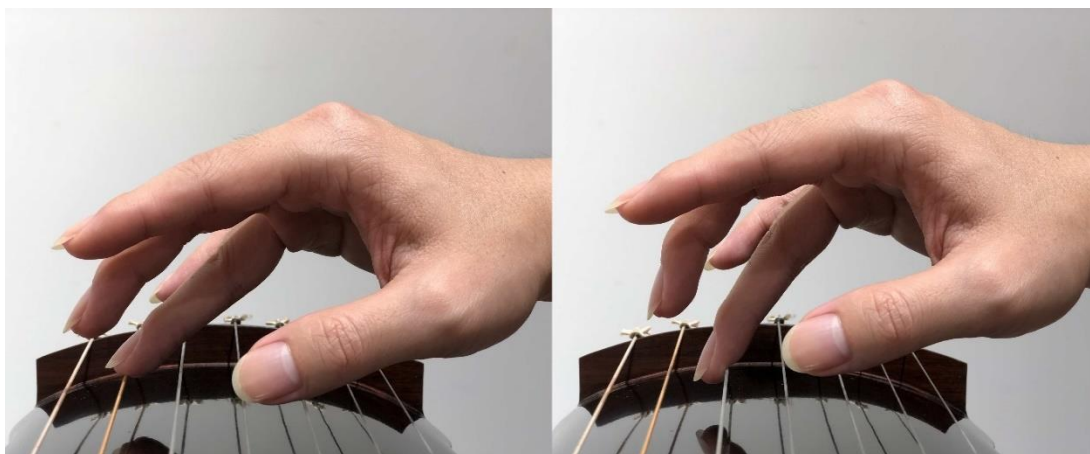
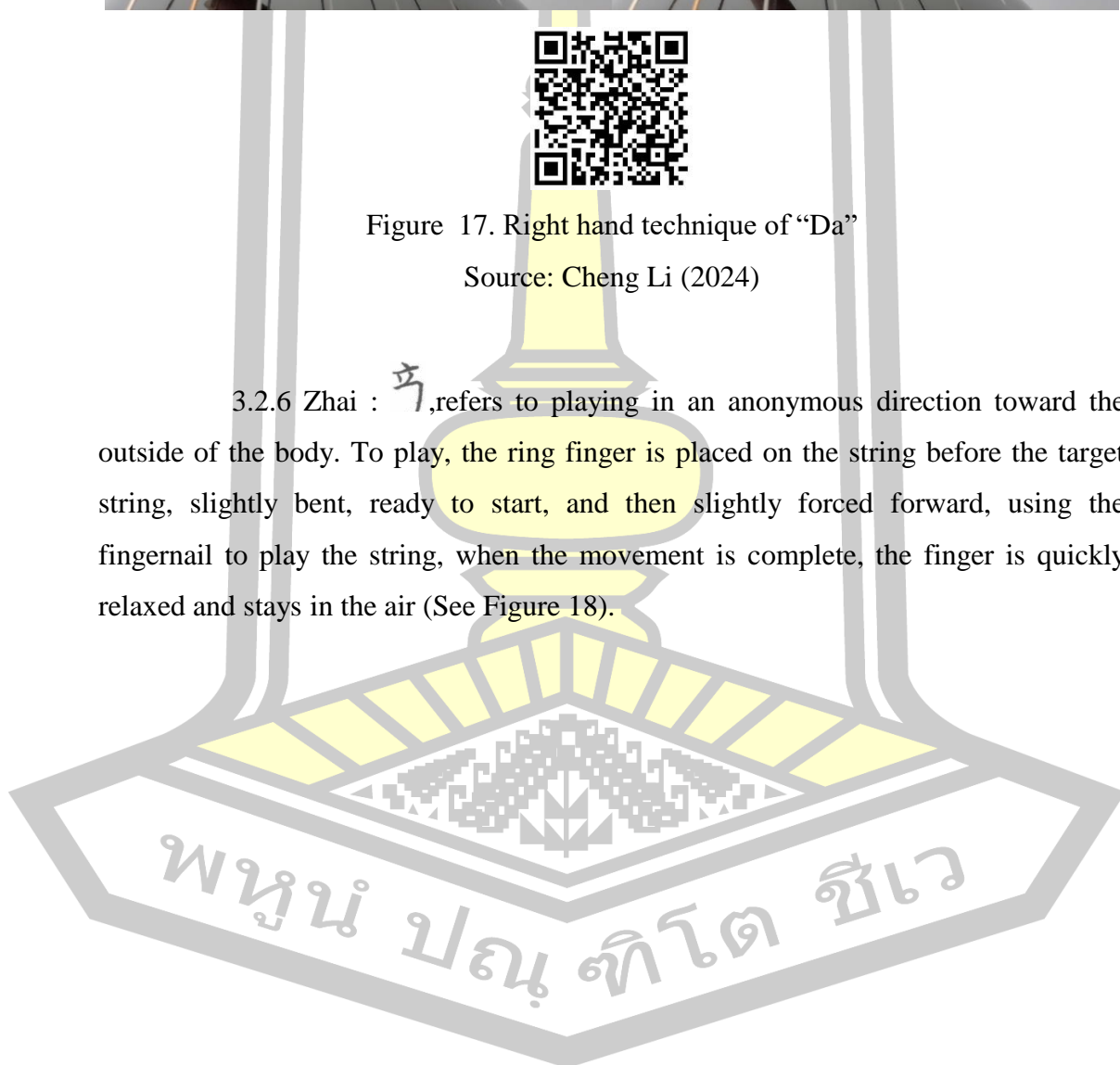


Figure 17. Right hand technique of “Da”

Source: Cheng Li (2024)

3.2.6 Zhai : ㇏, refers to playing in an anonymous direction toward the outside of the body. To play, the ring finger is placed on the string before the target string, slightly bent, ready to start, and then slightly forced forward, using the fingernail to play the string, when the movement is complete, the finger is quickly relaxed and stays in the air (See Figure 18).



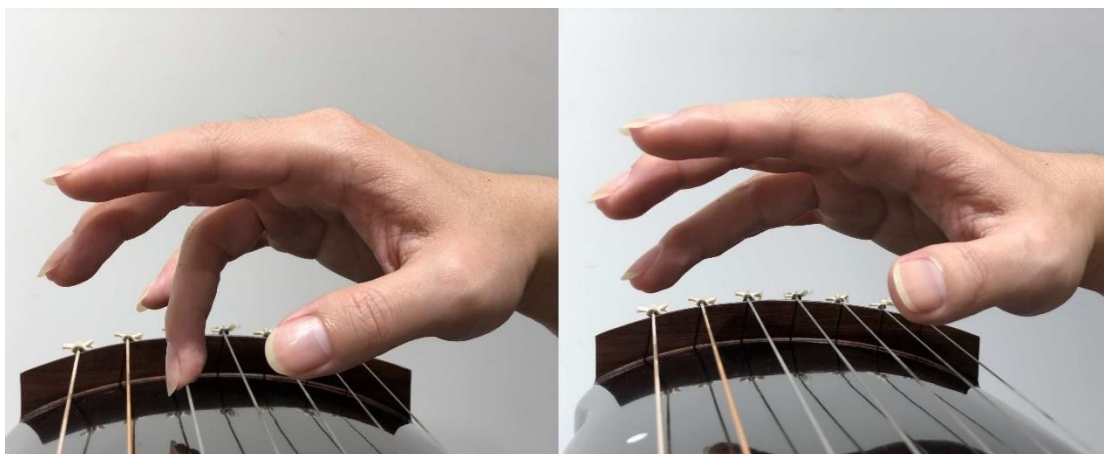
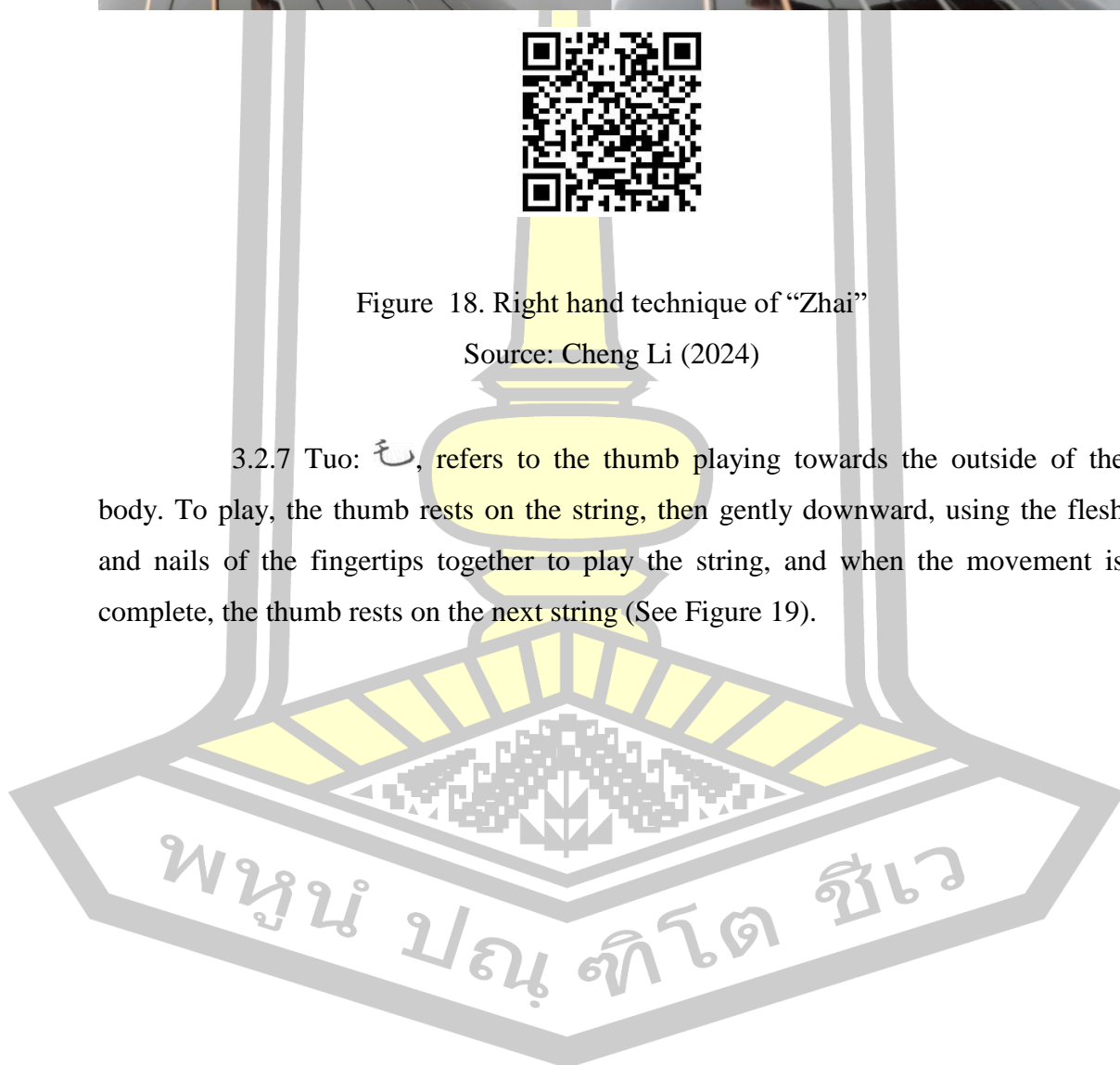


Figure 18. Right hand technique of “Zhai”

Source: Cheng Li (2024)

3.2.7 Tuo: 𠄎, refers to the thumb playing towards the outside of the body. To play, the thumb rests on the string, then gently downward, using the flesh and nails of the fingertips together to play the string, and when the movement is complete, the thumb rests on the next string (See Figure 19).



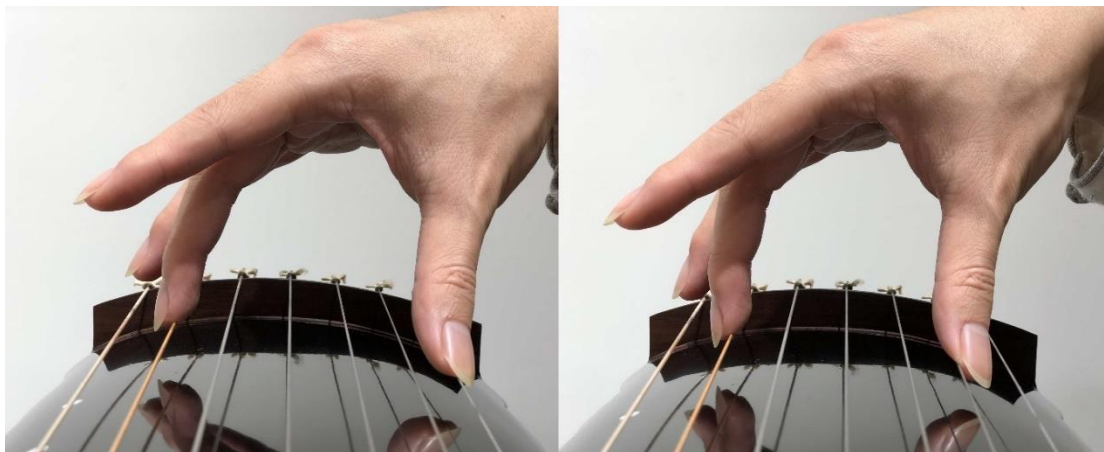
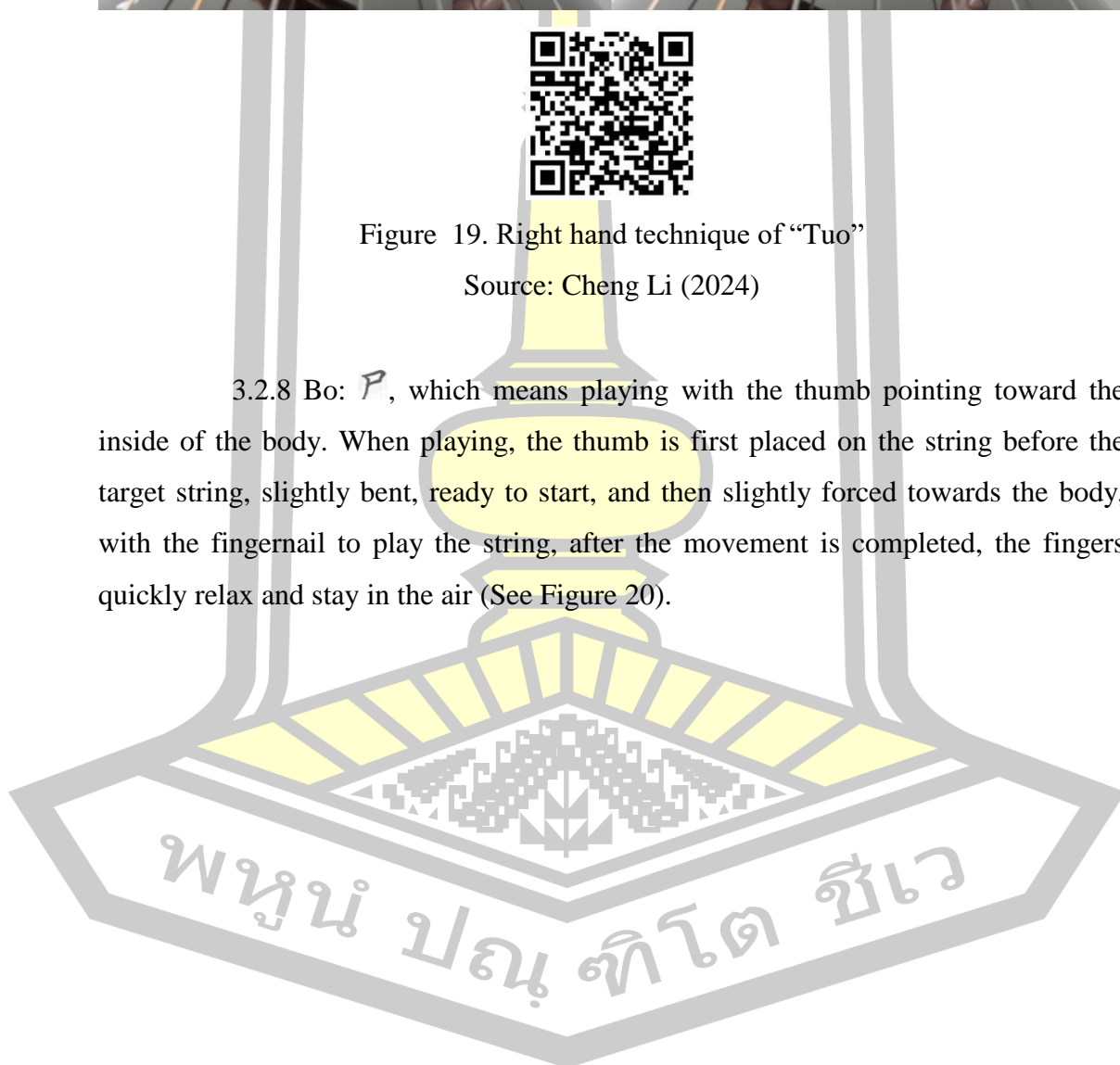


Figure 19. Right hand technique of “Tuo”

Source: Cheng Li (2024)

3.2.8 Bo: \mathcal{P} , which means playing with the thumb pointing toward the inside of the body. When playing, the thumb is first placed on the string before the target string, slightly bent, ready to start, and then slightly forced towards the body, with the fingernail to play the string, after the movement is completed, the fingers quickly relax and stay in the air (See Figure 20).



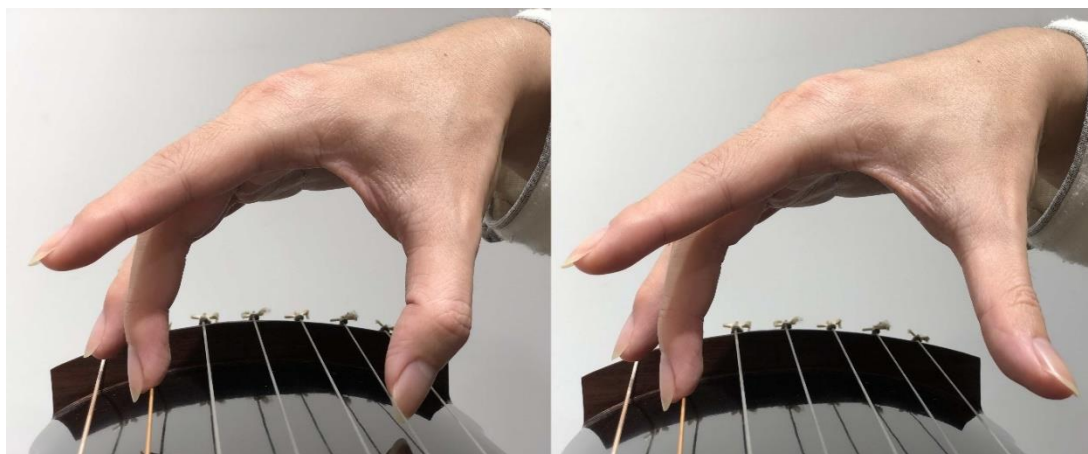


Figure 20. Right hand technique of “Bo”

Source: Cheng Li (2024)

3.3 Left hand basic playing techniques

3.3.1 Thumbnail pressing on the string technique: 大. It means that the thumb is slightly bent, the fingernail part is pressed on the corresponding position of the string, and then the string is played by the right hand, in order to obtain the corresponding sound effect (See Figure 21).

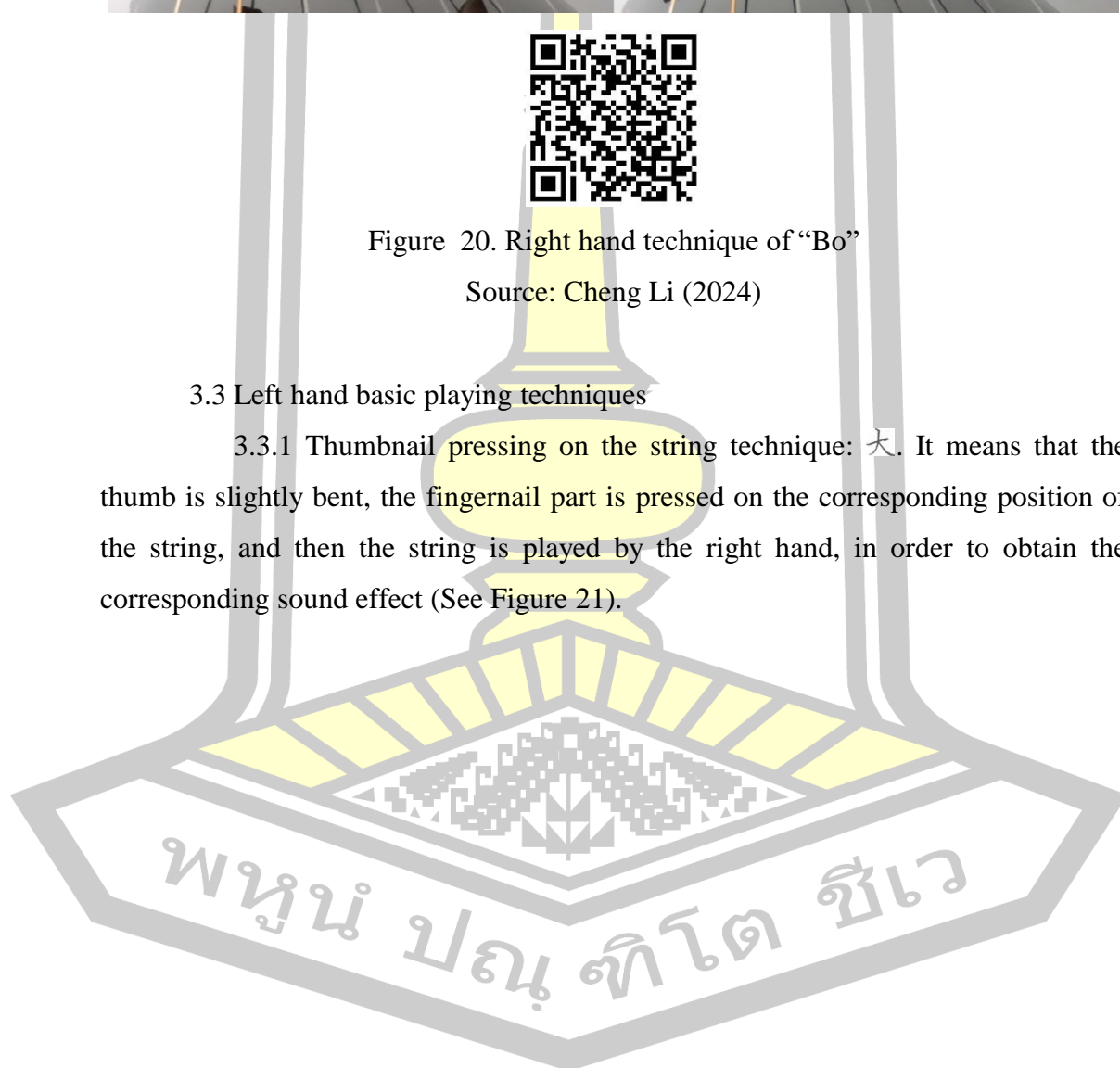




Figure 21. Left thumb technique - nail pressing

Source: Cheng Li (2024)

3.3.2 Thumb knuckle pressing string technique: 大. The fingering symbol is the same as before, refers to the thumb straight, with the knuckle part of the finger pressed in the corresponding position of the string, and then through the right hand to play the string, in order to obtain the corresponding sound effect, this technique is usually used when it is necessary to hold down multiple strings at the same time (See Figure 22).





Figure 22. Left thumb technique - knuckle pressing

Source: Cheng Li (2024)

3.3.3 Ring finger pressing string technique: 夕. Refers to the ring finger slightly bent, with the tip of the finger pressed in the corresponding position of the string, and then through the right hand to play the string, in order to obtain the corresponding sound effect (See Figure 23).





Figure 23. Left ring finger technique - fingertip pressing

Source: Cheng Li (2024)

3.3.4 Ring finger knuckle pressing string technique: 夕. The fingering symbol is the same as before. This is the practice of holding the knuckle part of the finger straight in the corresponding position on the string, and then playing the string with the right hand to obtain the corresponding sound effect. This technique is usually used when holding down multiple strings at the same time (See Figure 24).





Figure 24. Left ring finger technique - knuckle pressing

Source: Cheng Li (2024)

3.3.5 Zou Yin playing technique. Zou Yin is an extension of the above string techniques. It has no characteristic fingerings. After the right hand plays the corresponding note, the left hand remains unloose, and the string is moved on the panel to get the changed pitch.

3.3.6 Overtone Playing techniques: 色. Refers to the right hand playing the strings at the same time, the left thumb or index finger or ring finger gently touch the specified Marker (Hui), so as to obtain the audio and visual effect of overtone, overtone is characterized by being ethereal, wonderful, transparent (See Figure 25).

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Figure 25. Left hand overtone playing techniques - thumb, index finger, ring finger
Source: Cheng Li (2024)

4. The Theory Used in This Research

4.1 Ethnomusicology Theory

Ethnomusicology is an important component of the music discipline, providing important understanding and research tools for grasping ethnic and regional music culture and also affecting the level and development prospects of ethnic music art. This article systematically combs through the development characteristics of ethnomusicology in various stages and comprehensively grasps its connotation and essence in order to help the long-term development of ethnomusicology. Since the 1980s, when ethnomusicology began to take root in China, after 40 years of accumulation and development, innovative academic research perspectives, high-quality academic research results, and excellent academic research talents related to ethnomusicology have emerged, continuously enriching the theoretical and practical content of ethnomusicology in China. Ethnomusicology, as a music theory discipline originating from abroad and originating from afar, has continuously achieved localization of its methodology in the process of integrating and developing with China's own music theory and music ecology and has effectively guided the development of local music in China (Liu 2023).

The main research objective of this article is the innovative part of Guqin music, which is rarely covered in ancient literature. The application of ethnomusicology theory can precisely compensate for this deficiency and provide a strong theoretical basis for my research.

4.2 Music Aesthetics Theory

Chinese traditional music aesthetics is a theoretical discipline that takes Chinese traditional music as the research object, summarizes its laws and interprets its significance. It is not an isolated or general relationship with general music aesthetics, and cannot be replaced by the study of ancient Chinese music aesthetics for its own construction. As an aesthetic, it naturally lacks comprehensiveness in revealing patterns and emphasizes the interpretation of meaning as its academic method. It is based on the study of traditional music forms, fully utilizing the theoretical resources of ancient music aesthetics, drawing on the theoretical system of Western aesthetics, and introducing the dimensions of cultural studies for in-depth interpretation (Liu 2010).

Although this study aims to innovate new techniques of Guqin transmission, it represents traditional Chinese culture and has a profound aesthetic foundation. So we cannot just start from the perspective of music innovation. If Guqin's innovation is detached from music aesthetics, it will be a failure. So, music aesthetics can be applied in the music analysis of this study.

4.3 Traditional Chinese Musicology Theory

Ethnomusicology studies music as a culture, while traditional musicology focuses on studying rhythm, coordination, and other aspects of music. In recent years, with the continuous enhancement of China's comprehensive national strength, not only has its economic impact become increasingly significant, but also its cultural confidence has gradually increased, leading to the rise of Chinese culture. It is not difficult to find that more and more music nowadays, including popular songs, uses traditional music creation elements. As long as this music is created using traditional Chinese music creation methods and has unique attributes of Chinese music, then this music can be called Chinese traditional music. Therefore, traditional music represents not only music passed down from ancient times. It is worth mentioning that just as traditional music does not only refer to the music handed down, the so-called "new

music" does not refer to the music produced only in modern times, but the music written according to the creation mode and characteristics of western music. Like ethnic music, if we want to conduct in-depth research on traditional music, we also need to classify it (Liu, Cong 2022).

Although the innovation of Guqin music is a breakthrough in tradition, it cannot be separated from the category of traditional Chinese music, otherwise new works will lose the characteristics of Chinese music. When analyzing Mr. Gong Yi's new Guqin composition in this article, it is necessary to use Traditional Chinese musicology to provide theoretical support.

4.4 Comparative Musicology Theory

The basic concepts of comparative musicology have laid the foundation for the development of the discipline of Chinese ethnomusicology. Up to now, comparative musicology has gradually transformed from its initial disciplinary attributes into a research method, and has successfully achieved localization. The way in which music is compared has promoted the development of research on music forms from rhythm, scale to all aspects. The trend of "evolution theory" has led music research from reverse verification to forward transformation, and has given rise to a research concept that connects history and the present in both directions. The trend of the "Communication School" has gradually expanded the research scope, moving from color zone research to cross-border research, and further elevating the study of road culture to a methodological level. It not only focuses on the dissemination and transformation of music forms, but also on the cultural identity construction of musicians. It can be said that this discipline has gradually matured through continuous reflection on "evolution theory" and "communication school". It not only combines foreign research concepts with specific practices in China, but also promotes the construction of world ethnic music research and Chinese ethnic minority music research majors through reflection on "European music centrism" and "Han music centrism".

"Comparative musicology" was defined by Austrian historian and musicologist Guido Adler in his 1885 article "The Scope, Methods, and Objectives of Musicology" Concept. It is generally believed that the first Chinese scholar to introduce the comparative musicology perspective of the Berlin School to the East

was Wang Guangqi. Up to now, comparative musicology has been introduced to China for a hundred years, and its discipline name, concepts, and methods have undergone many changes. Comparative musicology has gradually transformed from its initial disciplinary attributes into a research method, and has successfully achieved localization. Today's reexamination of the gradual "sinicization" of comparative musicology not only enables us to understand the origins of contemporary Chinese ethnic music research concepts and methods, but also enables us to reflect on the problems currently faced by ethnic musicology (Zhang & Zhou 2022).

The main objective of this study is to explore new techniques of Guqin transmission, which involves comparing traditional and innovative Guqin music. Comparative musicology will be used to provide theoretical support for this study.

4.5 Traditional Technique Transmission Theory

In ancient China, since the main function of the Guqin music score was to record the fingering of the right hand, the rhythm and notes were not clearly recorded. Therefore, in the process of transmission of Guqin music, respect for Guqin music score was the basis, and more importantly, the rhythm and explanation of the teacher in the course of teaching were the basis. Students observed the technical details of the teacher's performance with their eyes and listened to the music played by the teacher with their ears. At the same time, the students should imitate the teacher's music as much as possible in their minds, including playing in their hands and singing in their minds. After repeating the music again and again, the students should write down the teacher's music as much as possible. This theory and method is called Kouchuan Xinshou (Cheng, 2013).

The research objectives of this paper include the transmission of Gong Yi's Guqin art. Guqin is a Traditional art technology, and its teaching conforms to the teaching characteristics and general rules of traditional art. Therefore, in order to complete the research task better, it is necessary to use the traditional art technique transmission theory.

5. Related Documents and Research

Gong (2005) pointed out in his article "Guqin Competition and Its Social Development" that the creation of new Guqin music is an important work that cannot

be ignored in the social development of Guqin. Especially in today's world where the creation of new Guqin pieces has not received the attention it deserves, and some even believe that it is not necessary to create new Guqin pieces, it should be given more attention. In fact, any Guqin piece that has been passed down in history is a new work of the era in which this piece was created. It is precisely because of the 700 new creations of ancient people and a large number of theoretical documents on Guqin music that have been passed down since the Tang and Song dynasties that Guqin has become a "treasure" of national music and has been listed as a world heritage site. Some people are worried that the newly created Guqin music will replace traditional Guqin music, which is unnecessary. The attempt to play the Guqin is a continuation of the development of traditional Guqin performance forms and also a demand for the development of Guqin music in today's era. The form changes with the content, and people need both the study style form of the past and the ability to adapt to today's audio-visual needs. It requires both solo and a combination of various forms. When editing Guqin programs for large-scale parties, television stations, and record companies, in addition to solo performances, they also require various forms of collaborative performance, with the starting point being to meet the needs of the majority of the audience. We should follow the trend and requirements of social development, gradually unify our understanding, follow the laws and trajectory of artistic development, do a good job in transmission and development, and promote the social development of Guqin art. This is the social responsibility of our generation of Guqin musicians.

Cheng (2012) pointed out in his "Autumn Lai Ju Guqin Lesson" that the music of the Guqin is not an independent system, but a category of Chinese music system. Of course, it has its own certain characteristics, but we should not emphasize certain characteristics while ignoring the basic laws of Guqin music. So we need to be very clear in our hearts that Guqin music is a category of Chinese music, and it has many characteristics and features. This system is traditional Chinese music. Nowadays, many people obtain music scores for performance, playing each note very accurately, but they do not pay attention to the logic between notes, the strength and length between notes, and the combination of different timbres. If we don't pay attention to these notes and the logic between them, even after playing a Guqin piece, we still

don't know what to say, so there is definitely no musical sense. This is just playing the words from the Guqin sheet, without truly playing the music.

Wei (2016) explained in her article "A Preliminary Discussion on the Curriculum Design of Guqin Performance Undergraduate Majors in Music and Art Colleges" that since the establishment of the Guqin Art major in the 1950s, a complete teaching system at the three levels of Affiliated Middle School, undergraduate, and graduate has been formed. Due to the different educational philosophies of teachers in the Guqin major among different universities, there are also different emphases on the actual education of Guqin art majors among universities, resulting in different actual teaching effects. Among all the music and art schools currently offering Guqin art performances, the Central Conservatory of Music has the earliest history of offering related courses and has trained a group of outstanding Guqin artists such as Wu Wenguang, Li Xiangting, and Zhao Jiazhen. The Central Conservatory of Music distinguishes the theoretical research of Guqin art from the performance of Guqin art in its professional settings. The theoretical research of Guqin art belongs to the field of musicology, while the performance of Guqin belongs to the field of music performance. Students who focus on playing the Guqin have almost no time to focus on the study of Guqin art theory due to spending a lot of time practicing. Students in the field of Guqin art theory, due to spending a lot of time studying related works, find it difficult to have extra energy to study Guqin performance techniques. This professional division method further divides the Guqin Art major, and the teaching achievements in related directions have attracted the attention of the academic community. Taking Guqin art performances as an example, students majoring in Guqin performance at the Central Conservatory of Music almost won the gold medal in professional Guqin performance competitions such as the CCTV Ethnic Instrumental Competition. This situation is certainly related to the teaching level of professional teachers and the professional quality of students at the Central Conservatory of Music. However, the separation of professional directions for Guqin performance and Guqin theory is also an institutional guarantee for the remarkable talent cultivation achievements in Guqin teaching at the Central Conservatory of Music. The setting of Guqin performance majors in other domestic music colleges is basically based on the teaching model of the Central Conservatory

of Music, such as Shanghai Conservatory of Music and Sichuan Conservatory of Music. Among them, Shanghai Conservatory of Music has retained the "dual major" model, which means that Guqin can be used as a second major for undergraduate students to choose from. Wuhan Conservatory of Music categorizes the art of Guqin as a theoretical direction in musicology, and only admits students in the graduate stage who study the theory of Guqin art. Therefore, in response to the needs of the transmission and development of Guqin art, the teaching of traditional music aesthetics, composition theory and practice, and Da Pu should be added to the Guqin performance major, so that Guqin students can better inherit Guqin art after experiencing professional learning.

Zhang (2001) pointed out in her article "Practice and Exploration of the Development of Guqin Music" and "Commentary on Gong Yi's Guqin Art Thought" that this is a new teaching and performance method of Guqin that is worth promoting and advocating. It is a transformation of the traditional Jianzi Pu thinking, and from the perspective of the development law of instrumental music, this new thinking and teaching mode will be an inevitable trend in the future development of Guqin music. It not only expands the artistic space of Guqin music, but also elevates the development of Guqin music to a new level. In addition, from the perspective of Guqin notation, the traditional Guqin notation has a history of over 1000 years, from Wenzhi Pu to Jianzi Pu, and it has recorded and preserved a large number of Guqin pieces and scores for us. But for modern musicians, this notation method is like a heavenly book, which cannot be understood by those who have not studied the Guqin. Not only did it affect the creation and communication of Guqin music, but it also influenced the development and transmission of Guqin. Therefore, as early as the 1930s, some people proposed the idea that the Guqin notation method must be improved. Later, many predecessors such as Wang Guangqi and Chafuxi improved the notation method of the Guqin, indicating that this was the wish of several generations of Guqin experts. The notation method invented by Mr. Gong Yi adopts the method of adding finger symbols to the staff notation. The ability to directly display pitch, rhythm, melody development, and performance techniques has been proven to be a relatively scientific and correct Guqin notation method through decades of practice and application exploration by Mr. Gong Yi. This new yet

ordinary way of recording Guqin music is not only for Guqin players to play visual scores. It also facilitates composers and other musicians to understand Guqin music.

Meng (2020) pointed out in his article "Returning Guqin Art to the People - Interviewing Famous Guqin Artist Gong Yi" that Gong Yi often told his students, "Art without a broad mass foundation is not at least an art with strong vitality." Gong Yi recalled that at the age of 20, he published an article "On the Popularization of Guqin Music", which talked about the integration of Guqin with the masses. More than 40 years have passed in a blink of an eye, and he realized that the views he put forward when he was young were not outdated. Gong Yi happily told reporters that he already has his own Guqin studio in the urban area of Shanghai, which has been visited by many Guqin enthusiasts both domestically and internationally. He sometimes feels overwhelmed. The development momentum of Guqin is soaring, and the art of Guqin is increasingly accepted by people, with more and more students; This indicates that although the Guqin has a history of thousands of years, it still has a vibrant and vigorous vitality.

Shi (2022) pointed out in his article "An Analysis of the Communication Model of Contemporary Guqin among the People" that Guqin has carried the power of folk tradition for thousands of years, and with its strong vitality, it runs through history and eternal humanistic spirit, and has been passed down to this day after undergoing changes in different eras. However, with the development of society, the impact of modern music, and the transformation of people's fast-paced lifestyles and aesthetic tastes, the art form of Guqin is quietly developing in a new mode of transmission. Both the teaching and promotion mode of Guqin, as well as the dissemination and audience, have undergone unprecedented changes in a century. The mainstream of Guqin transmission still lies in the folk, and in contemporary society, Guqin studios, as the main force of folk transmission of Guqin art, play an important role in its transmission process. This article takes it as the main research object, analyzes its transmission mode, and puts forward prospects for the development of social Guqin studios.

Zha, Wu (2010) pointed out in *The Collection of Guqin Songs* is a large-scale compilation of information related to China's Guqin art heritage, compiled by the Chinese Academy of Art and the Beijing Guqin Research Association, Thirty volumes

of the entire book, We have collected 142 types of Guqin scores from the Tang Dynasty's "written scores" passed down by Qiu Ming during the Six Dynasties period to the end of the Qing Dynasty and the beginning of the Republic of China over a thousand years. These qin scores also contain many theoretical documents on Guqin, providing valuable information for us to study various genres and versions of Guqin music and music theory and technology over a thousand years.

Lin (2010) pointed in the "History of Guqin" edited by Zhu Changwen and translated by Lin Chen elaborates on the development history of Guqin before the Song Dynasty, divided into two parts: Guqin musicians and Guqin academic topics. The first five volumes of this book include the stories of 156 characters related to the Guqin in chronological order, while the sixth volume discusses the strings, melody, aesthetics, and functions of the qin music.

Zhang (2005) pointed in her book "Guqin" also introduces the history of the Guqin. In addition, this book also introduces the timeless music of the Guqin, the production of the Guqin, and the appreciation of the famous Guqin, the notation method and "Da Pu" of the Guqin, the Guqin schools, and the dissemination of Guqin art overseas.

Liu (2001), In his article "Diachronic Architecture of Guqin Aesthetics" provides a diachronic review of Guqin aesthetics, pointing out that its starting point and driving force for development is the functional theory of self-entertainment. It is precisely under the drive of functionalism that ontology and aesthetics have evolved into performance theory. These theories are integrated and integrated in Xu Shangying's "Overview of Aesthetic Appreciation of Xishan Guqin". Finally, he also raised some constructive issues that urgently need to be addressed in the future development of Guqin aesthetics.

Miao (2006), In his book "Research on the Aesthetic Thought of Guqin" examines the aesthetic thought of Guqin based on literature and historical facts. On the basis of reviewing traditional literature on the aesthetics of the Guqin, this article summarizes the development trajectory of Guqin aesthetic thought from pre Qin to Ming and Qing dynasties, explains the relationship between Guqin aesthetic thought and Confucianism, Taoism, and Buddhism, the relationship between Guqin aesthetic theory and music practice, the relationship between the Guqin and social elites, and

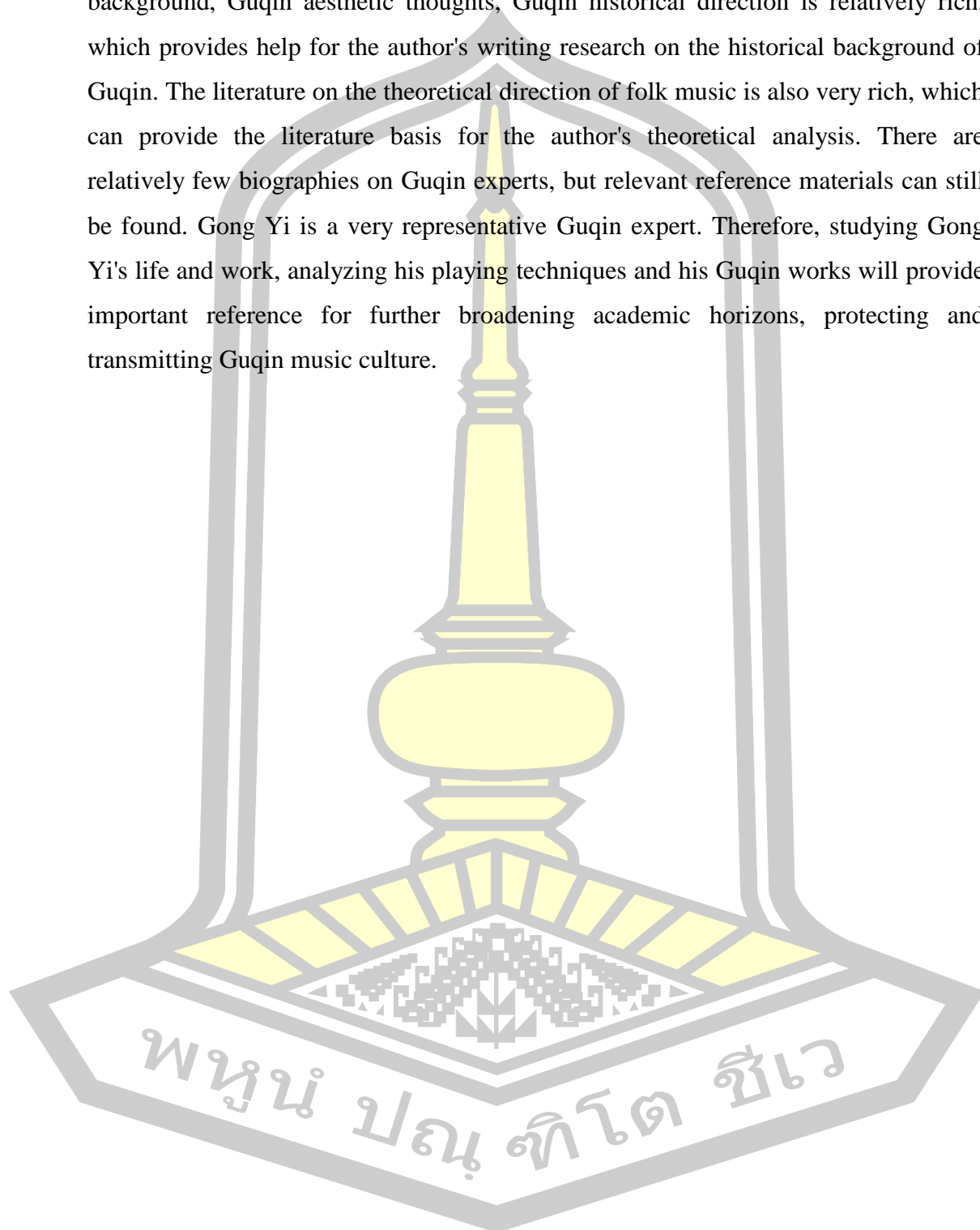
looks forward to the future development of Guqin based on the universal law of music culture keeping up with the times.

Ge (1995), In his book "Discussion on the Origin and Development of Chinese Guqin Studies" discusses the characteristics and changes of Guqin theory in various dynasties, and seeks evidence of music phenomena in various aspects such as the historical background, social environment, and academic thought at that time. Taking the development of human history as a clue, the theory of Guqin is built on culture, but there is too little involvement in the essence of Guqin music.

Zhang (2002), In her master's thesis, "Research on the Yushan Guqin School," starts with the social background of the Ming Dynasty and the geopolitical aesthetics of the Yushan School. It systematically sorts out and explores the reasons for the emergence of the Yushan School, the theoretical origins of the Guqin, the main inheritors and literature, aesthetic concepts, changes in the teacher-student relationship, historical status, and its impact on the development of Guqin music in later generations. From Yan Cheng's "light" Guqin style, to Xu Qingshan's supplementation and revision of Yan Cheng's Guqin theory, and to the creative development of the Guangling School in the Qing Dynasty on the basis of the Yushan School, Zhang Huaying believes that this reflects the historical laws of continuous transmission, development, and change in Guqin music, which is also the spirit of Guqin music that has been enduring for thousands of years.

Summary: Among the above-related documents collected and read by the author, a large part are articles and monographs of well-known Chinese Guqin experts and their academic dissertations of many years ago, some are academic dissertations of students majoring in Guqin, some are journal papers of ordinary Guqin researchers, and some are speeches and dissertations at academic conferences. Some of them are scholars' articles in musicology related fields, some of them are ancient books handed down from ancient times, and some of them are obtained through the Internet. According to the content, these materials can be divided into: about the historical background of Guqin; About the cultural background of Guqin; On the division of historical stages of Guqin development; Relating to Guqin playing techniques; About Guqin teaching transmission; About Guqin aesthetic thoughts; Biographies of Guqin experts; On the development direction of Guqin; The theory of ethnomusicology

covers almost all aspects of Guqin art. Among them, the literature on Guqin cultural background, Guqin aesthetic thoughts, Guqin historical direction is relatively rich, which provides help for the author's writing research on the historical background of Guqin. The literature on the theoretical direction of folk music is also very rich, which can provide the literature basis for the author's theoretical analysis. There are relatively few biographies on Guqin experts, but relevant reference materials can still be found. Gong Yi is a very representative Guqin expert. Therefore, studying Gong Yi's life and work, analyzing his playing techniques and his Guqin works will provide important reference for further broadening academic horizons, protecting and transmitting Guqin music culture.



CHAPTER III

Research Methodology

This chapter introduces the research method of this article, including the scope and process of the research. The specific themes are as follows:

1. Research Scope
 - 1.1 Scope of Content
 - 1.2 Scope of Time
2. Research Process
 - 2.1 Selection of Research Site
 - 2.2 Selection of Key Informants
 - 2.3 Selection of Songs
 - 2.4 Research Tools
 - 2.5 Data Collecting
 - 2.6 Data Management
 - 2.7 Data Analysis
 - 2.8 Data Presentation

1. Research Scope

1.1 Scope of Content

The main purpose of this study is the work and life of Gong Yi. As a representative figure of Chinese Guqin art and a representative inheritor of the national intangible cultural heritage of Guqin art certified by the Ministry of Culture of China, Gong Yi's work and life have important research significance. According to the two objectives of this study, it can be divided into the following parts.

1.1.1 Gong Yi's life and work include major honors, life experiences, important performances, major publications, and major teaching work.

1.1.2 Gong Yi's song includes the background of music creation, the structure of musical form, harmony, rhythm, performance techniques analysis, and so on.

1.2 Scope of Time

August 2023 to December 2024

2. Research Process

2.1 Selection of Research Site

The main reason for choosing the research location in Shanghai (See Figure 26), China is:

Shanghai is the most developed city in China's economy. Since the end of the Qing Dynasty, Shanghai has gathered elites from all over the world, and many musicians, including many famous Guqin players at that time, are active in the Shanghai area. Guqin music has a good historical tradition in Shanghai. Shanghai is the location of the most authoritative music academy in China, the Shanghai Conservatory of Music. Shanghai Conservatory of Music is one of the earliest music colleges in China to establish a Guqin major. The traditional Guqin teaching here has a long and authoritative history. The main informant, Mr. Gong Yi, graduated from the Guqin major at the Shanghai Conservatory of Music in 1966 and later worked as the leader of the Shanghai Ethnic Orchestra. Shanghai is the main place where Mr. Gong lives and works.



Figure 26. The location in China map

Source: Shanghai Municipality (chinafolio.com)

2.2 Selection of Key Informant

Key Informant is an important part of academic paper writing and field work. When selecting a Key Informant, the representative figure of the industry is usually selected. In order to ensure that the selected Key Informant has a certain representativeness, some principles are set up. For example, the criteria for selecting key informants are as follows:

- 1) Who is recognized as an authoritative representative figure in the field of Guqin
- 2) Having over 30 years of industry experience in the field of Guqin
- 3) Has made significant contributions to the development of Guqin music
- 4) There are certain performance publications in the field of Guqin
- 5) There are certain academic publications in the field of Guqin

The main purpose of this study is to study the work and life of Gong Yi and the new Guqin playing techniques created by Gong Yi (See Figure 27). Therefore, Mr. Gong Yi is the most important Key Informant of this study, and he can provide the most authentic and authoritative first-hand information for the writing of this study. Mr. Gong Yi, as an expert in Chinese Guqin art, also conforms to the above selection criteria (See Figure 28).



Figure 27. Mr. Gong Yi

Source: Cheng Li (2023)



Figure 28. Certificate of Representative inheritor of National Intangible Cultural Heritage Project Guqin art issued by Ministry of Culture of China to Gong Yi

Source: Cheng Li fieldwork (2024)

Mr. Gong Yi, born in 1941, is a famous Chinese Guqin performer and educator. He has served as the head of the Shanghai Ethnic Orchestra, honorary chairman of the China Guqin Professional Committee, and graduate supervisor at the Shanghai Conservatory of Music, Representative inheritor of the national intangible culture Guqin project and so on. Gong Yi started learning the Guqin at the age of thirteen in 1954, and at the age of fifteen, he took the stage to play the Guqin. In 1957, he was admitted to the Affiliated Middle School of Shanghai Conservatory of Music, and in 1966, he graduated from the Department of Folk Music with a bachelor's degree. From learning Guqin to engaging in Guqin performance and teaching and research work, it has been 70 years.

2.3 Selection of Songs

As far as Guqin music is concerned, most of the music works are traditional pieces handed down from ancient times. The innovative repertoire is relatively few, the innovative success and the widely recognized and spread of the works are less, so the world can see the vast majority of Guqin albums are based on traditional repertoire, and Mr. Gong Yi's album is no exception. In his decades of playing career, Gong Yi has published many albums, most of which are based on traditional songs. One album, *Shan Shui Qing*, won the 1991 Shanghai Literature and Art Award. There are three representative songs in the album. *Shan Shui Qing* is the main track of this album and also the theme song of the Chinese ink cartoon *Shan Shui Qing*. It was composed by the composer and then made into a solo Guqin by Mr. Gong Yi

according to the specific techniques of the Guqin music. The other two are "Chun Feng" and "Mei Yuan Yin", which were co-written by Mr. Gong Yi and the composer. The three pieces have been widely spread and affirmed and have been included in the books of designated tracks for the social music examination of the Chinese National Orchestra Society. It is considered to be a representative piece of Mr. Gong Yi's composition. Mr. Gong Yi also said in the fieldwork that these three songs can be used as representatives of research.

This study will use "Shan Shui Qing," "Chun Feng," and "Mei Yuan Yin" as representatives to study the new performance techniques created by Mr. Gong Yi.

2.4 Research Tools

Guqin art is a part of ethnomusicology, and ethnomusicology research attaches great importance to field investigation, which is a very important method in this study. According to the research objectives of this study, Gong Yi's life and work, Gong Yi's Guqin songs etc., The research tools to be used include : interview form, observation, questionnaire and so on.

Interview forms were used to collect the award information and honors of the interviewed experts. There are also important experiences and deeds in the work and life of this expert

The observation method was used to record the performance process and teaching process of the interviewed experts.

The questionnaire was mainly used to collect the major music works created by the interviewed experts, the important albums published, the main books published, the new playing techniques invented, and other related questions.

The design of the questionnaire will follow the following steps: First, design relevant questions according to the research purpose; The second is to be handed over to the adviser for inspection; Third, modify according to the suggestions of the adviser; Finally, the interviewed experts are invited to review and give their opinions.

2.5 Data Collecting

In the process of data collection, the author will collect data according to the research objectives. The data about Gong Yi's life and work include his growth experience, learning experience, and playing experience in Guqin. About Gong Yi's

Guqin songs, we will collect his representative albums and further select three table songs: “Shan Shui Qing,” “Chun Feng,” and “Mei Yuan Yin”.

2.5.1 Detailed survey questionnaire: Based on existing information on innovation in Guqin performance techniques and dissemination techniques, propose clear goals and expectations, raise questions and hypotheses, and design corresponding survey plans. Finally, based on the progress of the research, the questionnaire content was modified and Mr. Gong Yi was invited to revise and supplement it.

2.5.2 Interview and observation: Participated in observing Mr. Gong Yi's Guqin performance and Mr. Gong's teaching process. Use observation records, observation logs to record Mr. Gong Yi's performance and teaching practices.

2.5.3 Library and network: The library has a large number of books and documents, and the network also has a large number of news reports, biographies and so on. Mr. Gong Yi is a famous Guqin expert, and he has published a lot of documents and albums, so through the library and the Internet, you can find a lot of relevant materials about Mr. Gong Yi's life and work, performance and teaching. This was a great help to the author's data collection.

2.5.4 Recording and video equipment: Use professional recording equipment and cameras to record Mr. Gong Yi's Guqin performance and teaching process. Professional audio and video recording equipment can provide quality assurance audio and video for analysis and research.

2.6 Data Management

Data management is a crucial step in ensuring accuracy. Therefore, the researcher will manage and classify the data according to the research objectives.

2.6.1 According to Objective 1, to investigate Gong Yi's life and work, the researcher will sort out a large amount of data collected. First, the data related to Gong Yi's life will be sorted out, including Gong Yi's birth, learning and growth process, and even some meaningful events in life; Secondly, the data related to Gong Yi's work will be sorted out, including Gong Yi's Guqin teaching process, Guqin performance experience, publishing related works and so on.

2.6.2 According to Objective 2, Gong Yi's Guqin songs are analyzed. As a famous Guqin expert, Gong Yi has been engaged in Guqin playing for decades and

has recorded and published a large number of Guqin albums and music. Therefore, the researchers classified and sorted out the most representative albums from the collected data, and then selected Gong Yi's representative songs from the representative albums. Thirdly, three songs composed by Gong Yi, “Shan Shui Qing,” “Chun Feng,” and “Mei Yuan Yin,” are sorted out from these representative songs as the main target of analysis and research.

2.7 Data Analysis

In terms of data analysis, based on the results of data management and research objectives, researchers analyze data by means of observation and interview, ethnomusicology theory and Traditional art technique transmission theory.

According to the first research objective, study Gong Yi's life and work. The author will obtain relevant data through observation and interview, including Gong Yi's birth, learning and growth process, and even some meaningful events in life; This paper mainly analyzes the data about Gong Yi's Guqin teaching process, Guqin performance experience, publishing related works and other aspects, and summarizes the relevant materials to prepare for the fourth chapter of the paper.

According to the second research objective, data analysis of Gong Yi's Guqin music is needed. Researchers manage results based on data. Through the interview of relevant materials and the analysis of ethnomusicology theory, researchers can intuitively understand Gong Yi's Guqin playing techniques and performance style. Through data analysis of Gong Yi's Guqin albums and related music, the most representative Guqin songs of Gong Yi were selected. Through data analysis, the researchers reached a conclusion to prepare for the next paper

2.8 Data Presentation

There are 6 chapters in my dissertation.

Chapter I: Introduction

Chapter II: Literature Reviews

Chapter III: Research Methodology

Chapter IV: The Life and Work of Gong Yi in Guqin Music

Chapter V: The Guqin Songs by Gong Yi

Chapter VI: Conclusion, Discussion and Suggestions

CHAPTER IV

The Life and Work of Gong Yi in Guqin Music

In this chapter, according to the objective 1 of this research: Gong Yi's life and work, it is mainly divided into two parts. The first part is to introduce Gong Yi's life and expound his main deeds in these decades of life. The second is to introduce Gong Yi's work, explaining his important work and achievements in these decades.

1. Gong Yi's Life

1.1 Before Gong Yi was admitted to the Guqin major of the Shanghai Conservatory of Music

1.2 Gong Yi studied Guqin at the Shanghai Conservatory of Music

1.3 After Gong Yi graduated from the Shanghai Conservatory of Music

2. Gong Yi's Work

2.1 Gong Yi's Main Performances and Activities

2.2 Gong Yi's Main Honors

2.3 Gong Yi's Main Teaching Transmission

2.4 Gong Yi's Major Publications

2.5 New Guqin Playing Techniques created by Gong Yi

2.6 New Major Guqin Compositions created by Gong Yi

3. Summary

1. Gong Yi's Life

Gong Yi was born in a time of war and social unrest in China, and the founding of the People's Republic of China in 1949 gave people a relatively stable and peaceful life. For the modern society with advanced science and technology and a prosperous economy, the living standard at that time may not be worth mentioning, but for many Chinese people at that time, it was very valuable to have a stable life, be able to study, and even be able to learn art and music. When Gong Yi was young, his life and destiny changed because he had the opportunity to learn music and Guqin.

1.1 Before Gong Yi was admitted to the Guqin major of the Shanghai Conservatory of Music

Gong Yi was born in 1941 in Qidong City, Jiangsu Province, China. Later, he studied in junior high school in Nanjing, and thus came into contact with Guqin, which began his career of several decades. In 1954, Gong Yi was 13 years old and a junior high school student in Nanjing No. 1 Middle School. In a concert held by the school, there was a performance of Guqin, which was the first time Gong Yi saw Guqin play in his life. The most important performer is Zhang Zhengyin (See Figure29), an art teacher from Nanjing No. 1 Middle School, and the other two are Zhang Zhengyin's Guqin students. In this concert, the music played by the Guqin was distant, deep and beautiful, which left a deep impression on the young Gong Yi. After this, Gong Yi began to have the idea of learning how to play Guqin. When Gong Yi first came to teacher Zhang Zhengyin and proposed the idea of learning Guqin playing from him, teacher Zhang Zhengyin did not agree immediately, but let Gong Yi learn some other instruments as a foundation. Because Gong Yi was very determined to learn Guqin, he immediately joined the school's national instrument learning group, and learned erhu, dulcimer, flute and other instruments to lay the foundation for learning Guqin. When Gong Yi had a certain musical foundation, he again went to teacher Zhang Zhengyin to express his willingness to learn Guqin; teacher Zhang Zhengyin was moved by the perseverance of young Gong Yi and finally agreed to teach Gong Yi to play Guqin, Gong Yi's career began. (Gong Yi, 2024: Interview).



Figure 29. Mr. Zhang Zhengyin - Gong Yi's first Guqin teacher

Source: Cheng Li fieldwork (2024)

Gong Yi studied Guqin very hard when he was in junior high school. His junior high school was a boarding school. On the one hand, he worked hard to learn middle school courses during the day, and on the other hand, he practiced Guqin playing in his spare time at night. Since there was no special Guqin classroom in the school at that time, teacher Zhang Zhengyin even gave Gong the key to his art classroom in order to allow Gong Yi to practice Guqin. Due to the particularity of the social environment at that time, learning Guqin in middle school was not recognized, so teacher Zhang Zhengyin's behavior was also criticized by the school. But this did not affect the Guqin teaching activities between the two of them, they overcame the difficulties and continued to teach the Guqin. Although the learning conditions were relatively difficult at that time, Gong Yi did not slack off because of this. With his dedication and love for Guqin, Gong Yi worked hard to learn Guqin and was recognized by teacher Zhang Zhengyin, who even took him as his family and even let him live at home occasionally to study and live together. Because of this, Gong Yi's Guqin techniques improved very quickly, which was fully affirmed by teacher Zhang Zhengyin. In order to let Gong Yi learn Guqin better, Zhang Zhengyin introduced Gong Yi to learn Guqin from four teachers, Xia Yifeng, Liu Shaochun, Wang Shengxiang and Zhao Yunqing (See Figure 30).

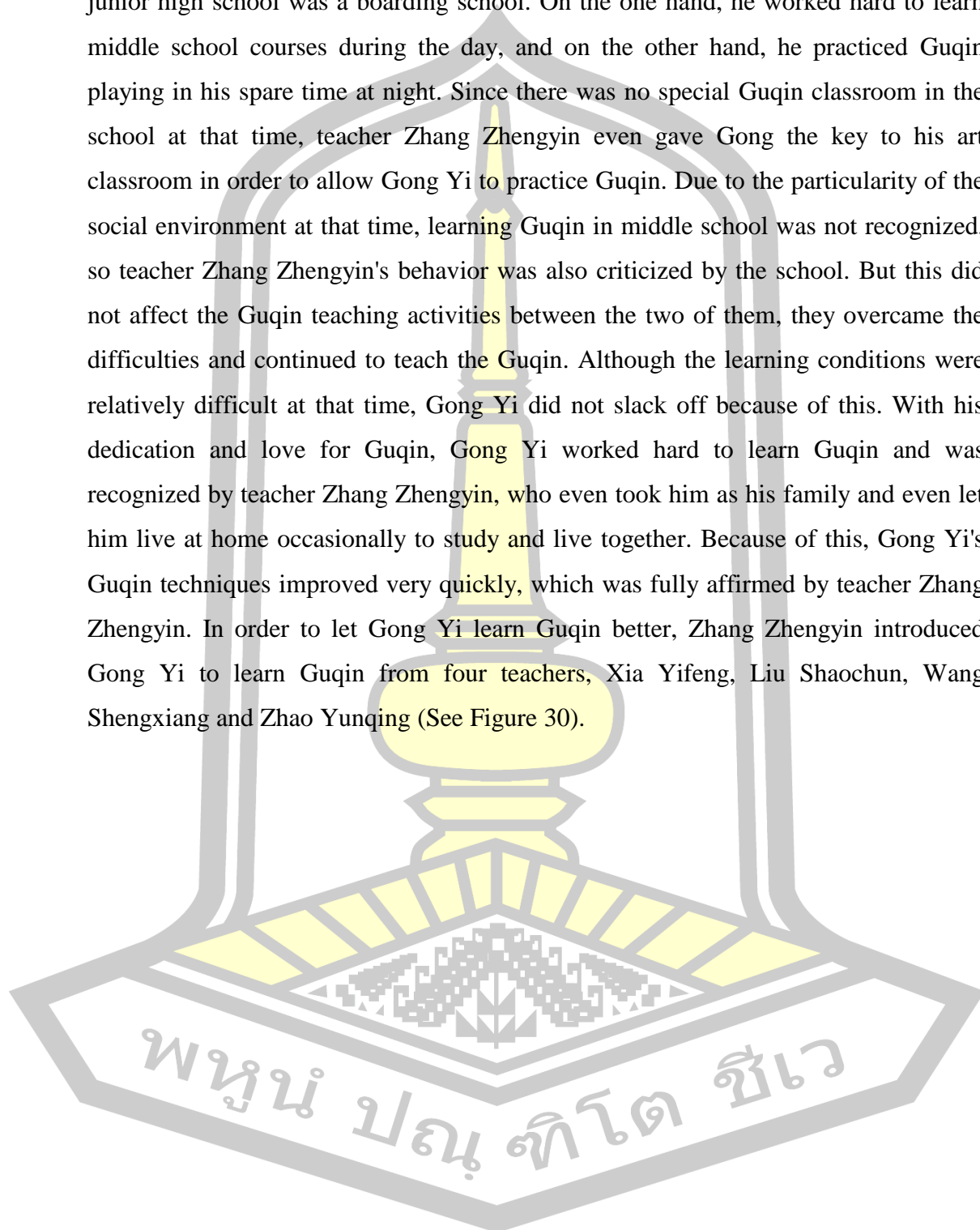




Figure 30. Zhao Yunqing (middle lady), another Guqin teacher of Gong Yi

Source: Cheng Li fieldwork (2024)

In 1956, Mr. Zha Fuxi (See Figure 31) , who happened to be the leader of the Guqin industry at that time, was doing a survey on the current situation of Guqin art in China. The investigation team visited Nanjing, in order to understand the development of Guqin in Jiangsu province, a Guqin concert was held in Jiangsu Province Song and Dance Troupe, one of which was Gong Yi's performance of "Pingsha Luoyan". Gong Yi's performance at the concert was highly recognized by Mr. Zha Fuxi and his assistant (student) Ms. Wang Di. Wang Di described Gong Yi as a "talent to be made", and reporters at the time even reported Gong's performance in the newspaper the next day as a "small performer". This investigation activity and the experience of performing on the stage were greatly encouraged for the young Gong Yi, and also laid the foundation for his future career in Guqin performance, which is of great significance.



Figure 31. Young Gong Yi with Zha Fuxi (middle elder)

Source: Cheng Li fieldwork (2024)

In 1957, with the encouragement of teacher Zhang Zhengyin, Gong Yi joined the Guqin Group of Nanjing folk music Association (See Figure 32) and decided to apply for the Guqin performance major of Shanghai Conservatory of Music. In order to help Gong Yi prepare for the exam, teacher Zhang Zhengyin also tutored Gong Yi to practice solfeggio, ear training, music theory and other examination subjects. Under the guidance and help of Zhang Zhengyin and a number of teachers, Gong Yi successfully entered the Shanghai Musicology Affiliated High School. From then on, Gong Yi went from an amateur Guqin lover to a professional Guqin. This road will take decades. Whenever he mentions teacher Zhang Zhengyin, Gong Yi is always full of gratitude and makes it clear that without Teacher Zhang Zhengyin, he could not have achieved what he has achieved today. This is Gong Yi's words from the bottom of his heart.

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Figure 32. Group photo of Guqin Group of Nanjing Folk Music Association in 1957
(second from left in the first row is Gong Yi)

Source: Cheng Li fieldwork (2024)

After that, Gong Yi graduated from 1957 to 1966, and began his nine-year professional learning career in Shanghai Conservatory of Music, including four years in the affiliated middle school and five years in university (the undergraduate education system at that time was five years). Shanghai Conservatory of Music is one of the top music colleges in China with strong strength, focusing on the traditional teaching basis and daring to innovate and develop. In many ways, Gong Yi is different from other universities and has achieved leading results in many fields. Therefore, Gong Yi has laid a solid foundation in the nine years of professional study, and also laid the foundation for his future brilliant Guqin career (2024, field work).

1.2 Gong Yi studied Guqin at the Shanghai Conservatory of Music

After entering the Shanghai Conservatory of Music, Gong Yi studied Guqin with Wu Zhenping, Zhang Ziqian, Gu Meigeng, Shen Caonong, Liu Jingshao and other teachers according to the order of teaching in school.

The rigorous teaching of Wu Zhenping, the first Guqin teacher in Shanghai Conservatory, allowed Gong Yi to experience the characteristics of the teaching style of the conservatory of music, and laid the foundation for Gong Yi's professional study in the conservatory of music. The second teacher Zhang Ziqian(See Figure 33), a representative of the Guangling Guqin school of Chinese Guqin art, is a teacher who

has a great influence on Gong Yi's Guqin art, and has maintained a good relationship between teachers and students for many years. Born in the late Qing Dynasty, Zhang Ziqian grew up in a relatively privileged family. He once studied in old-style private schools and had profound traditional Chinese culture. In 1936, Zhang Ziqian and Mr. Cha Fuxi, the leader of the Guqin industry, established the "Today Yuqin Club" in Shanghai, which made great contributions to the revival of Chinese Guqin art. He became a professional Guqin player of the orchestra. In the 1960s, he could be called a famous Chinese Guqin player. Together with the other two flute players of the orchestra, Lu Chunling and Sun Yude, he was called the "three masters of national music". He and Sun Yude's Guqin and xiao ensemble, but also the combination of points and lines, set off each other, wonderful, can be described as the perfect combination, has become the Shanghai Chinese Orchestra in the important performance of the retention program. It is important to note that unlike other Guqin experts of the older generation, Zhang Ziqian has always maintained the character of accepting and learning new things with an open mind. Whenever there are new things in the Guqin industry, such as the reform of Guqin, the change of steel strings, the adaptation of songs to Guqin music, the creation of new Guqin works, he will actively support it. He believed that the art of Guqin should be developed. Therefore, under the influence of Zhang Ziqian, Gong Yi continued to learn and try, and opened up his own professional vision, which laid the foundation for a series of Guqin innovation and exploration in the future. Gong Yi inherited and mastered Guangling Guqin school art well through years of study with Mr. Zhang (See Figure 34), which had an important influence on his future playing style and academic spirit.

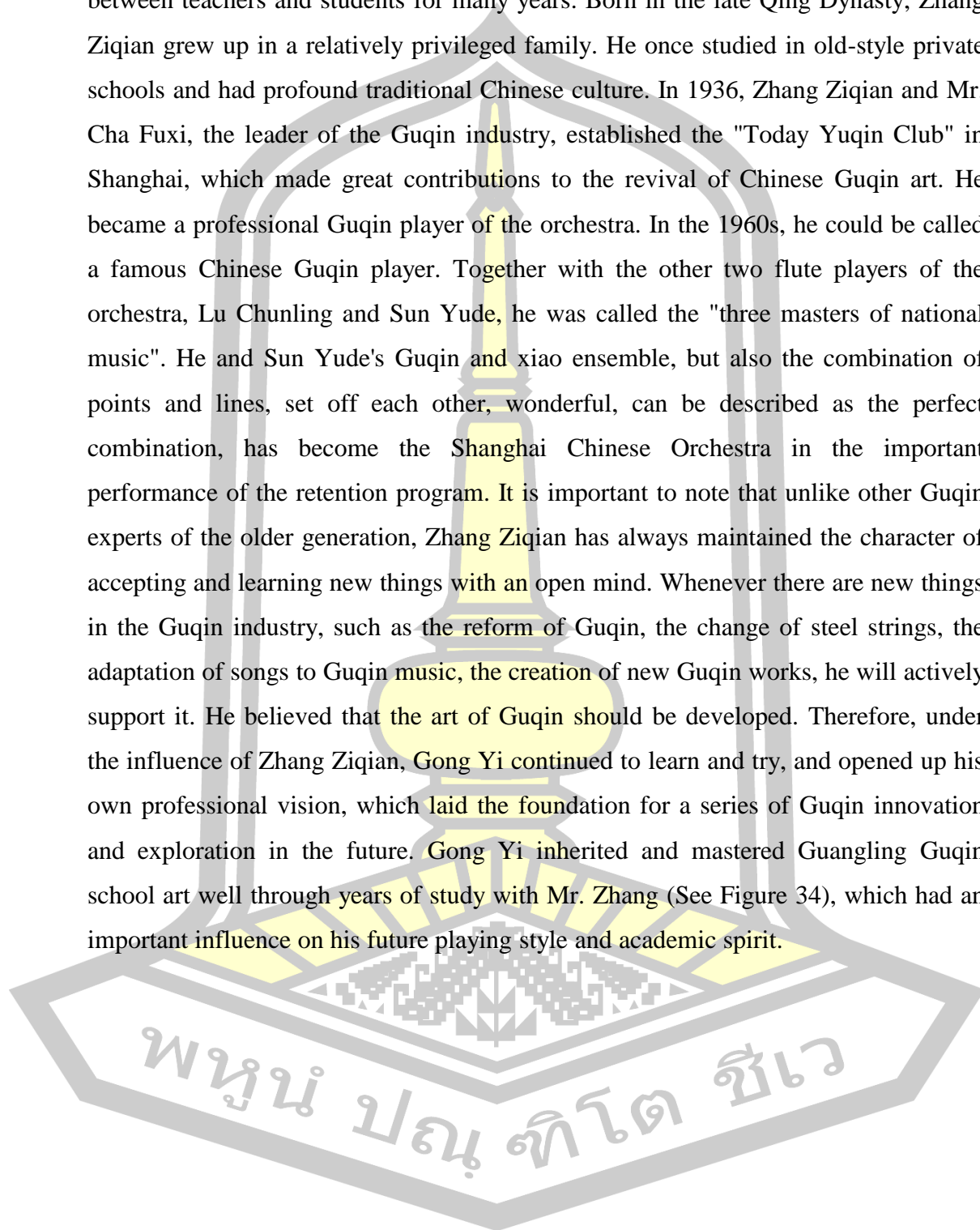




Figure 33. Zhang Ziqian is playing Guqin at home
Source: Cheng Li fieldwork (2024)



Figure 34. Zhang Ziqian is instructing Gong Yi to play the Guqin
Source: Cheng Li fieldwork (2024)

In 1961, Gong Yi graduated from the High School Attached to the Shanghai Conservatory of Music and began his five-year undergraduate study of Guqin (See Figure 35). At that time, China held a teacher exchange activity between the southern

and northern music colleges, Gu Meigeng (See Figure 36), a Guqin teacher from Shenyang Conservatory of Music, was invited to teach at Shanghai Conservatory of Music for one year, and Gong Yi successfully became his student. Gu Meigeng was born in a family of Guqin artists in the late Qing Dynasty and belongs to the Sichuan Guqin school in artistic style. Inherited the style of the Sichuan school of the ancestors. However, he not only inherited the traditional Guqin art authentically in respect of historical tradition, but also followed the inevitable law of art development and developed the tradition, which benefited the students who followed him. Through a one-year study, Gong Yi deeply understood and mastered a very important school in the art of Guqin -- the artistic style of Sichuan Guqin school. Gu Meigeng teacher's professional spirit and humble and simple people, left Gong Yi extremely deep impression, and became Gong Yi's example. To this day, whenever talking about Gu Meigeng teacher, Gong Yi is still grateful.



Figure 35. Gong Yi in college

Source: Cheng Li fieldwork (2024)

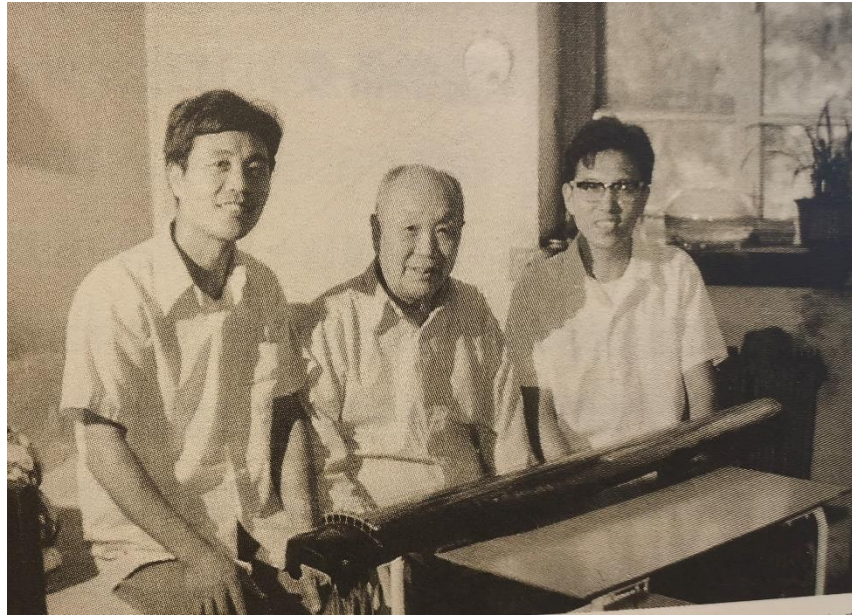


Figure 36. Gong Yi with teacher Gu Meigeng and his son Gu Zechang
Source: Cheng Li from field work (2024)

In 1962, Gong began to learn Guqin from Liu Jingshao, another teacher at the Shanghai Conservatory of Music. Born in the late Qing Dynasty, Mr. Liu Jingshao was a representative of the Mei 'an school of Guqin art. At that time, Liu Jingshao was over sixty years old and had been playing piano for nearly forty years. He had very rich experience in teaching performance and Chinese ancient literature accomplishment. The representative work of Mei 'an School of Guqin art is the book "Mei 'an Guqin Music", which contains 14 pieces, which is the essence and representative of Mei 'an school of Guqin art. Gong Yitong spent only 2 years to learn and master these 14 pieces well, which made teacher Liu Jingshao very happy. In order to enrich Gong Yi's Guqin art, from the third year, teacher Liu Jingshao asked Gong Yi to learn more traditional cultural knowledge, in addition to teaching him playing techniques, he also personally taught Gong Yi ancient Chinese literature, which benefited Gong Yi a lot. Through the study of teacher Liu Jingshao, Gong Yi mastered the style of Mei 'an school, a very important school of Chinese Guqin art, and had an important influence on his Guqin art.

The five years of undergraduate study in Shanghai Conservatory of Music and the study with many famous Guqin masters have enabled Gong Yi to have a comprehensive understanding of traditional Guqin techniques and major traditional Guqin schools. The comprehensive education in the conservatory has also enabled Gong Yi to have a broad vision and comprehensive ability to integrate Chinese and Western music art. It laid a solid foundation for his working life after graduation (2024, fieldwork).

1.3 After Gong Yi graduated from the Shanghai Conservatory of Music

Gong Yi was admitted to the Shanghai Conservatory of Music in 1957 until his undergraduate graduation in 1966 and later stayed in Shanghai to work and settle down in Shanghai. He kept in close contact with his first Guqin teacher, Zhang Zhengyin (See Figure 37), and would often go back to Nanjing to visit Zhang Zhengyin and consult other Guqin practitioners who came and went from Zhang Zhengyin's home. At the beginning of 1976, Gong Yigang returned from overseas visits and performances and visited Zhang Zhengyin's home. At that time, China was just at the end of the "Cultural Revolution," and it was a rare honor to visit abroad. For this reason, teacher Zhang Zhengyin specially convened a lot of Guqin artists to exchange with Gong Yi. During the dinner, teacher Zhang Zhengyin asked Gong Yi to play the Guqin for the visiting artists. After the performance, in front of many artists, Teacher Zhang Zhengyin presented the Guqin he had treasured for many years to Gong Yi. The reason was that Gong Yi had learned Guqin himself for many years, and now he was able to play and exchange abroad with extraordinary achievements, so he presented his treasured Guqin to Gong Yi as a souvenir (See Figure 38). Later, Gong Yi asked the permission of teacher Zhang Zhengyin, the teacher's name "Zhengyin," to name the Guqin engraved on the Guqin in order to express his deep gratitude to Teacher Zhang. This story has also become a good story in the field of Chinese Guqin.



Figure 37. Gong Yi plays Guqin to Zhang Zhengyin after his graduation from Shanghai Conservatory of Music

Source: Cheng Li fieldwork (2024)



Figure 38. The Guqin "Zhengyin" passed from Zhang Zhengyin to Gong Yi as a souvenir

Source: Cheng Li fieldwork (2024)

Since Gong Yi graduated from the Conservatory of Music and went to work, he has been working for decades, because of his love and responsibility for the art of Guqin, life is work, and work is life, he has been conscientiously working hard for the development of the cause of Guqin and made contributions to the development of the cause of Chinese Guqin.

2. Gong Yi's Work

After graduating from the Shanghai Conservatory of Music in 1966, Gong Yi worked in the Shanghai Film Orchestra and Shanghai Orchestra as a Guqin soloist. In 1978, he was transferred to the Shanghai Chinese Orchestra, where he was promoted to head. Since 1979, he has been employed as a guest professor of Guqin at the Shanghai Conservatory of Music until his retirement. He has trained Guqin majors in affiliated middle schools and undergraduate schools and some overseas students and also taught many Guqin students with hobbies. After years of study, research, and practice, Gong Yi integrated the strengths of all families through a variety of schools, it's own unique, collected, and organized a large number of traditional Guqin music on the basis of fully inheriting and respecting the tradition; the Guqin music carried out bold innovation. He has held solo concerts and lectures in many countries, published and recorded many albums and books, and won many honors.

2.1 Gong Yi's Main Performances and Activities

2.1.1 Period 1970-1979

In the 1970s, Chinese society was still in a special period, and the development of many literary and artistic activities was affected. Guqin, as an ancient traditional musical instrument, was neglected at that time. In 1974, Gong Yi worked in the Shanghai Film Orchestra and also served as a double bass player in the orchestra (See Figure 39), which is very rare for a Guqin player but also reflects Gong Yi's solid musical foundation and strong comprehensive ability.



Figure 39. Gong Yi played double bass in the Shanghai Film Orchestra in 1974

Source: Cheng Li fieldwork (2024)

In 1974, the Chinese Ministry of Culture organized a "Guqin Zheng and Se working group ". One of its tasks was to organize a series of Chinese instrumental music performances to imitate various vocal and traditional Chinese operas, including the Guqin. The use of Guqin to play other Musical Instruments or songs, etc., is called "transplantation" in the Guqin industry. According to the requirements of the working group, Gong Yi, Wu Wenguang and Li Xiangting, all of whom are now the most famous Guqin artists and masters in China, performed the transplantation of famous pieces of Peking Opera Qingguan Ce, Fachang Huanzi and Zhulian Zhai respectively. Gong Yi was assigned the task of transplanting Guqin's performance with Fachang Huanzi (See Figure 40). In order to ensure the performance quality of the report performance, they first went through the study and training of Peking Opera in two operas, and were instructed and trained by experts from the Shanghai Conservatory of Music. At the request of experts, Guqin players not only memorize the music but also solve the relationship between music and language and even the relationship between mouth, which needs to be solved one by one. Before the recording, Beijing Opera experts guided and demonstrated how to develop the charm of singing on the Guqin, a

plucked instrument, which required great effort. The "Zou Yin" in Guqin performance technique was used to express the effect of singing Peking Opera with a human voice, accompanied by professional Peking Opera instruments, and finally successfully demonstrated the results of this performance transplant. It was also the first attempt to imitate singing with a Guqin. It is refreshing for experts and practitioners in the Guqin and Beijing Opera circles. Even now, decades later, looking back at this attempt, it is very successful and difficult to beat. During his time in Beijing, Gong Yi participated in many performances, and it was then that many people became familiar with the name Gong Yi.



Figure 40. Gong Yi is playing traditional Peking Opera pieces with the Guqin
Source: Cheng Li fieldwork (2024)

At that time, another task of this "Guqin Zheng and Se working group" was to reform the production of Musical Instruments, expand the volume of the Guqin on the basis of not changing the appearance of the existing structure so as to adapt to the slogan of "better serve the masses, serve workers, farmers and soldiers" put forward at that time. Gong Yi was also a leading member of this working group, and his later summary of the reform work concluded that due to the lack of scientific analysis of the structure of the Guqin and the starting point of the "reform" and the lack of understanding of the principle of acoustic vibration of the instrument, the reform aimed at expanding the volume of the Guqin failed, wasting manpower, time and a lot of wood.

At the end of 1975, China was still in a special historical period, with very few international exchange activities, and it was very rare to have the opportunity to go abroad to participate in international exchanges. Gong Yi accompanied the delegation to Australia, New Zealand and other countries and regions and also played Sanxian (See Figure 41) in Sydney Grand Theatre, accompanied by Mr. Ren Tongxiang, a Suona player, and played Sanxian by a Guqin player, which was rare and rare, once again reflecting Gong Yi's solid musical foundation and strong comprehensive ability.



Figure 41. At the end of 1975, Gong Yi went to Sydney Theatre in Australia to play Sanxian

Source: Cheng Li fieldwork (2024)

2.1.2 Period 1980-1989

In 1983, Yangzhou, Jiangsu Province, hosted by the National Music Committee of the China Music Association and the China Music Research Institute, held the third National Guqin Academic Experience Exchange meeting, which gathered more than 70 representatives from 18 provinces and cities in China and Hong Kong, among whom some have been engaged in Guqin art all their lives. Zhang Ziqian, Gu Meigeng, Cheng Wujia, Wu Jinglue and so on, who were already in their 80s and highly respected at that time; Gong Yi also attended the event and exchanged views with the experts (See Figure 42).



Figure 42. Gong Yi (the first one from right in the first row) and the experts at the meeting

Source: Cheng Li fieldwork (2024)

In 1987, Gong Yi was invited by the Dean of the School of Music at Kingston University in London to give a recital in the United Kingdom (See Figure 43). This concert is also his first visit to the UK, promoting the international exchange of Guqin music.



Figure 43. 1987, Kingston University School of Music, London, with Dean He Sineng and Taipei City Chinese Orchestra leader Wang Zhengping (holding a Pipa)

Source: Cheng Li fieldwork (2024)

2.1.3 Period 1990-1999

In early April 1994, Gong Yi was invited to Beijing to participate in the International Appreciation of famous Chinese Guqin music and gave a performance. During the period, he communicated with other famous Guqin artists such as Wu Wenguang, Ding Chengyun and Cheng Gongliang (See Figure 44).

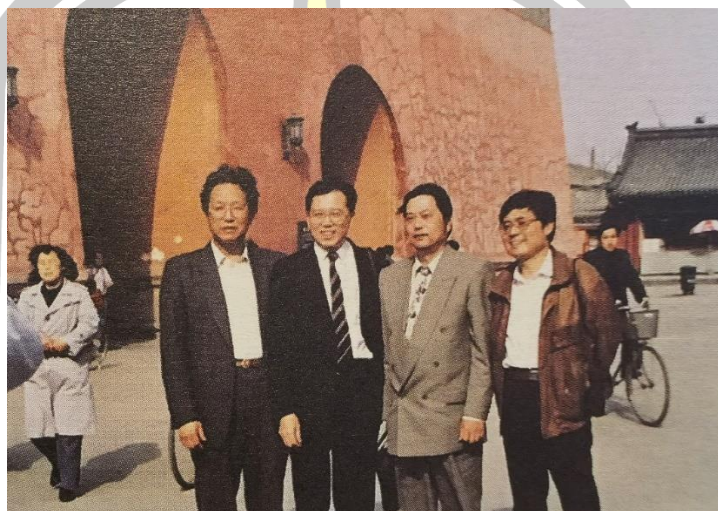


Figure 44. Gong Yi poses with other Guqin artists

Source: Cheng Li fieldwork (2024)

In June 1998, Gong Yi was invited to Yokohama, Japan, to hold his Guqin solo concert, which was the first time Gong Yi held his Guqin solo concert in Japan (See Figure 45) . The art of Guqin has continued since its introduction to Japan in ancient times, and there are still a small number of Japanese people learning and playing Guqin. This concert not only showcases Gong Yi's Guqin art but also shows his Guqin art. It also promoted the exchange of Guqin art between the two countries.

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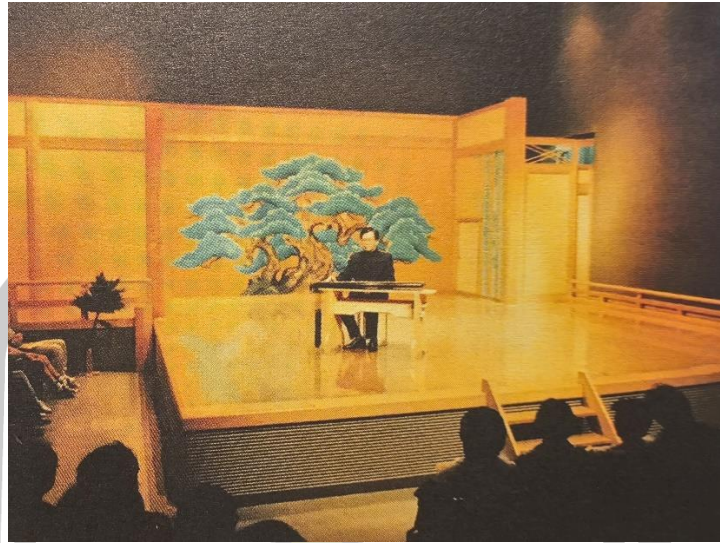


Figure 45. Gong Yi's solo Guqin recital was held in Yokohama, Japan
Source: Cheng Li fieldwork (2024)

In 1998, Gong Yi visited Austria with the Central Chinese Orchestra and presented Chinese Guqin music to the international community at the famous Musikverein in Vienna (See Figure 46) . This is the first time for the Chinese government to introduce Chinese folk music to Europe on a large scale, hosted by the Central Chinese Orchestra. The government also organized a committee of authoritative experts on Chinese folk music to conduct rigorous and in-depth discussions and selections on which programs to perform, which artists were eligible to visit, and what pieces to perform. The Central Chinese Orchestra was the main body of the event, and two people were loaned out, one of whom was Chen Xiangyang, conductor of the Shanghai Symphony Orchestra, and the other was Gong Yi. As one of the three important performers of the Shanghai Chinese Orchestra, he was invited to perform the Guqin in the Musikverein in Vienna as a representative of Chinese Guqin art. Showcasing Chinese Guqin music in front of a global audience. In the concept of many people, the Vienna Musikverein is a world-class music hall with a history of 100 years, very respected, and Gong Yi became the first Guqin player in the Vienna Musikverein.

According to Gong Yi's recollection, the song played at that time was “Da Hujia,” which was handed down from ancient times, and the two Musical Instruments of Xiao and Xun were arranged for the ensemble. The eight-minute Guqin song made

the audience feel long and bored, but they were fascinated by it, and finally clapped loudly and had a strong response. The Secretary-General of the United Nations at the time, the mayor of Vienna, and the mayor of the nearby city of Graz all came to the concert. A reporter from Shanghai's Wen Wei Po, who was in the group, asked the mayor of Graz: "What do you think you like about our concert?" The mayor of Graz's answer was surprising: "He believes that the Guqin truly represents the national music of the Chinese nation, which is called tradition." After returning home, the reporter wrote a full page of "Foreigners Understand the Magic of the Secret Music". The so-called "Magic Secret Music," born in 1425, is the first Chinese Guqin, is one of the Ming Dynasty's founding emperors Zhu Yuanzhang, one of the sons of Zhu Quan compiled a collection of Guqin music, in a sense, this book also represents the traditional Chinese folk music. (2024, field work).

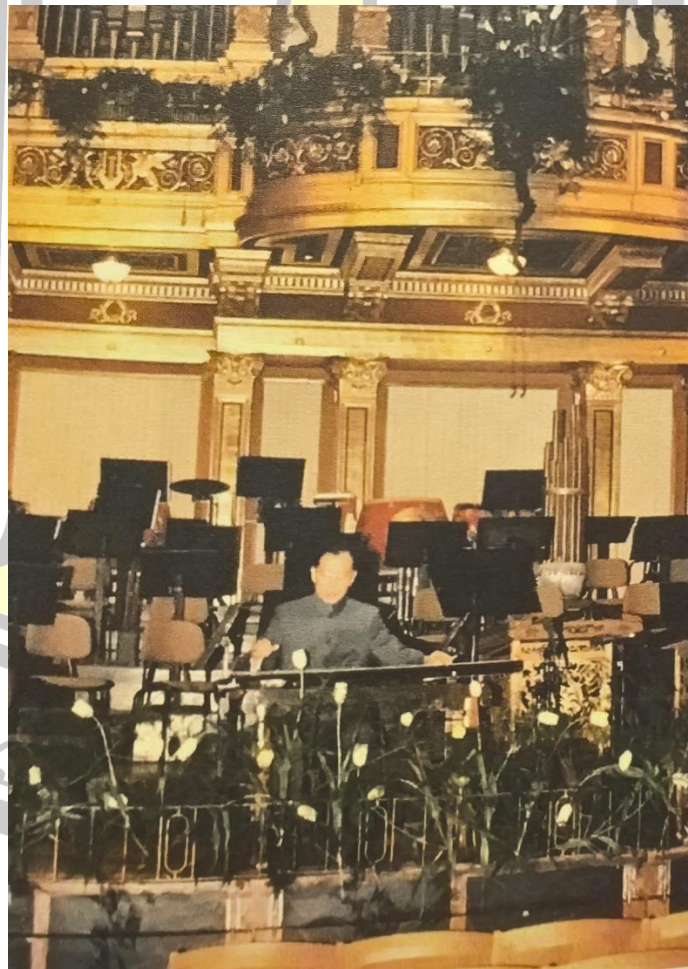


Figure 46. Gong Yi plays the Guqin at the Musikverein in Vienna

Source: Cheng Li fieldwork (2024)

2.1.4 Period 2000-2009

In 2001, following the China National Orchestra and China Broadcasting Chinese Orchestra, the Shanghai National Orchestra brought splendid Chinese folk music to the Danube River on the first traditional Chinese Spring Festival of the new century. On the eve of the Chinese New Year, more than 90 performers of the Shanghai Chinese Orchestra held the "Chinese New Year Concert in the Year of the Snake" at the Musikverein in Vienna. Folk music masters such as Gong Yi and Erhu master Min Huifen also gave solo performances (See Figure 47).



Figure 47. Gong Yi with his colleagues from the Shanghai Chinese Orchestra
Source: Cheng Li fieldwork (2024)

In 2009, Gong Yi was invited to be the judge of the CCTV Folk Instrumental Music TV Competition held by China Central Television, which is the authoritative Chinese folk musical instrument competition and plays a very important role in the promotion of folk Musical Instruments. It is also the first time to add Guqin projects, making a significant contribution to the promotion of Guqin art.

2.1.5 Period 2010-2019

In 2016, a series of concerts by Chinese Guqin masters were held in Changsha, Hunan Province, which played a great role in promoting the art of Guqin,

and also reflected the importance of the culture and art management department of Changsha to Guqin music. Gong Yi was invited to hold Haishang Qinyun Gong Yi Guqin solo concert in Changsha Concert Hall.

In 2018, Gong Yi was invited by Hong Kong ROI Productions LTD to give a solo Guqin recital concert in Hong Kong. During the period, it was a full house and gave a high-level performance to Hong Kong people and Guqin lovers. After this solo recital, Gong Yi never gave his solo Guqin recital again due to his advanced age. Appear in performances only as individual solos.

2.1.6 Period 2020-2024

In 2020, the largest and most authoritative folk musical instrument factory in China, Dunhuang Folk Musical Instrument Factory, held a 60th anniversary celebration concert. This is a grand event of Chinese folk music industry, inviting many authoritative experts of folk music to perform on the stage, Gong Yi was invited to perform "Pingsha Luo Yan" with the Central Chinese Orchestra (See Figure 48).



Figure 48. Gong Yi and the China National Orchestra

Source: Cheng Li fieldwork (2024)

In 2020, 4 folk music masters collaborated with Shanghai Chinese Orchestra to perform a concert of Sizhu Chunqiu at Shanghai Concert Hall. They are 80-year-old Guqin player Gong Yi, 79-year-old composer and conductor Gu Guanren, 71-year-old sheng player Weng Zhenfa and 61-year-old pipa player Wu Yuxia, with a

combined age of 291(See Figure 49). A live audience said: "The famous performance, really extraordinary. I am so lucky to be able to listen to such a concert, not only to hear the music, but also to appreciate their elegance and unremitting pursuit of the spirit of art." (2020, Thepaper.cn)



Figure 49. 2020 Sizhu Chunqiu Concert

Source: From internet

<https://baijiahao.baidu.com/s?id=1684762659715763372&wfr=spider&for=p> (2024)

In 2020, Gong Yi was invited by the China Three Gorges Museum of Chongqing to perform and record the Tang Dynasty, Song Dynasty and Ming Dynasty Guqin collected in the museum, and finally made into an album by the museum, leaving precious materials for the museum (See Figure 50).



Figure 50. Gong Yi is recording in the studio

Source: Cheng Li fieldwork (2024)

In October 2024, Gong Yi, nearly 84 years old, and Wu Zhao, nearly 90 years old, held the "Balao Jiushi" Guqin concert in Suzhou. As the two Guqin players are masters of Chinese Guqin art, they attracted a large audience and the grand event was unprecedented (See Figure 51).



Figure 51. 2024 Sizhu Chunqiu Concert

Source: Cheng Li (2024)

After graduating from the Shanghai Conservatory of Music, Gong Yi joined the major professional orchestras in Shanghai, and also served as the head of the Shanghai Chinese Orchestra Gong Yi, with very rich performance experience. In his long-term artistic practice, Gong Yi is often invited to perform, exchange and give lectures all over China and even around the world. He worked tirelessly for the promotion of Guqin and even Chinese folk music.

2.2 Gong Yi's Main Honors

2.2.1 Period 1980-1989

From 1984 to 1985 Gong Yi won the "Shanghai Literature and Art Award" and the "Shanghai Spring" Performance Award several times.

In 1985, Gong Yi was promoted to head of the Shanghai Chinese Orchestra (See Figure 52). As Gong Yi's teacher and the first professional performer of the Shanghai Chinese Orchestra, Mr. Zhang Ziqian wrote a poem to Gong Yi to congratulate him, which is of great significance (See Figure 53).

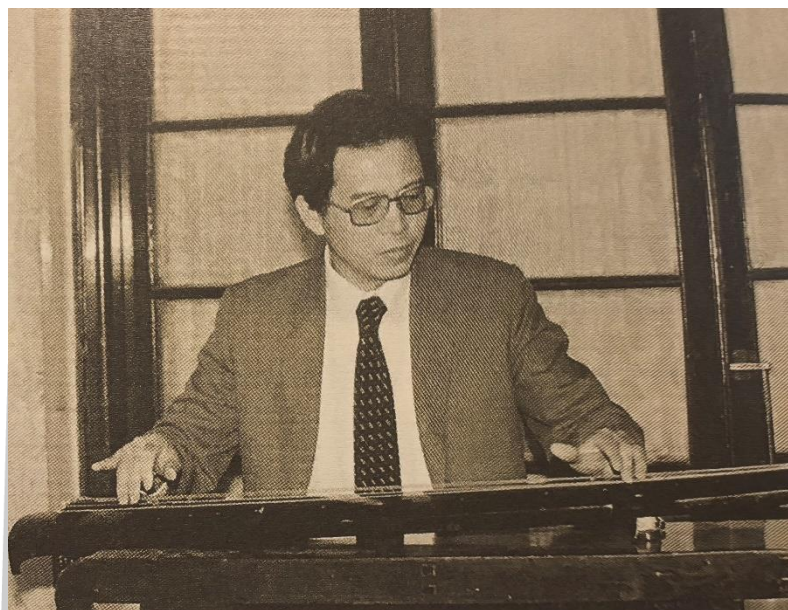


Figure 52. Gong Yi was promoted to head of Shanghai Chinese Orchestra in 1985

Source: Cheng Li fieldwork (2024)



Figure 53. A poem written by Zhang Ziqian to congratulate Gong Yi on his promotion to head of Shanghai Chinese Orchestra

Source: Cheng Li fieldwork (2024)

In 1986, the Chinese National Orchestra Society was founded, as a prominent figure in Guqin professional, Gong Yi was one of the vice presidents of the founding association.

In 1988, the traditional Chinese ink animation *Shan Shui Qing* (See Figure 54) shocked the world and won the best short film at the 14th Montreal Film Festival. This cartoon is very special, the whole film does not have a line, mainly Guqin music, the composer is Jin Fuzhai, born in Shanghai in 1942. He has been engaged in the creation of film and television music for a long time, and his masterpieces of animation film composition include "Ne Zha Naohai", "Three Monks", "Shan Shui Qing", "Snow Child", "Lotus Lamp", etc. He has won many outstanding composition awards such as "Golden Rooster Award", "Flying Sky Award" and "Tong Niu Award". He is also Gong Yi's old colleague. Gong Yi arranged the corresponding Guqin playing techniques according to the musical materials created by the composer, and played all the Guqin music in the whole animation. Later, Gong Yi organized and produced a Guqin solo work *Shan Shui Qing* of about 6 minutes based on all the Guqin music materials of about 15 minutes in the animation. He also published a solo Guqin album named after *Shan Shui Qing* (See Figure55) .



Figure 54. Animated film *Shan Shui Qing*

Source: Cheng Li fieldwork (2024)



Figure 55. Shan Shui Qing Gong Yi Guqin solo album
Source: Cheng Li fieldwork (2024)

1989, Mei Yuan Yin and Chun Feng, jointly composed by Gong Yi and Xu Guohua, won the 13th Shanghai Spring Award for Creation and Performance. "Creation and Performance Award" awarded by Shanghai Municipal Cultural Bureau.

2.2.2 Period 1990-1999

In 1991, Shan Shui Qing won the Shanghai Literature and Art Award again.

2.2.3 Period 2000-2009

In 2005, Gong Yi won the 5th "China Golden Record Award" - Performance Award.

In 2006, Shan Shui Qing was selected as the "100 Works of the Century of Animation" selected by Annecy International Animation Film Festival in France, becoming the representative of Chinese animation affecting the world, and the only Chinese work selected.

In 2008, Gong Yi was named a representative inheritor of the National Intangible Cultural Heritage Project (Guqin art) by the Ministry of Culture of China (See Figure 56).



Figure 56. Certificate of Representative inheritor of national intangible Cultural heritage project Guqin art issued by Ministry of Culture of China to Gong Yi

Source: Cheng Li fieldwork (2024)

2.2.4 Period 2010-2024

In 2019, Gong Yi was awarded the "New Translation Cup" - "Outstanding Folk Music Educator" by the Chinese Ethnic Orchestral Society (See Figure 57). Gong Yi, as an outstanding representative in the field of Guqin, won the honor of outstanding folk music educator, and is the only Guqin master to win this honor. (2020, Chinese Ethnic Orchestral Society) After more than 40 years of creation, performance and educational practice of reform and opening up, Chinese folk music has achieved unprecedented prosperity and development. Organized by the Chinese Society of Ethnic Orchestral Music, 11 authoritative, representative and reputable outstanding ethnic music educators (1 for wind, 1 for percussion, 4 for string and 5 for strumming) were selected by the professional committees and units recommended by the expert evaluation committee, representing the authoritative honor in the field of ethnic music (Chinese.N,2020).

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Figure 57. Gong Yi's award for Outstanding Folk Music Educator
Source: Cheng Li fieldwork (2024)

Gong Yi has made a lot of contributions to the promotion of Chinese Guqin art and won a lot of honors. By introducing his honors, we can encourage more people to learn and engage in Guqin art.

2.3 Gong Yi's Main Teaching Transmission

Shanghai Conservatory of Music produced China's first generation of Guqin graduates in the 1960s, such as Gong Yi and Lin Youren, who later became famous Chinese Guqin masters. After graduation, Gong Yi mainly worked for the Shanghai Chinese Orchestra, and was appointed visiting professor of Guqin at the Shanghai Conservatory of Music in 1979, where he remained until 2010. During this period, the Shanghai Conservatory of Music trained the second generation of Guqin graduates in the 1980s: Dai Xiaolian, Chen Leiji and so on. The first and second generation of Shanghai Conservatory of Music Guqin graduates not only became Guqin masters and famous masters in the future, but also took the lead in various fields of Guqin research, leading the development direction of Guqin art. At the same time, with the revival of Guqin culture, Gong Yi also spread Guqin in society, and trained many Guqin students who were not graduated from the conservatory.

2.3.1 Gong Yi's teaching in the Conservatory

With the gradual retirement of the older generation of experts such as Zhang Ziqian, Gong Yi has become the main teaching force of Shanghai Conservatory of Music, including Lin Youren, Gong Yi's classmate and also the

Guqin teacher of Shanghai Conservatory of Music, who have completely different teaching styles and their own characteristics. Mr. Gong Yi and Mr. Lin Youren have made a new exploration of Guqin music. As the first generation of Guqin students trained in music colleges, they have a solid foundation both in theory and technology. However, due to their different ideas, the teaching of Guqin in Shanghai Conservatory of Music has formed two different systems, namely, the traditional method represented by Lin Youren and the modern method represented by Gong Yi.

Lin Youren's view of Guqin teaching holds that the Guqin performance should pursue the free mode of ancient artists, and oppose the western music standard teaching and examination mode. The pursuit of precise rhythm and speed in teaching, difficult playing techniques, and exaggerated performances and stage effects in examinations will lose the original meaning of Guqin music. In teaching, he advocated that learning Guqin should not only learn the teacher's technology, but also learn historical and cultural knowledge, learn the teacher's music style and personality characteristics. In his teaching, he mainly uses the traditional Guqin "reducing the character score". Before teaching a new piece, Lin would play it for the students once, and then learn it in segments. In the learning phase, he asked the students to imitate it many times until they could meet the requirements. In order to meet the requirements, some passages were taught for as long as six months. In terms of the examination method, Lin Youren opposed the tense atmosphere caused by the judges' on-site scoring for students, and advocated a natural and elegant environment in which each person played a song. However, because this examination method is too free, there is no standard, can not cultivate students' stage experience, so it was not adopted by the folk music department at that time.

Gong Yi's view of Guqin teaching is that modern Guqin teaching, especially the teaching of Guqin in music colleges, should learn from western music teaching, pay attention to techniques and basic music training, and emphasize the difficulty and accuracy of playing techniques. He arranged a large number of etudes according to the basic fingering principles of the Guqin, which opened up a precedent for the teaching of the Guqin and broke the inherent mode of the traditional Guqin performance without etudes. He combined the Guqin's unique reduced character notation with staff notation, and even practiced the Guqin staff notation continuously.

It has promoted the international communication of Guqin music, and also adapted to the needs of the new era of the development of Guqin education in the conservatory of music. Therefore, it has become the main teaching system of Guqin major in Shanghai Conservatory of Music, and even extended to the Central Conservatory of Music and China Conservatory of Music and other professional teaching fields of Guqin (Wu. X, 2018).

2.3.2 Gong Yi teaches Guqin outside the Conservatory

In addition to teaching the Guqin major at the Conservatory, Gong Yi also serves as the teaching director of the "Nine Schools Guqin Studio", a teaching organization set up by his students, to spread the art of Guqin to lovers outside of the conservatory's professional students. With the prosperity of the development of Guqin art, he often receives invitations from universities, museums and art institutions all over China to spread the art of Guqin to the vast number of Guqin lovers (See Figure 58,59).



Figure 58. Gong Yi gives a class to Guqin lovers in Chongqing

Source: Cheng Li (2024)

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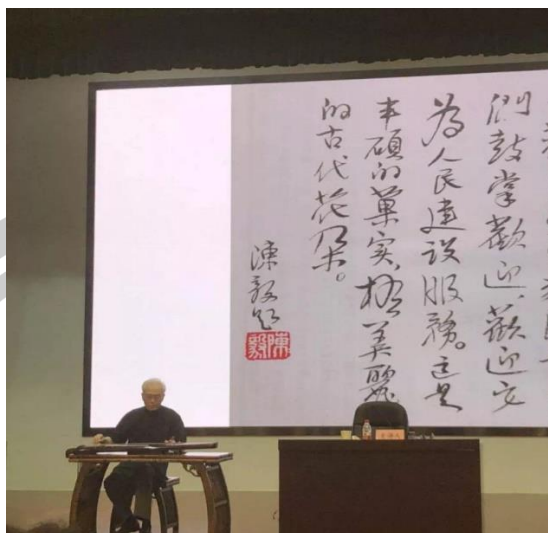


Figure 59. Gong Yi is teaching Guqin playing techniques

Source: Cheng Li (2024)

In May 2024, the Chinese National Orchestral Society held a large-scale "Guqin Public Benefit Training class" at the Confucius Institute in Qufu, Shandong Province, and hired Gong Yi as the teaching expert to train Guqin players widely for the society, with about 200 participants, which attracted wide attention from the society (See Figure 60).



Figure 60. Gong Yi gives a lecture at the Guqin public welfare training class held in Qufu, Shandong Province

Source: Cheng Li (2024)

In July 2024, China Poly Group held a week-long traditional Chinese music Art Festival in Changzhou, Jiangsu Province (See Figure 61) . Guqin as one of the projects, and hired relevant experts as teachers, Gong Yi was invited to serve as the activity of Guqin teaching artistic director.



Figure 61. Propaganda poster of Poly (Changzhou) National Music Festival

Source: From <https://mp.weixin.qq.com/s/1atcZ7OKKdwldqSewgcM1Q> (2024)

2.3.3 Gong Yi's Guqin Teaching Abroad

In 1987, the School of Music of the School of Oriental and African Studies (SOAS) in the United Kingdom opened a Guqin industry course and invited Gong Yi to be a Guqin teacher(See Figure 62). Students from the United States, Ireland, Romania, Germany and other countries around the world choose to learn Guqin, because foreigners are mostly curious about Chinese Guqin music, so the content taught is relatively simple compared with the professional courses of Guqin in China's domestic music colleges.



Figure 62. Gong Yi teaches Guqin performance at SOAS London, UK

Source: Cheng Li fieldwork (2024)

Gong Yi has worked hard in the field of Guqin education for decades, and his students are from all over China and abroad, from all walks of life. There are not only Guqin experts and professors in the conservatory, professional students, and Guqin representatives from all over the world, but also ordinary Guqin lovers.

2.4 Gong Yi's Major Publications

Gong Yi has been engaged in the research, performance and teaching of Guqin for a long time, and has obtained rich results and accumulated rich experience, and formed many publications, such as the teaching video "Introduction to Guqin" published in 1998, "Guqin Playing Method" published in 1999, and "New Score of Guqin" published in 2011. As well as "Exploration of Guqin Music" published in 2015, Gong Yi Guqin has been dedicated for 60 years, and more than 60 professional literary theories published since 1963 have been collected into "Gong Yi Guqin Discipline Collection" published in 2020, etc., which focuses on the teaching of Guqin and expounds his teaching concept. In addition, his performance has been published in more than ten Guqin performance albums.

2.4.1 Books published by Gong Yi

Table 2. Books published by Gong Yi over the years

Books published by Gong Yi over the years	
2002	“Guqin Playing Method” (See Figure 63)
2010	“Guqin Grade Examination Collection” (See Figure 64)
2011	“New score of Guqin” (See Figure 65)
2020	“Gong Yi Guqin Discipline Collection” (See Figure 66)

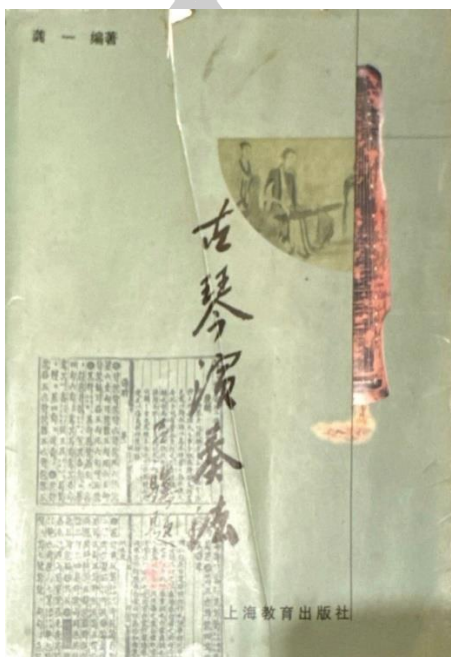


Figure 63. “Guqin Playing Method”

Source: Cheng Li (2024)

This book introduces the basic and advanced playing skills of Guqin in detail and comprehensively, and is a widely spread textbook of Guqin

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Figure 64. “Guqin Grade Examination Collection”

Source: Cheng Li (2024)

This set of books has a total of 3 books, collected a lot of Guqin songs, and all the songs are classified, for the Guqin performance exam standards.



Figure 65. “New score of Guqin”

Source: Cheng Li (2024)

This book is mainly a collection of innovative Guqin songs, including Guqin songs adapted from songs.

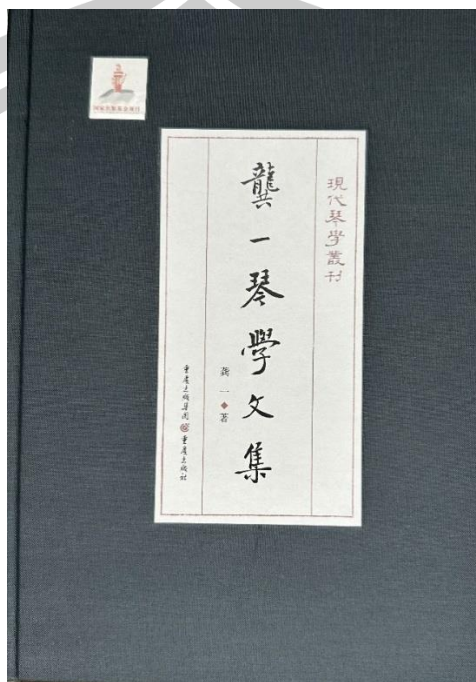


Figure 66. “Gong Yi Guqin Discipline Collection”

Source: Cheng Li (2024)

This book is a collection of articles published by Mr. Gong Yi over the past 60 years and is a summary of his academic views over the past decades.

2.4.2 Teaching video materials published by Gong Yi

Table 3. Teaching video materials published by Gong Yi over the years

Teaching video materials published by Gong Yi over the years	
1992	“Introduction to Guqin”(See Figure 67)
2015	“Exploration of Guqin Music”(See Figure 68)



Figure 67. "Introduction to Guqin"

Source: Cheng Li (2024)

This is the earliest film and television materials for the introduction and teaching of Guqin, even in the form of videotape.



Figure 68. "Exploration of Guqin Music"

Source: Cheng Li (2024)

This set of teaching video DVD mainly introduces the advanced skills of Guqin playing and some famous Guqin songs playing skills.

2.4.3 Albums published by Gong Yi

Table 4. Albums published by Gong Yi over the years

Albums published by Gong Yi over the years	
1980-1989s	“Guqin Master Gong Yi” (See Figure 69)
1990-1999s	“Jiu Kuang” (See Figure 70), “Qinxiao Yin”(See Figure 71), “Guangling Juexiang”(See Figure 72), “Yunshui Yin”(See Figure 73), “ Pingsha Luoyan”(See Figure 74), “ Shan Shui Qing” (See Figure 75)
2000-2009s	“Guangling San”(See Figure 76), “Qin Yu”(See Figure 77), “Diyi Chan”(See Figure 78)
2010-2019s	“Qin Huxi”(See Figure 79), “Guyin Xisheng”(See Figure 80), “Shenren Chang”(See Figure 81), “Qinxiao Tianlai”(See Figure 82)
2020-2024	“Guqin Xinsheng”(See Figure 83)



Figure 69. “Guqin Master Gong Yi”

Source: Cheng Li (2024)

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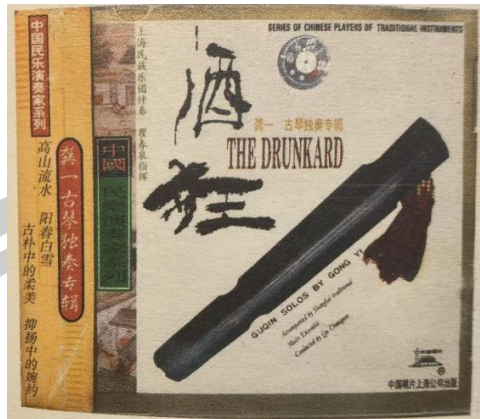


Figure 70. "Jiu Kuang"
Source: Cheng Li (2024)

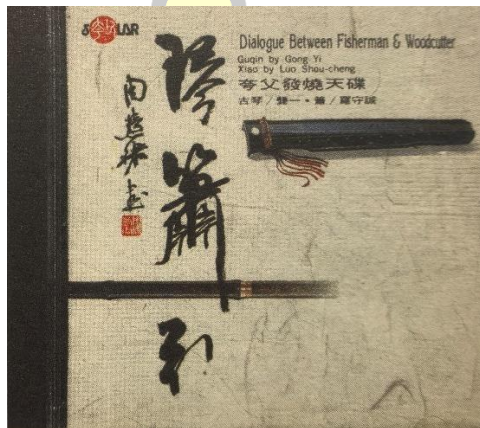


Figure 71. "Qinxiao Yin"
Source: Cheng Li (2024)

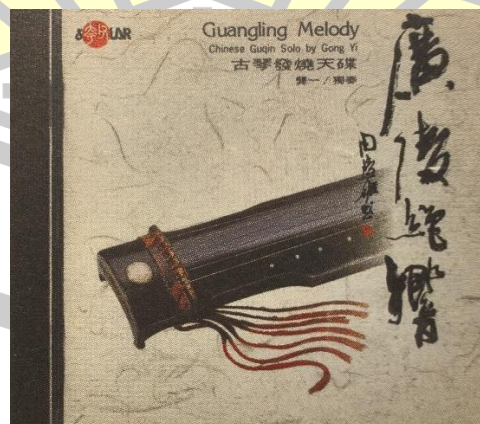


Figure 72. "Guangling Juexiang"
Source: Cheng Li (2024)

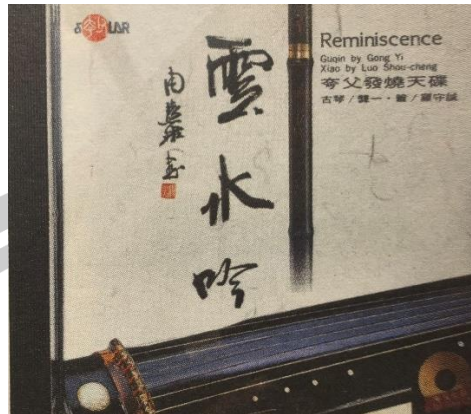


Figure 73. “Yunshui Yin”

Source: Cheng Li (2024)



Figure 74. “Pingsha Luoyan”

Source: Cheng Li (2024)

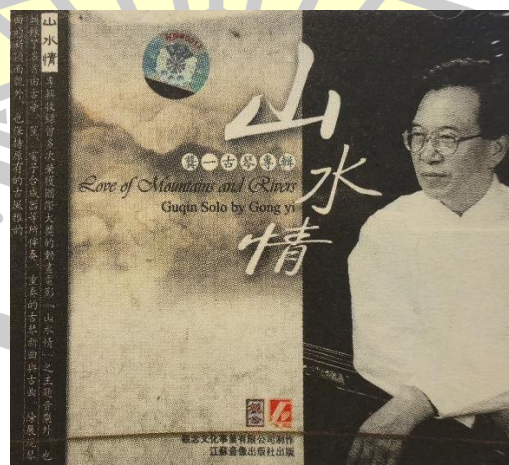


Figure 75. “Shanshui Qing”

Source: Cheng Li (2024)

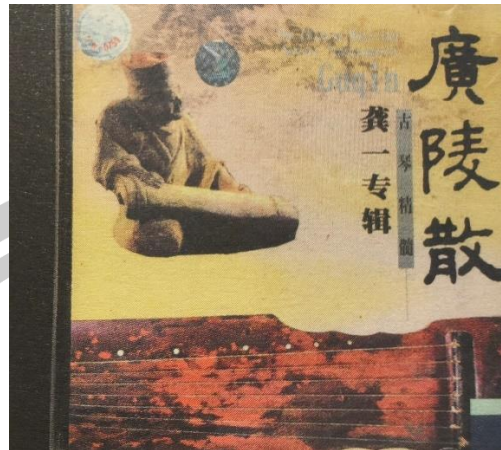


Figure 76. “Guangling San”

Source: Cheng Li (2024)



Figure 77. “Qin Huxi”

Source: Cheng Li (2024)



Figure 78. “Diyi Chan”

Source: Cheng Li (2024)



Figure 79. “Qin Huxi”
Source: Cheng Li (2024)

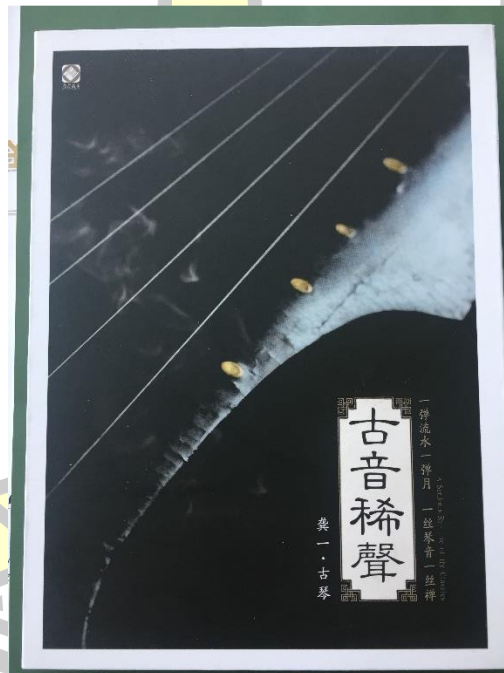


Figure 80. “Guyin Xisheng”
Source: Cheng Li (2024)

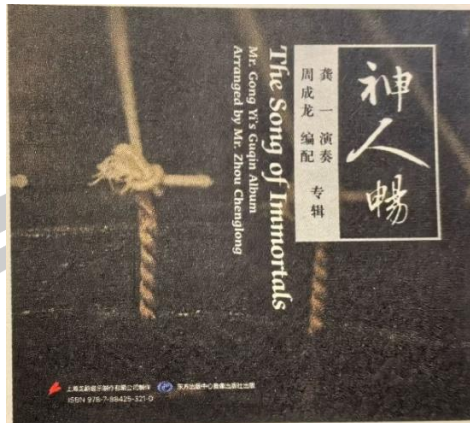


Figure 81. “Shenren Chang”
Source: Cheng Li (2024)

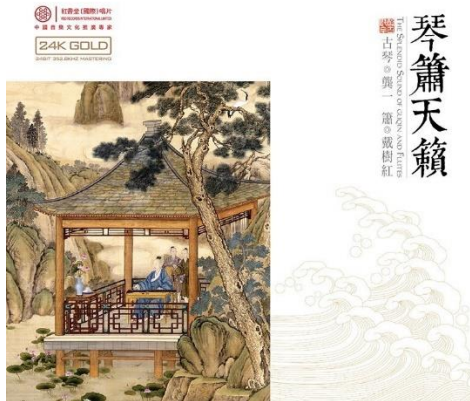


Figure 82. “Qinxiao Tianlai”
Source: Cheng Li (2024)



Figure 83. “Guqin Xinsheng”
Source: Cheng Li (2024)

In these albums, in addition to “Qin Huxi” which is a new Guqin music composed by the composer based on the story of Tang Sanzang Mage's westward search for Dharma, “Qinxiao Yin”, “Yunshui Yin” and “Qinxiao Tianlai” are Guqin and Xiao ensemble pieces, “Shenren Chang” is Guqin and band performance, most of the albums are traditional Guqin solo pieces.

Over the years, Gong Yi's research results have been published as books, instructional CDS, albums and so on. It provides important reference materials for Guqin learners. Some have been selected as teaching materials for the Conservatory of music, which has played a positive role in promoting the development of Guqin music in today's society.

2.5. New Guqin Playing Techniques created by Gong Yi:

2.5.1 Pa Yin, a chord (usually 4 notes) is quickly broken down and played. It refers to the right hand playing Gou, Mo, Mo, Tuo techniques in sequence and in rapid succession (See Figure 84), drawing on the playing techniques of the Guzheng. It has two forms of notation , this is due to the Guqin notation, especially the new technique notation is not standardized .The First is (See Figure 85),the Second form of notation is very similar to harmony, except that the vertical wavy lines are marked (See Figure 86), but because the four notes are not played at the same time, it is not harmony.



Figure 84. Pa Yin

Source: Cheng Li (2024)



Figure 85. The First form of notation of Pa Yin

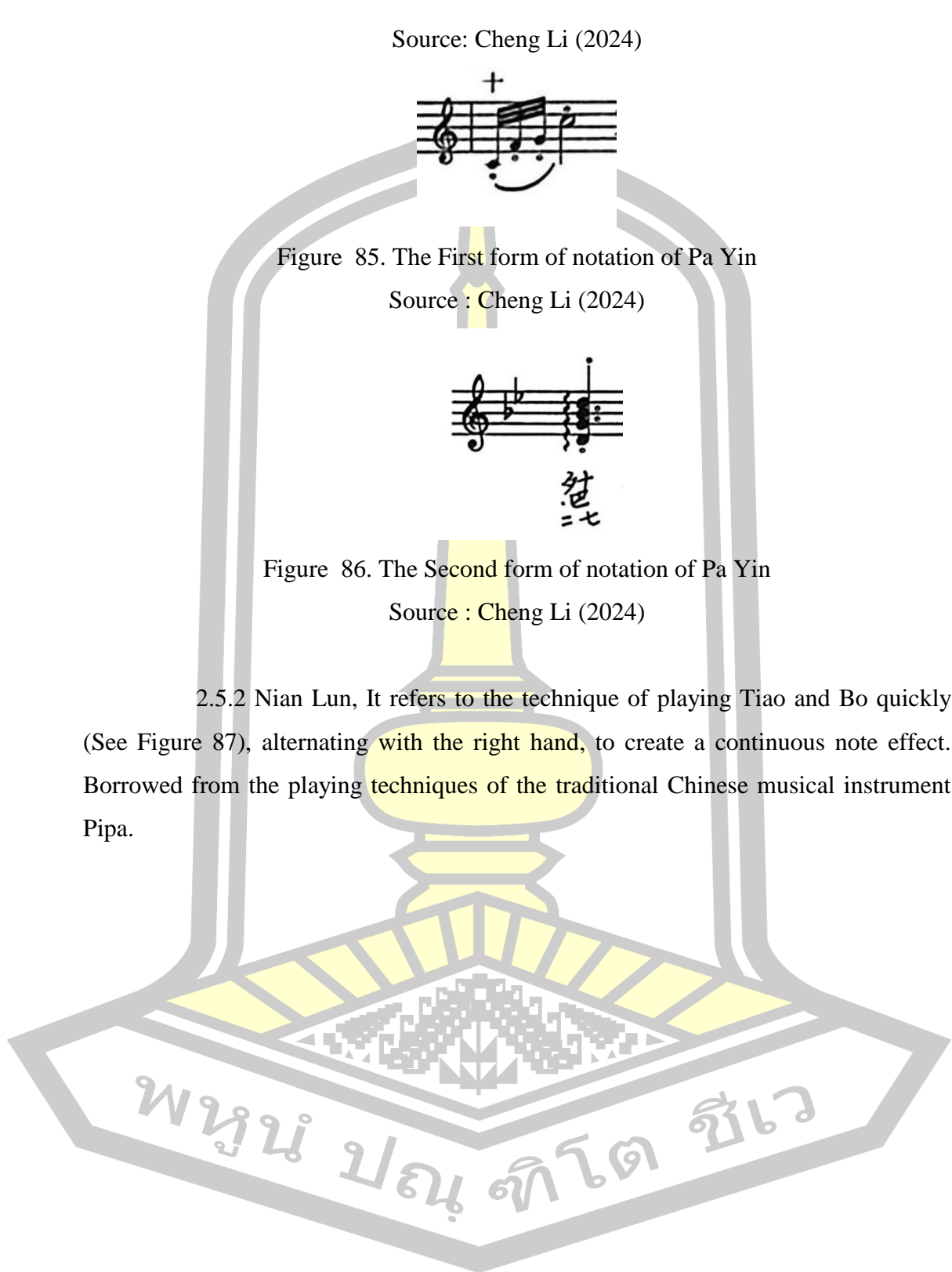
Source : Cheng Li (2024)



Figure 86. The Second form of notation of Pa Yin

Source : Cheng Li (2024)

2.5.2 Nian Lun, It refers to the technique of playing Tiao and Bo quickly (See Figure 87), alternating with the right hand, to create a continuous note effect. Borrowed from the playing techniques of the traditional Chinese musical instrument Pipa.



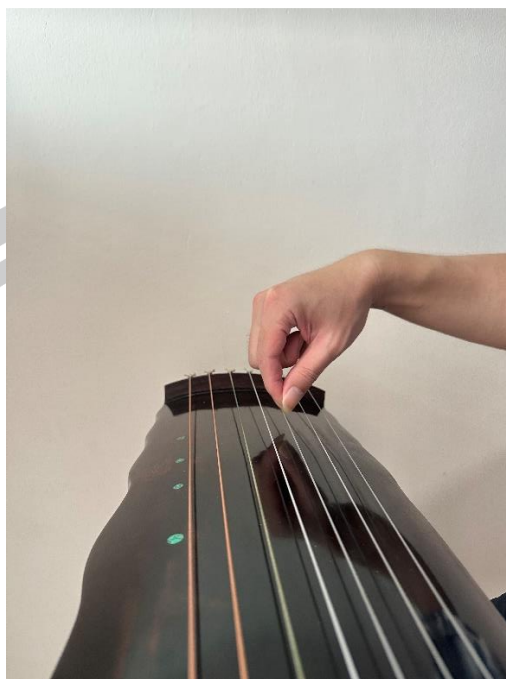


Figure 87. Nian Lun

Source: Cheng Li (2024)

2.5.3 Yao Zhi, It refers to the Mo and Tiao technique of continuous and alternating playing with the right hand, while swinging the arm and wrist (See Figure 88), to obtain a dense continuous note, so that the note is extended to form a line. Borrowed from the Guzheng playing techniques.

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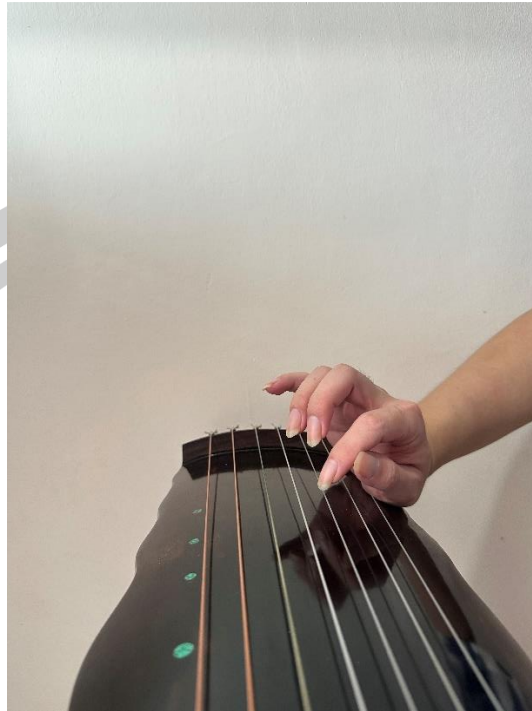


Figure 88. Yao Zhi

Source: Cheng Li (2024)

2.5.4 Sanzhi Cuo, It refers to the simultaneous playing of the Gou, Mo, and Tuo techniques with the right hand (See Figure 89). the traditional Guqin technique of Cuo consists of only two notes, Sanzhi Cuo was created by Gong Yi by learning from the playing techniques of the Guzheng, and playing chords with three fingers at the same time to form a richer chord effect.

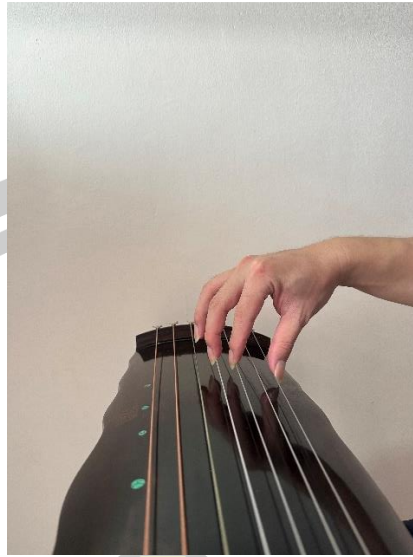


Figure 89. Sanzhi Cuo
Source: Cheng Li (2024)

2.6 New Major Guqin Compositions created by Gong Yi

Gong Yi has contributed to the development of Guqin art for decades, constantly trying and exploring, transplantation and transmission of many new Guqin works, as well as works created according to the needs of film and television dubbing and orchestra performances, can be said to be countless. Among them, Shan Shui Qing, Mei Yuan Yin, and Chun Feng are the most representative. After discussing with Gong Yi through field work, we also believe that these three pieces are the most representative. This study will also choose these three pieces for analysis. Shan Shui Qing and Mei Yuan Yin have both won awards and were included in the social grading textbook by the Social Grading Committee of the Chinese Ethnic Orchestral Society more than 20 years ago. This textbook is an authoritative book and journal for learning Guqin in China, and almost all people who learn Guqin will read it. These three pieces are not only included in the textbook, but also because of its beautiful

melody, which is loved by Guqin learners and professionals, and has become a very popular work in major performances and competitions, and is often played by everyone.

2.6.1 “Shan Shui Qing” was originally the material for the Guqin music in the cartoon, which was composed by the composer Jin Fuzai, Gong Yi's old colleague and collaborator, who did not know Guqin, but created the music according to the animation's meaning. Later, according to the musical material of this cartoon, Gong Yi integrated the fingering and technique of the Guqin into the proper arrangement, and produced the solo Guqin work Shan Shui Qing. The Guqin is a special instrument among many Musical Instruments, and its score marks the position of fingering and playing rather than the note. A note on the Guqin often has several positions can be played, many Guqin players in the face of the composer's score, if it is a Guqin without a special notation, they often will be at a loss, do not know what position on the instrument to complete the Guqin is more appropriate. However, it is impossible for today's composers to study the playing techniques of the Guqin before creating the music works. The Guqin music created by them is generally a melody staff or simple score, some of which may not be suitable for Guqin performance, the Guqin composer must arrange the melody score field, so that it can not only conform to the composer's original intention, but also conform to the musical characteristics of Guqin, and more importantly, conform to the playing law of Guqin. Therefore, it is also an important second creation to arrange suitable Guqin fingering and techniques for the melody of the composer's works. Therefore, Shan Shui Qing, an ancient qin song, is often regarded as one of Gong Yi's representative works.

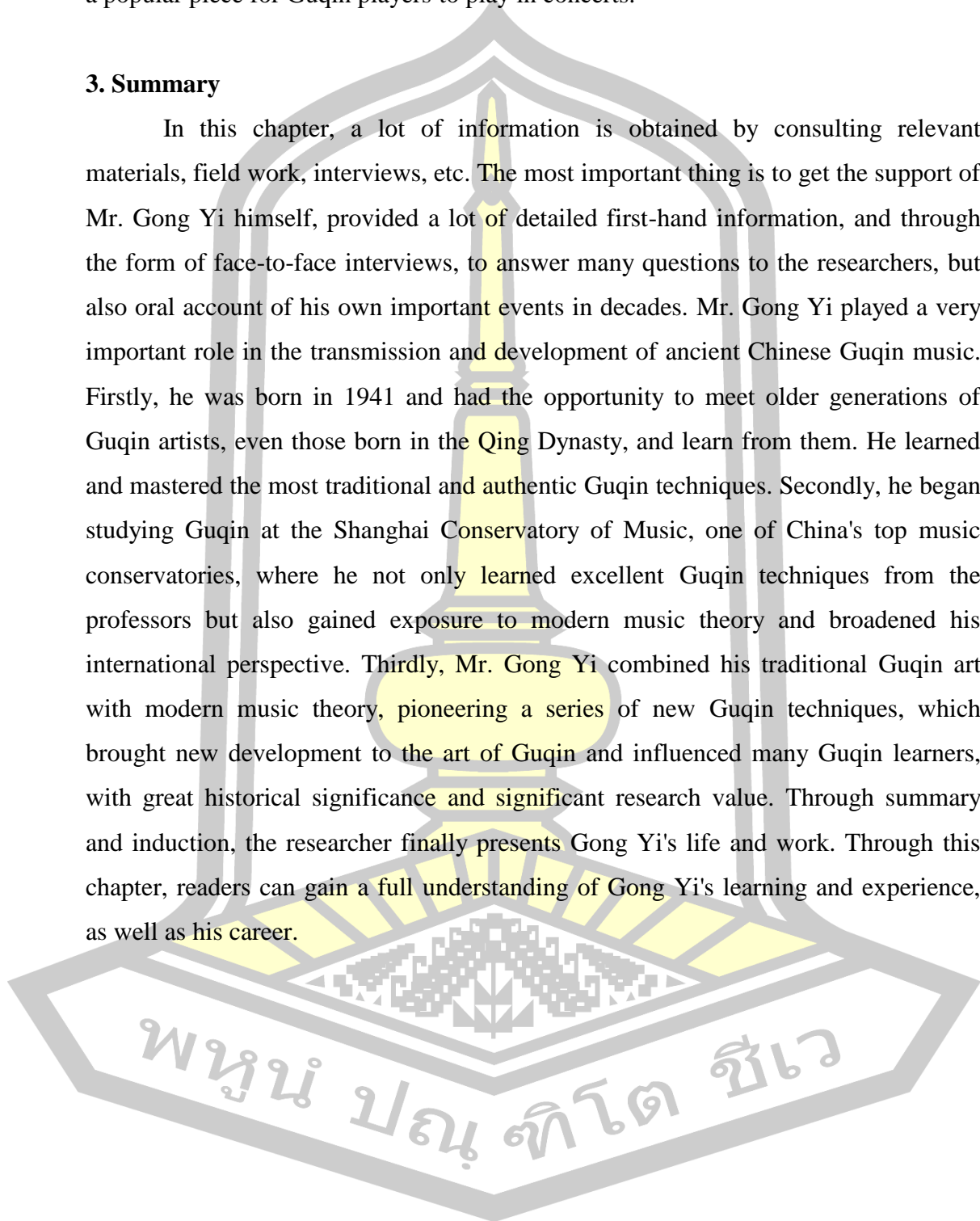
2.6.2 “Mei Yuan Yin” was co-composed by Gong Yi and his old classmate composer Xu Guohua. Using the new techniques of Guqin, Mei Yuan Yin was awarded the "Creation and Performance Award" by Shanghai Municipal Bureau of Culture in 1989.

2.6.3 "Chun Feng" was first composed by Gong Yi in the classroom of the Attached Middle School of Shanghai Conservatory of Music, in order to practice new playing techniques for his first major student Chen Leiji (now also a famous Guqin master, teaching at the Central Conservatory of Music), and it has Xinjiang style, and later perfected with composer Xu Guohua. The final version of the work "Chun Feng"

with Xinjiang style was created, which was widely favored by performers and became a popular piece for Guqin players to play in concerts.

3. Summary

In this chapter, a lot of information is obtained by consulting relevant materials, field work, interviews, etc. The most important thing is to get the support of Mr. Gong Yi himself, provided a lot of detailed first-hand information, and through the form of face-to-face interviews, to answer many questions to the researchers, but also oral account of his own important events in decades. Mr. Gong Yi played a very important role in the transmission and development of ancient Chinese Guqin music. Firstly, he was born in 1941 and had the opportunity to meet older generations of Guqin artists, even those born in the Qing Dynasty, and learn from them. He learned and mastered the most traditional and authentic Guqin techniques. Secondly, he began studying Guqin at the Shanghai Conservatory of Music, one of China's top music conservatories, where he not only learned excellent Guqin techniques from the professors but also gained exposure to modern music theory and broadened his international perspective. Thirdly, Mr. Gong Yi combined his traditional Guqin art with modern music theory, pioneering a series of new Guqin techniques, which brought new development to the art of Guqin and influenced many Guqin learners, with great historical significance and significant research value. Through summary and induction, the researcher finally presents Gong Yi's life and work. Through this chapter, readers can gain a full understanding of Gong Yi's learning and experience, as well as his career.



CHAPTER V

The Guqin Songs by Gong Yi

In this chapter, the author will use a variety of analytical methods to analyze Gong Yi's music composition, such as musicology, performance theory and methods, qualitative analysis, ethnomusicology and communication. There are many Guqin music works created by Gong Yi, who played and researched Guqin for decades. This chapter chooses three most representative works among his many works for analysis. These works not only use the traditional basic techniques but also use the new techniques created by him, and the performance is relatively difficult, which is representative of modern Guqin works. The ultimate goal is to let readers have a deeper understanding of this instrument and how music words, help them learn this unique instrument, and promote the spread of Guqin art. This chapter is mainly divided into four parts:

1. "Shan Shui Qing"
2. "Chun Feng"
3. "Mei Yuan Yin"
4. Summary

1. Shan Shui Qing

1.1 Analysis of the Creation Background of "Shan Shui Qing"

"Shan Shui Qing", a musical work originally originated from an animated film in 1988, is an ink animation with a very traditional Chinese style. It shocked the world and won the Best Short Film at the 14th Montreal Film Festival. It also won the Shanghai Literature and Art Award in 1991. In the "100 Works of the Century of Animation" selected by the Annecy International Animation Film Festival in France, only Shan Shui Qing was selected as a Chinese animation, which has also become a representative of Chinese animation affecting the world. It tells the story of an old Guqin when he was in trouble, he met a fisherman's boy, The fisherman's boy was very kind, saved the old Guqin when he was in trouble, and brought him back home, under the young man's careful care, the old Guqin recovered his health. The old

Guqin player was moved by the young man's kindness. One day, the old Guqin player was playing the Guqin. The young man was very interested in this strange and mysterious instrument, so the old Guqin player decided to teach the young man how to play the Guqin. The old Guqin master gave his most precious Guqin to the young man, who was very moved. The animation adopts the style of traditional Chinese ink painting, and when watching the animation, it seems to be a gradually unfolding Chinese ancient painting scroll. Moreover, the whole animation is a musical animation, the whole film does not have a single line, mainly featuring Guqin music. All Guqin music in the film is played by Gong Yi and finally compiled into a solo Guqin concerto Shan Shui Qing.

1.2 Form of “Shan Shui Qing”

The structure of the work is a single trilogy form. The main key is B-flat Gong mode, and the time signature is 4/4. The structure consists of the Prelude, Section A, Section B, Section C, and Coda (See Table 5).

Table 5. Form of Shan Shui Qing

single trilogy form															
Primary Relationships	A				B								C		
Secondary Relationships	Prelude	a	b	b1	Transition	b2	a2	Transition	c	c1	d	e	f	g	Coda
Bar	8	3	3	6	4	7	10	10	11	5	4	5	6	13	7
Time signature	4/4														
Mode and tonality	C 徵 Zhi	F 徵 Zhi	G 徵 Zhi	F 宫 Gong 、 C 宫 Gong	C 宫 Gong	G 羽 Yu	F 宫 Gong	C 商 Shang	D 角 Jue	D 商 Shang	G 羽 Yu	D 角 Jue	C 商 Shang	C 宫 Gong	

1.2.1 Prelude (bar 1-8):

The prelude uses the tonic in a leap of an octave, serving as the core motif of the entire work. It then descends in a meandering manner, ending on the Gong note, forming a perfect fifth relationship between dominant and tonic. Bar 4 develops the core motif with inversion, ending on the dominant note with a leap in the opposite direction. Bar 6 uses the pitch material from Bar 4 for variation and development. Bar 7-8 continue the variation and development.

1.2.2 Section A (bar 9-41):

Section A is divided into five phrases. Phrase a is in F Zhi pentatonic, phrase b in G Zhi heptatonic Yan music, phrase b1 in F Gong heptatonic Qing music, and the coda in C Gong heptatonic Yan music, with phrase b2 in G Yu pentatonic and phrase a1 in F Gong heptatonic Yan music. Phrase a (bar 9-11): Begins with the tonic, using a triplet rhythm to descend meanderingly, ending on the tonic an octave lower. It then ascends in the same manner, finally ending on the Gong note. Phrase b (bar 12-14): The beginning uses material from the end of phrase a, with Bar 13 developing the rhythm from Bar 6. Two registers are used to create a descending scale from the dominant to the tonic. Phrase b1 (bar 15-20): Ascending leap from the dominant, then descending to the second scale degree, followed by a parallel reprise of the end of phrase b. Transition (bar 21-24): Uses the core motif, but adds ornaments for variation and development. Bar 24-25 develop materials from a, b, and the introduction. Phrase b2 (bar 25-31): Developed from the end material of phrase b. Phrase a2 (bar 32-41): Variation and development of the musical material from phrase a.

1.2.3 Section B (bar 42-82):

Section B is divided into five phrases. The transition uses C Shang pentatonic, phrase c uses D Jue hexatonic with altered Gong, phrase c1 uses D Shang pentatonic, phrase d uses G Yu pentatonic, phrase e uses D Jue hexatonic with altered Gong, and phrase f uses C Shang pentatonic. Transition (bar 42-50): Begins with the dominant, descending meanderingly, followed by an octave repetition, finally descending meanderingly from the tonic, ending on the tonic. Phrase c (bar 51-61): Repeated dominants, followed by octave repetitions. Bar 54 develops the repetitions. The phrase ends with a descending stepwise motion from the tonic. Phrase c1 (bar 62-66): A parallel reprise of phrase a. Phrase d (bar 67-70): Developed by meandering descent from the dominant, with variation in Bar 68. Ascending octave leap, then descending meanderingly, ending on the fifth scale degree of the mode. Phrase e (bar 71-76): Uses the rhythmic material from phrase b, starting on the sixth scale degree of the mode, with an ascending octave leap, followed by descending meanderingly, ending on the third scale degree of the mode. The material from the end of phrase a is then used for variation and development. Phrase f (bar 77-82): Uses the rhythmic material from phrase c, raised a fifth for variation and

development. The end material is developed using the tail-biting technique and combines with material from the introduction.

1.2.4 Section C (bar 83-102):

Section C consists of a single phrase, with phrase g in C Gong heptatonic Yan music. Phrase g (bar 83-95): Develops by descending a second every two bar. Bar 87 develops by descending a second, then varies and ends on the tonic of the mode.

1.2.5 Coda (bar 96-102):

Uses material from the introduction, splitting and developing, with the end using an ascending scale, meandering and ending on the tonic of the mode.

1.3 Harmony of “Shan Shui Qing”

The harmony of the song is only fifteenth interval, and only two bars appear. Guqin music is mainly composed of single melodies, and Harmony is occasionally used to enhance the sound effect. It is often used at melodic highs, such as the octave harmonies.

1.4 Rhythm of “Shan Shui Qing”

The rhythm of the song changes and develops throughout, Have the time signatures of 4/4 beat, which is mainly divided into three parts. The prelude is slow at the beginning, speed 56, and gradually increases as the melody progresses, speed 60 in Bar 22, the tempo reaches its highest at the climax of the song, speed 72 in Bar 52, and gradually slows down at the end, speed 56 from Bar 83.

1.5 Melody of “Shan Shui Qing”

The melody lines in "Shan Shui Qing" are typically simple, showcasing the natural progression and regression of scales with moderate interval spans. The melody primarily consists of smooth interval movements, creating beautiful, continuous lines that align with the natural flow of mountains and water. The use of the middle and lower registers imbues the piece with a deep and tranquil atmosphere, matching the vastness and serenity of nature. In some sections, the melody gradually rises to the higher register, with these high notes highlighting the dynamic changes and fluctuations in the music. This variation in pitch enhances the layers and depth of the piece.

1.6 Analysis of Performance Techniques of “Shan Shui Qing”

In the beginning of Shan Shui Qing, all the overtone techniques were used to express the music, creating a peaceful, quiet, gurgling water, misty picture. The pace is slow and it feels like you are there. Overtone playing techniques are also more commonly used techniques in Guqin. the way it's played is while striking the strings with the right hand, the left hand lightly touches the strings at the frets, creating a smooth and rhythmic division of musical phrases. When playing overtone techniques, their timing and pitch are generally fixed, and any slight variations are due to the human factor that occurs when striking the strings. These subtle differences can also reflect the personal improvisation of the Guqin player. The entire piece of music creates a feeling of ethereal and elusive beauty(See Figure 90).

Shan Shui Qing



Figure 90. Analysis of performance techniques of Shan Shui Qing 1

Source: Cheng Li (2024)

Then the music enters the second part, the rhythm begins to gradually accelerate, here the use of two new techniques, this new technique is called Pa Yin, created by Gong Yi, two groups of Pa Yin, ethereal, beautiful, to create the effect of far and near. The following melody, using the traditional Guqin technique of Gun, a series of downward notes, giving people a feeling of sharp turns, indicating the switch of musical image and picture sense (See Figure 91).

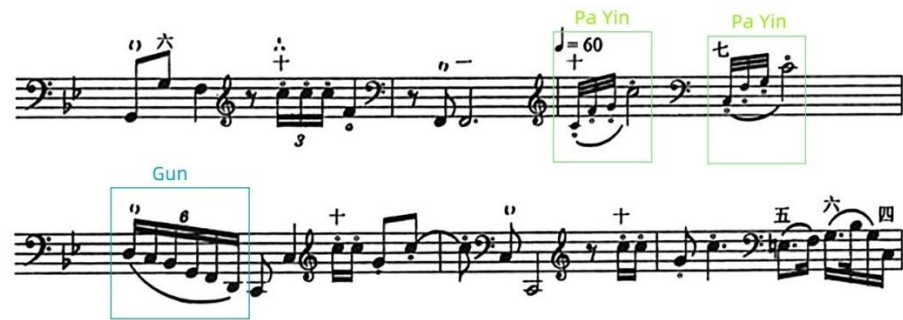


Figure 91. Analysis of performance techniques of Shan Shui Qing 2

Source: Cheng Li (2024)

The next two melodies are very similar. The first technique is Gou and Mo, the most basic techniques in Guqin, which are combined and played repeatedly, and the speed starts to speed up, and then it turns into a combination of Gou and Tuo, two basic techniques, which speed up again. Then the other two traditional techniques of Guqin, Gun and Fu, are alternately played quickly. Form a kind of overwhelming grand momentum, pushing the music to the climax. These are all very basic and simple techniques in Guqin playing techniques, but after Gong Yi's arrangement, the speed and rhythm requirements were accelerated, the difficulty of the techniques increased a lot. Gong Yi uses the most basic techniques to combine into an unprecedented and difficult new way of playing, although there is no new name, but it is also an innovation that requires repeated practice to master well (See Figure 92).

พหุ ประถมศึกษา

The image displays a musical score for 'Shan Shui Qing 3' across three staves. The top staff is in treble clef, featuring a melodic line with a '五' (5) fingering and a '自由地.稍快' (Ad libit. slightly faster) tempo marking with a tempo of 72. The middle and bottom staves are in bass clef, showing accompaniment with various techniques labeled: 'Gou Tu' (自由地), 'Gun Fu' (自由地), and 'Gou Mo' (自由地). Dynamics include *mf* and *f*. A QR code is centered below the staves.

Figure 92. Analysis of performance techniques of Shan Shui Qing 3

Source: Cheng Li (2024)

This is followed by a descending melody alternating between two basic techniques, Gou Tu and Tiao Gou, which gradually fade away, showing the effect from near to far. After the next sentence uses a Fu technique and pushes the melody to the high note area, the melody goes down again to show the effect from near to far, and then uses the Fu technique again to push the melody to the climax, and then goes down again, still showing the effect from near to far. This technique is used repeatedly several times, making the music ups and downs, magnificent. It shows the lofty mountains, the fast-flowing water, and the dynamic of the characters swaying in the water by the boat. Present a vivid and interesting picture to the audience. This part also uses the most basic techniques to combine into an unprecedented and difficult new way of playing. Although there is no new name, it is also an innovation(See Figure 93).

The image displays a musical score for the piece 'Shan Shui Qing 4'. It consists of three staves of music in a bass clef, with a key signature of one flat (B-flat). The score is annotated with various performance techniques and musical notations:

- Staff 1:** Features a sequence of notes with wavy lines above them, indicating a specific performance technique. Labels include 'Gou Tuo' (with '七〇七' above it), 'Tiao Gou' (with '六〇六', '五〇五', '四〇四', and '三〇三' above it), and two more 'Gou Tuo' labels (with '七' above each).
- Staff 2:** Shows a more complex melodic line with slurs and accents. Labels include 'Fu' (with '七' above it) and 'Fu' (with '七' above it).
- Staff 3:** Includes dynamic markings such as *mp* and *p*. Labels include 'Gou Tuo' (with '四' and '七' above it), 'rit.' (ritardando), 'Gou Tuo' (with '七' above it), and '七' above the final notes.



Figure 93. Analysis of performance techniques of Shan Shui Qing 4

Source: Cheng Li (2024)

At the end of the song, the technique of overtone is used to play, and the speed is also slowed down. Through the ethereal and crisp overtone, a quiet and mysterious landscape picture is constructed, which makes the audience feel quiet. The ending tone is the most basic San tone, which shows that the hero of the story has gone away and disappeared in the picture (See Figure 94).

พหุ ประทีป ชีวะ

Figure 94. Analysis of performance techniques of Shan Shui Qing 5

Source: Cheng Li (2024)

2. Chun Feng

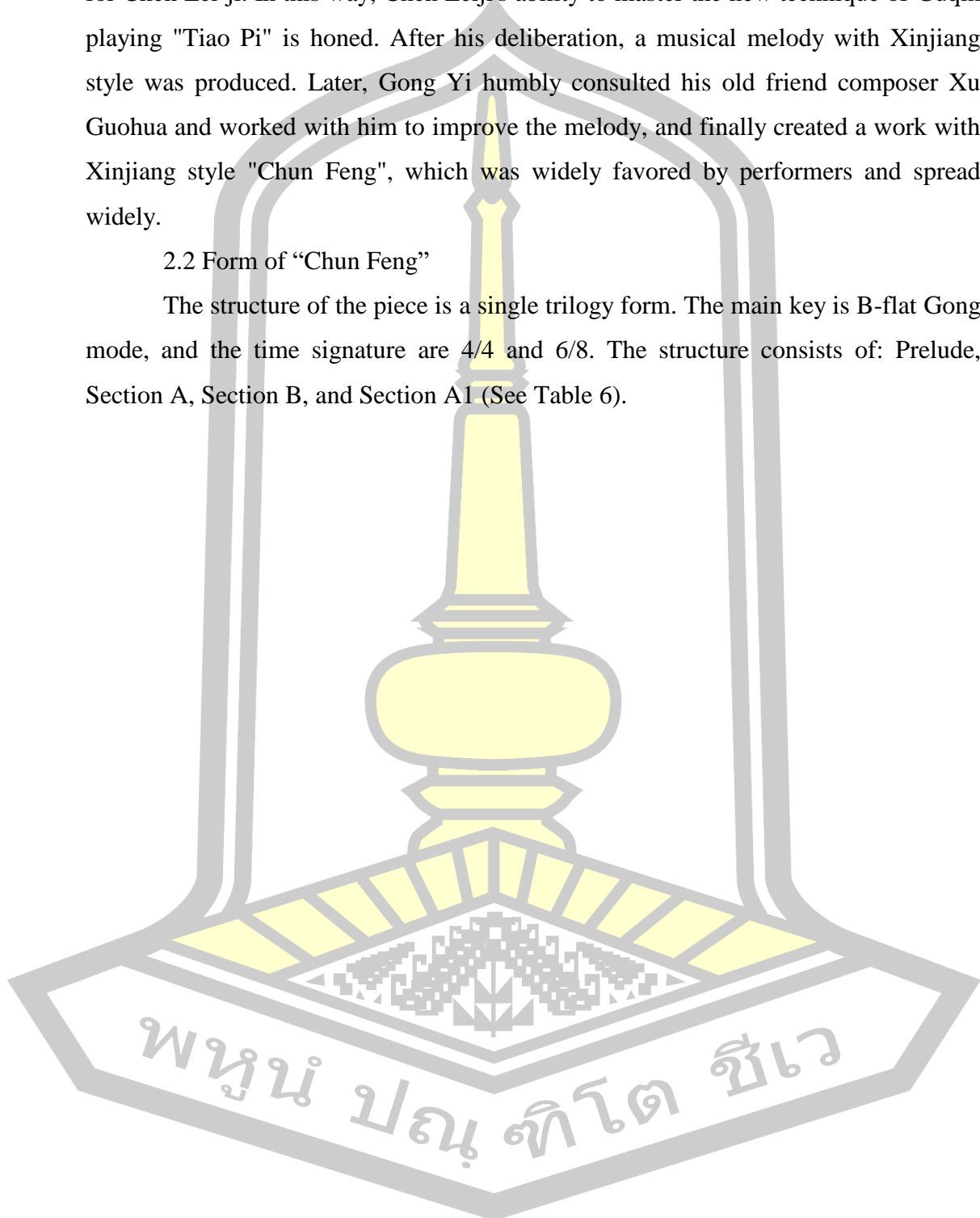
2.1 Analysis of the creation background of “Chun Feng”

The Guqin music "Chun Feng" is composed by the famous Guqin player Mr. Gong Yi and the composer Mr. Xu Guohua. It was written in 1982. It is a piece jointly completed by a Guqin master and composer, which not only maintains the beauty of traditional Guqin music, but also conforms to the traditional Guqin playing method. He also made breakthroughs in new playing techniques. This work does not use the traditional Guqin music five-tone rhythm, but boldly draws on the characteristics and expression techniques of Xinjiang minority music and Western music, which is very representative in modern Guqin music. This piece has a strong Xinjiang style of the work with a bright lyrical melody, the expression of spring, the cheerful mood, bright music image. In the interview with Gong Yi, Gong Yi himself also introduced the author to the birth of this piece of unknown interesting. According to Gong Yi's memory, the music was first born in the classroom of the Shanghai Conservatory of Music's Attached High School, during a lunch break, he was waiting for his first major student, Chen Lei-ji (now also a famous Guqin master, teaching at the Central

Conservatory of Music), and by the way, he was thinking about creating some etudes for Chen Lei-ji. In this way, Chen Leiji's ability to master the new technique of Guqin playing "Tiao Pi" is honed. After his deliberation, a musical melody with Xinjiang style was produced. Later, Gong Yi humbly consulted his old friend composer Xu Guohua and worked with him to improve the melody, and finally created a work with Xinjiang style "Chun Feng", which was widely favored by performers and spread widely.

2.2 Form of "Chun Feng"

The structure of the piece is a single trilogy form. The main key is B-flat Gong mode, and the time signature are 4/4 and 6/8. The structure consists of: Prelude, Section A, Section B, and Section A1 (See Table 6).



2.2.1 Prelude (Bar 1-14):

The prelude is divided into two parts. It uses the root position and inverted chords of the sixth degree, played with arpeggios. The sixth degree then ascends stepwise to the tonic and descends stepwise to the Yu note. Bar 4 uses the latter part of the arpeggio from Bar 1, followed by a stepwise scale. Bar 5 uses a compressed technique. Bar 7 develops by descending meanderingly to the tonic, and Bar 9 is a repeated reprise. Bar 11 uses a song hint technique, developing rhythmic repetitions.

2.2.2 Section A (Bar 15-134):

Section A consists of two subsections, with A subsection divided into five phrases. Phrase a is in G Yu hexatonic with altered Gong, phrase b is in G Yu hexatonic with altered Gong, phrase a1 is in D Jue hexatonic with altered Gong, phrase b1 is in D Jue hexatonic transitioning to A Jue hexatonic with Qing Jue, phrase c is in D Jue hexatonic with altered Gong, and the coda is in D Jue hexatonic with altered Gong. The B subsection is divided into six phrases. Phrase a is in A Jue hexatonic with Qing Jue, phrase b is in G Yu heptatonic Qing music, phrase c is in D Yu pentatonic, phrase d is in C Shang pentatonic, phrase d1 is in G Yu pentatonic, and phrase c1 is in D Jue hexatonic with altered Gong.

A Subsection : Phrase a (Bar 15-21): Uses the tonic in a repetitive rhythm, with the last two Bar developed through variation and repetition, then descending meanderingly to the tonic, emphasizing the octave below. Phrase b (Bar 22-35): Ascends stepwise to the fifth degree of the mode, then descends meanderingly to the fifth degree of the mode, with the end material using a tail-biting descending scale to the tonic, followed by a leap of a perfect fifth in the same direction, ending in the tonic of the mode. Phrase a1 (Bar 36-42): A parallel reprise of phrase a. Phrase b1 (Bar 43-52): A varied repetition of phrase b. Phrase c (Bar 53-60): Uses rhythmic material from phrase a of the A subsection, developing pitch variations. The syntactic structure develops into a short-short-long structure, ending on the tonic of the mode. Coda (Bar 61-64): Developed from a combination of single notes and ornaments.

B Subsection: Phrase a (Bar 65-81): Begins on the fourth degree of the mode, descending meanderingly, with the end material developing from phrase c of the A subsection. Phrase b (Bar 82-89): Develops material from phrase c of the A

subsection, proceeding with a stepwise development. Phrase c (Bar 90-99): Begins on the fourth degree of the mode, descending meanderingly, ending on the tonic of the mode. Phrase d (Bar 100-105): Uses the pitch material from phrase b of the A subsection, developing an ascending pitch sequence. Phrase d1 (Bar 106-122): Develops rhythmic material from phrase a of the A subsection, with pitch descending from the fourth degree of the mode, meanderingly ending on the tonic of the mode. Phrase c1 (Bar 123-134): A parallel reprise of phrase c.

2.2.3 Section B (Bar 135-222):

Section B consists of three subsections, with C subsection divided into three phrases. Phrase a is in D Yu heptatonic Yan music, phrase b is in D Jue hexatonic with altered Gong, and phrase b1 is in D Yu hexatonic with altered Gong. The D subsection is divided into four phrases, with phrase a in A Yu heptatonic Qing music, phrase a1 in E Jue heptatonic Qing music, phrase b in A Jue hexatonic with altered Gong, and phrase b1 in D Yu hexatonic with altered Gong. The D1 subsection is divided into three phrases. Phrase a is in F Yu heptatonic Qing music, phrase b is in bE Zhi heptatonic Qing music, phrase c is in F Yu with altered Gong, and the coda is in D Yu hexatonic with altered Gong.

C Subsection : Phrase a (Bar 135-142): Begins on the fifth degree of the mode, descending meanderingly to the tonic, then ascending to the fourth degree and descending back to the fifth degree. The end material develops from the pitch material of the introduction, ending on the tonic. Phrase b (Bar 143-150): Develops the tonic and dominant, then creates a descending scale using implied voice leading, descending stepwise from the tonic, ending on the pitch a fifth below the tonic. Phrase b1 (Bar 151-160): A parallel reprise of phrase b.

D Subsection: Phrase a (Bar 161-168): Develops pitch material from the C subsection, transposing for variation. Phrase a1 (Bar 169-176): A parallel reprise of phrase a. Phrase b (Bar 176-184): Uses octave leaps, with the core material filled in with perfect fourth intervals, then develops through variation and repetition. Phrase b1 (Bar 185-192): A parallel reprise of phrase b.

D1 Subsection : Phrase a (Bar 193-200): A parallel reprise of phrase a from the D subsection. Phrase b (Bar 201-210): A parallel reprise of phrase b from the D subsection. Phrase c (Bar 211-218): Descends meanderingly from the dominant to

the tonic, developing around the tonic. Coda (Bar 219-221): Develops through octave leaps from the third degree of the mode, forming implied voice leading, creating a descending scale.

2.2.4 Section A1 (Bar 222-248):

Section A1 consists of one subsection, with A subsection divided into two phrases. Phrase a is in D Jue hexatonic with altered Gong, phrase a1 is in D Jue hexatonic with altered Gong, and the coda is in G Yu heptatonic Qing Jue. Phrase a (Bar 222-228): A parallel reprise of phrase a from the A subsection. Phrase a1 (Bar 229-235): A parallel reprise of phrase a1. Coda (Bar 236-248): Develops the core motif through an octave scale sequence.

2.3 Harmony of Chun Feng

The harmony of the song have different type, such as fourth interval, fifth interval, sixth interval, octave, twelfth interval, and thirteenth interval. Guqin music is mainly composed of single melodies, Harmony is mainly used to enhance the sound effect, change the situation of single melody, and make the level of music more variety. It is usually used at the beginning or end of a phrase, as well as for some melodic stress. The function of emphasizing certain stresses in music.

2.4 Rhythm of Chun Feng

The rhythm of this piece is very flexible and varied, with different speeds and forms. Have the time signatures of 4/4 beats, 6/8 beats. In prelude, the velocity is free and slow, but speed 126 from Bar 15, and speed 80 in Bar 135, and returning to speed 126 in Bar 161. However, in the Coda of the song, the speed slows down again in Bar 218, Finally, speed up in speed 126 from Bar 222, the music continues to build to a climax and ends there. The rich and changeable rhythm shows the style of Xinjiang music vividly.

2.5 Melody of "Chun Feng"

The melody of "Chun Feng" is cheerful and bright, breaking away from the traditional pentatonic scale of ancient Guqin music. It incorporates alternating pentatonic and heptatonic scales, displaying a rich influence of Xinjiang musical styles. The music features abundant fourth and fifth interval jumps, depicting the scene of spring's revival and the flourishing vitality of nature.

2.6 Analysis of Performance Techniques of "Chun Feng"

The beginning of the music "Chun Feng" is an introduction, all using overtones to play, the use of overtones as the beginning of the song, in line with the traditional Guqin repertoire aesthetic habits. With the overtone light, beautiful, ethereal characteristics, showing the wind gently blowing, full of vitality, the feeling of all things recovery. The Pa Yin technique was also used five times. This is Gong Yi's new technique, like playing a broken chord quickly, which showed the characteristics of the spring wind more vividly, giving people a feeling of a breeze on the face, and making the audience feel as if the wind was blowing (See Figure 95) .

Chun Feng

Overtones

The musical score for "Chun Feng" is presented in three staves. The first staff is in bass clef and includes the instruction "自由地 抒情地" (Ad libitum, lyrical) and "Pa Yin" above the notes. The notes are accompanied by Pa Yin notation: 色 (se), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu). The second staff is in treble clef and includes "Pa Yin" above the notes. The notes are accompanied by Pa Yin notation: 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu). The third staff is in treble clef and includes "Pa Yin" above the notes. The notes are accompanied by Pa Yin notation: 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu), 竺 (zhu).



Figure 95. Analysis of performance techniques of Chun Feng 1

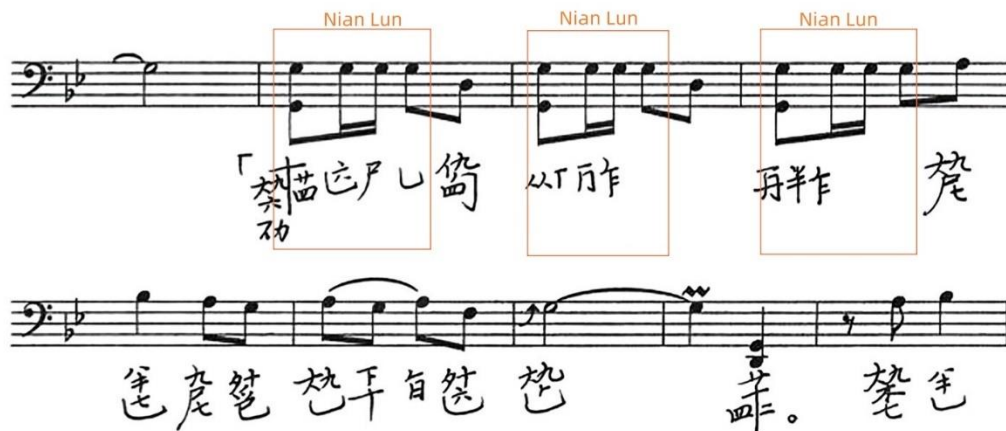


Figure 97. Analysis of performance techniques of Chun Feng 3

Source: Cheng Li (2024)

In this melody, Pa Yin technique also appears, but the previous Pa Yin technique is overtone, which is different here, using An Yin of Guqin, which is thicker than the overtone effect. Yao Zhi, a new Guqin technique created by Gong Yi based on the playing technique of the Guzheng, requires the player to quickly swing his arm and alternately use the two fingers Mo and Tiao with the index finger to play a dense, coherent note, forming a long note, which makes up for the fact that the Guqin is not like a bowstring instrument, such as the violin. The disadvantage of playing long notes like that on an instrument like the erhu. The use of Yao Zhi here gives a refreshing feeling (See Figure 98).

Figure 98 displays a musical score for Chun Feng 4, featuring two staves. The first staff shows a melody with lyrics: 开作 松下尸毛。 然笔去他。 The second staff shows a bass line with lyrics: 响地功 壹。 卜笋椅笔色笋椅笔. Two boxes highlight specific techniques: 'Pa Yin' (拍音) and 'Yao Zhi' (摇指). A QR code is located below the second staff.

Figure 98. Analysis of performance techniques of Chun Feng 4

Source: Cheng Li (2024)

In this melody, the theme melody is reproduced, again using the new technique Nian Lun, but unlike the previous melody, it used the technique of modulation to techniquefully present the theme melody (See Figure 99) .



The image shows two staves of musical notation in bass clef. The top staff has a tempo marking of ♩ = 126 and a label 'Nian Lun' above a red box highlighting a specific melodic phrase. Below the staff is a line of Chinese characters: 四。 「 變 三 五 尺 大 卒 〱 笋 楚 三 尺 大 卒 笋 楚 。

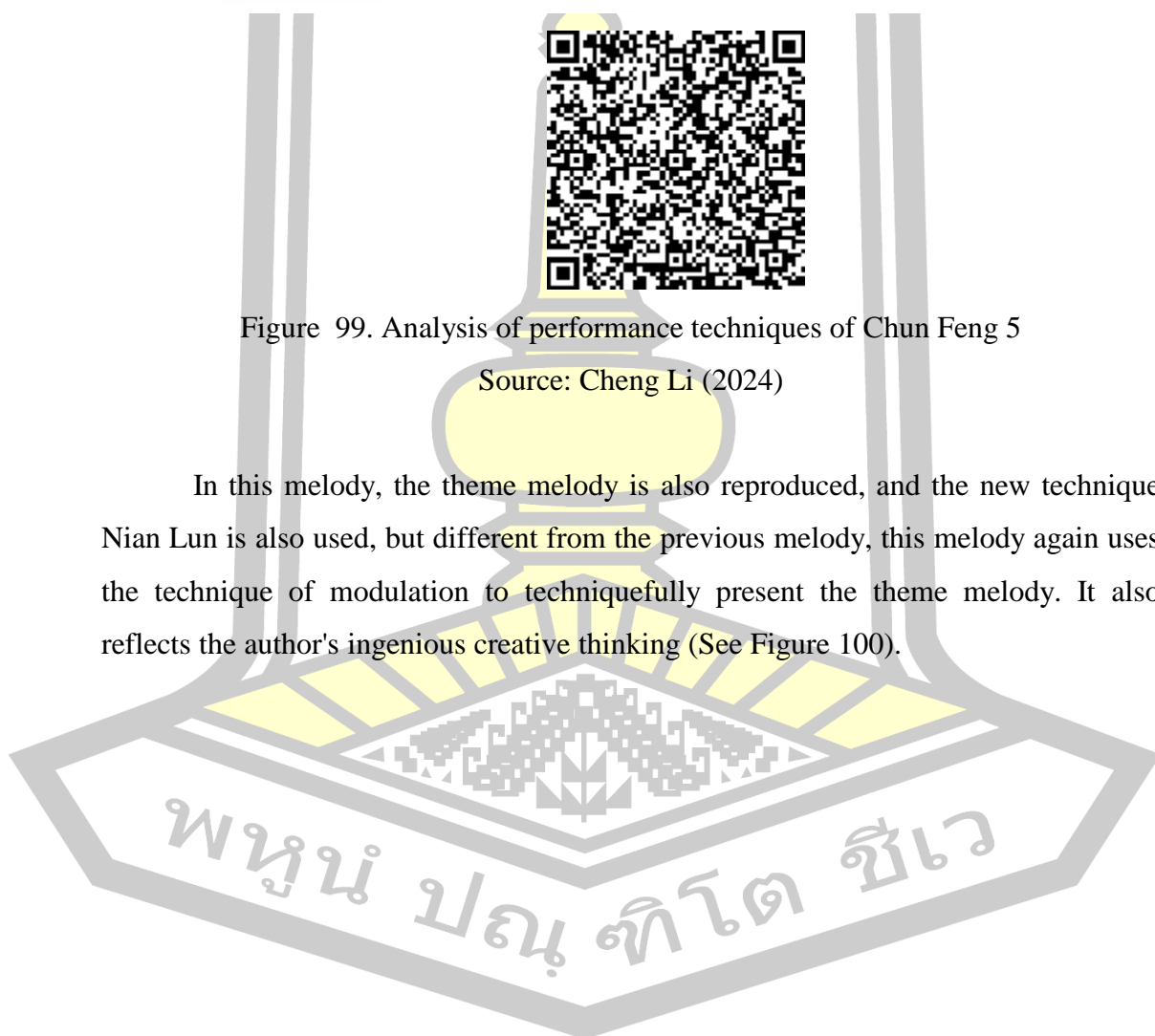
The bottom staff also has a 'Nian Lun' label above a red box highlighting a different melodic phrase. Below it is another line of Chinese characters: 〱 楚 楚 〱 笋 楚 。



Figure 99. Analysis of performance techniques of Chun Feng 5

Source: Cheng Li (2024)

In this melody, the theme melody is also reproduced, and the new technique Nian Lun is also used, but different from the previous melody, this melody again uses the technique of modulation to techniquefully present the theme melody. It also reflects the author's ingenious creative thinking (See Figure 100).



The image shows two staves of musical notation in bass clef with a key signature of two flats. The first staff has a double bar line at the beginning. The second staff has a box labeled 'Nian Lun' around the first few notes. Below the first staff, there is handwritten notation: '化也.' followed by '初' and a series of characters: '初', '三', '五', '尺', '麤', 'ㄣ', '簾', '燒', '吉', '尺', '簾', '燒', '加'. The second staff has a box labeled 'Nian Lun' around the first few notes. Below it is handwritten notation: '从尺丹作' and '簾', '簾', 'ㄣ', '簾', '竹', '苟'.

Figure 100. Analysis of performance techniques of Chun Feng 6

Source: Cheng Li (2024)

At the beginning of this paragraph, the music enters the end, which is also the change of the theme melody return, and the speed is obviously accelerating in the actual performance, pushing the emotion to the highest point. First of all, a technique of Fu is used to set off the theme melody, where the music has been shifted back to the original mode, here the new technique is still used Nian Lun, and the familiar theme melody is played, but under the technique of Fu, the speed is more cheerful. Push the music to the top (See Figure 101).

พหุ มุ ปณ ทิ โต ชี เว

The image displays a musical score for 'Chun Feng 7'. It consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The tempo is marked as ♩ = 126. The score includes traditional Chinese notation (Gongche notation) written below the notes. Several performance techniques are highlighted with boxes and labels: 'Fu' (a fermata-like technique) is marked above the first staff, and 'Nian Lun' (a rhythmic technique) is marked above and below the second staff. The notation includes various note values, rests, and ornaments.

Figure 101. Analysis of performance techniques of Chun Feng 7

Source: Cheng Li (2024)

At the end of the music, the traditional Guqin techniques Tuo Gou and Gou Tuo are alternately played. Although it is the simplest traditional technique, the ups and downs of the music are expressed incisively and vividly with the changes of speed and strength, pushing the music to the climax. Finally, the use of two Fu playing techniques, pushing the music to the highest point, and then abruptly stopped, leaving the audience with endless aftertaste. In the beginning and end of Chun Feng's music, overtones are used to make the ending like traditional piano songs, and eventually tend to slow down and calm. However, the overtones at the end of the melody follow the needs of the performance mood, and the overtones of octave jumping are gradually advanced, which is very novel, and therefore highly respected by many Guqin players (See Figure 102).

The image displays a musical score for 'Chun Feng 8' with four staves. The first staff is in bass clef and includes the label 'Tuo Gou' above it. The second staff is also in bass clef and includes labels 'Tuo Gou', 'Gou Tuo', and 'Overtones' above it. The third staff is in treble clef and includes labels 'Gou Tuo' and '渐慢' (Ritardando) above it. The fourth staff is in treble clef and includes the label 'Fu' above it. The score includes Chinese lyrics and a QR code in the center.

Figure 102. Analysis of performance techniques of Chun Feng 8

Source: Cheng Li (2024)

3. Mei Yuan Yin

3.1 Analysis of Creation Background of "Mei Yuan Yin"

Mei Yuan Yin was composed in 1978 and officially released in 1980. This is Gong Yi and his old classmate composer Xu Guohua co-created, using many new techniques of Guqin, to create a grand scene of plum blossom that is proud of snow and frost, despite the cold, and won the "Creation and Performance Award" issued by Shanghai Municipal Bureau of Culture in 1989. Behind this song, full of moving

stories, in 1976, the Chinese people loved the first Premier of New China Zhou Enlai passed away, the whole country was silent in grief. Premier Zhou Enlai loved the people all his life, worked hard for the construction and development of the country, and for the people's lives. Therefore, he was loved by the whole Chinese people. At that time, in order to commemorate him, many literary works emerged, Mei Yuan Yin is also one of them. Since ancient times, plum blossoms have been used in China as a metaphor for some noble people's perseverance, not afraid of the cold, not afraid of the wind and snow, and the beautiful character of blooming alone. Just in Zhou Enlai's former residence, there is a plum tree, which accompanied Zhou Enlai's childhood of studying hard in his former residence to save China at that time. After a hundred years of historical changes, the plum tree can still bloom in the winter wind and snow. This is the symbol of Zhou Enlai's good character. Therefore, Gong Yi and his old classmates created the Guqin song Mei Yuan Yin, using a lot of Guqin innovative techniques, beautiful melody, magnificent momentum, deeply loved by the majority of Guqin players.

3.2 From of “Mei Yuan Yin”

The piece is structured in a ternary form, with the main key in B-flat Gong mode and time signatures of 1/4, 2/4, 3/4, and 4/4. The structure consists of the Prelude, Section A, Section B, Section C, and the Coda (See Table 7).

Table 7. From of Mei Yuan Yin

Single trilogy form																			
Primary Relationships	Prelude	A							B					C				Coda	
Secondary Relationships		A	a1	b	a ₂	c	a ₃	a ₄	D	e	d1	Transition	f	g	h	i	j	Supplement	
Bar	26	5	2	5	4	3	3	4	1	9	9	13	1	10	1	1	1	13	20
time signatures	1/4,		2/4,		3/4,		4/4												
Mode and tonality	G 羽 Yu	C 商 Shan g	D 商 Shan g	C 商 Shan g	A 羽 Y u	G 羽 Y u	D 商 Shan g	D 角 J u e	C 商 Shan g	bE 宫 Go ng	D 商 Sha ng	D 角 J u e	bB 宫 Go ng	G 羽 Y u	b 徵 Z h i	D 角 Jue		G 羽 Yu 、 C 宫 Go ng	

3.2.1 Prelude (bar 1-26):

The Prelude is divided into two parts. The first part (bar 1-9) presents the melody in the G Yu pentatonic mode. It begins with the fifth scale degree, descending in leaps to the tonic, using the fifth and fourth scale degrees as materials, and progresses through an octave leap. It then continues with a fifth leap based on the fifth and fourth scale degrees. The melody then develops through variation, meandering and ending on the fourth scale degree, with a low octave progression. It finally ends on the tonic. The second part (bar 10-26) presents the melody in the G Yu heptatonic Qing mode, starting on the sixth scale degree and meandering to end on the fifth scale degree, followed by a low octave variation and imitation that ends on the tonic.

3.2.2 Section A (bar 27-52):

Section A consists of seven short phrases. Phrase a is based on the C Shang pentatonic mode, phrase a1 on the D Shang pentatonic mode, phrase b on the C Shang hexatonic mode with altered Gong, phrase a2 on the A Yu pentatonic mode, phrase c on the G Yu hexatonic mode with altered Gong, phrase a3 on the D Shang pentatonic mode, and phrase a4 on the D Shang pentatonic mode.

Phrase a starts on the second scale degree, descending meanderingly and ending on the third scale degree. It then uses an inversion technique, ending on the third scale degree, with the tail using a descending octave leap as a motif, ending in the C Shang pentatonic mode. Phrase b uses the pitch material from phrase a, descending meanderingly. It also uses a two-voice contrast technique to fill in the register, finally ending on the tonic with a dominant leap, forming a closed cadence. Phrase c starts on the tonic, using a repeated note technique, then meandering to end on the dominant. It descends stepwise from the third scale degree to end on the tonic. Phrases a1, a2, a3, and a4 are parallel reprises of phrase a.

3.2.3 Section B (bar 53-119):

Section B is divided into five parts. Phrase d is based on the D Jue pentatonic mode, phrase e on the C Shang heptatonic Qing mode, phrase d1 on the bE Gong pentatonic mode, the transition part on the D Shang pentatonic mode, phrase f on the D Jue pentatonic mode, and phrase g on the Bb Gong pentatonic mode. Phrase d ascends stepwise from the tonic to the third scale degree, then uses a variation

technique to end on the tonic. Phrase e uses an inversion technique on the altered scale of phrase a, ascending meanderingly to the fourth scale degree, then meandering and ending on the tonic. The transition uses a repeated note with varied rhythm for development. Phrase f uses a 15th interval stacking technique combined with triplets to form a motif, then repeats and develops. It ends on the tonic with a descending meandering stepwise progression using triplet rhythmic material. Phrase g meanders from the tonic down to the third scale degree, then reverses with a large leap and meanders to end on the tonic.

3.2.4 Section C (bar 120-179):

Section C is divided into five parts, forming a supplement to the section. Phrase h is based on the G Yu pentatonic mode, phrase i on the Bb Zhi heptatonic Qing mode, and phrase j on the D Jue pentatonic mode. The supplement part is based on the D Jue pentatonic mode.

Phrase h uses legato rhythm, increasing and decreasing the thickness of the horizontal melody. It also forms a low octave progression vertically, and the tail forms a supplement, using a basic rhythmic pattern to contrast with the section and ends on the tonic. Phrase i starts on the tonic, meandering upwards to the high octave tonic, then meandering downwards and ending on the tonic. Phrase j modulates to the dominant key, developing using the rhythmic material from Section A. It combines triplets with duplet eighth notes, forming hidden voices that end on the tonic. The supplement uses triplet rhythm, forming vertical interval stacking. The melody progresses horizontally using repeated notes.

3.2.5 Coda (bar 180-199):

The coda is divided into two parts. The first part is based on the G Yu hexatonic mode with altered Gong, and the second part is based on the C Gong heptatonic Yan mode. The first part develops using a two-voice contrast technique. The second part uses a double staff, with high and low voices developing using inversion techniques, ending on the tonic with a final upward arpeggio.

3.3 Harmony of “Mei Yuan Yin”

The harmony of the song have variety type, such as third interval, fourth interval, fifth interval, sixth interval, octave, eleventh interval, twelfth interval, thirteenth interval, fifteenth interval, and nineteenth interval. Guqin music is mainly

composed of single melodies, Harmony is mainly used to enhance the sound effect, change the situation of single melody, and make the level of music more variety. However, as a new creation of the composer, this piece breaks the rules of traditional Guqin music and integrates some harmonic techniques used in modern composition, making this piece full of the characteristics of The Times. Since its publication, it has been a model of new compositions of Guqin music.

3.4 Rhythm of “Mei Yuan Yin”

The rhythm of this song is very flexible and varied, with different speeds and forms. Have the time signatures of 1/4 beats, 2/4 beats, 3/4 beats, and 4/4 beats, In prelude, the velocity is free and slow, but speed 50 from Bar 10, and speed 128 in Bar 97, and returning to speed 126 in Bar 130. And then it slows down to speed 60 in bar 181. Finally, in the Coda of the song, the speed slows down again. and the rich and changeable rhythm shows the style of Xinjiang music vividly. This song has many changes in rhythm type, which is very different from traditional Guqin music works, fully reflecting the composer's skills, so that this song is full of new features.

3.5 Melody of “Mei Yuan Yin”

The melody of "Mei Yuan Yin" reflects both the elegance and delicacy of traditional Chinese music and the grandeur and lyricism of modern compositions. The continuity of the melodic lines and the transitions between high and low registers are rich and varied. The piece employs modern compositional techniques, expressing not only the imagery of plum blossoms standing resilient in the winter but also evoking emotional depth and resonance, drawing the listener's empathy and connection.

3.6 Analysis of Performance Techniques of “Mei Yuan Yin”

The beginning of Mei Yuan Yin is a melody played entirely in overtones, giving people a light, warm and ethereal feeling, which also conforms to the law of the traditional Guqin music starting with overtones. In the beginning and end of the melody, Pa Yin, a new technique of Guqin, is used to give the audience a kind of spiritual movement of music, showing the feeling of the dawn of the morning to the plum blossom garden, and the music is calm and beautiful (See Figure 103).

Mei Yuan Yin

Overtones

Pa Yin

引子 晨曦 自由地

色 一六① 六四二 七四六 笙六 笙四六 笙五 笙三

笙六五 匀五六也 六向也 笙六五 匀五六也 六向也

Pa Yin

♩ = 50

色 一六 五 五 芍 也 笙 上 五 六 也 上 三 笙 三 六 笙 上 七 也 高 也

Figure 103. Analysis of performance techniques of Mei Yuan Yin 1

Source: Cheng Li (2024)

In the second part of the music, describes the plum blossom is not afraid of the cold, the picture of budding, here using the Guqin new technique Yao Zhi, the music is slightly intense, the performance is the cold wind, the plum blossom is budding, swaying in the cold wind scene (See Figure 104) .

This melody uses the Guqin new technique Nian Lun, and it is used repeatedly, each time more intense, each time more than once to the treble, layer by layer, the plum blossom swaying in the gust of cold wind shows (See Figure 106).

The figure displays three systems of musical notation for the piece 'Mei Yuan Yin 4'. Each system consists of a piano score with a treble and bass clef. The lyrics are written in Chinese characters below the notes. The 'Nian Lun' technique is specifically highlighted with orange boxes around the treble clef notes in each system. The lyrics are: 第一句 芍药 芍药 芍药 芍药; 第二句 芍药 芍药 芍药 芍药; 第三句 芍药 芍药 芍药 芍药.

Figure 106. Analysis of performance techniques of Mei Yuan Yin 4

Source: Cheng Li (2024)

At the beginning, this melody uses the Guqin new technique Nian Lun, marching from the treble to the bass. The dense notes render the tense atmosphere and push the music to a small climax, which is also a difficult point of the music. Although it uses the traditional Guqin techniques, it is faster and more difficult to play. At the end of the melody, a soothing Guqin new technique Nian Lun is used to slow down the speed, and the music is full of emotions, so that the audience can feel the ups and downs of the music (See Figure 107).

自由地

Nian Lun

$J = 128$

合七 二 尚下 合七 三 尚下 云 焚 烧 中 焚 七 六 五 焚 三

焚 尺 六 代 焚 代 五 苟 焚 焚 云 焚 七 焚 焚 尺 六 代 焚 代 五

与 焚 焚 焚 焚 尺 六 代 焚 焚 尺 六 代 焚 焚 尺 六 代 焚 焚

Nian Lun

稍舒缓

焚 焚 焚 焚 尺 六 代 焚 焚 尺 六 代 焚 焚 尺 六 代 焚 焚

与 焚 焚 焚 焚 尺 六 代 焚 焚 尺 六 代 焚 焚 尺 六 代 焚 焚

Figure 107. Analysis of performance techniques of Mei Yuan Yin 5

Source: Cheng Li (2024)

The next melody comes to the end of the melody. Before the melody begins, a technique of Gun and Fu is used, as if it is a prelude to the end. Although no new technique is used in this melody, An Yin and San sounds echo each other, forming an alternate singing of two voices, just like the four choruses. As if the hymn to the character of the plum blossom was transmitted to every corner. Then a Pa Yin technique is used to let the melody gradually return to calm (See Figure 109) .





Figure 109. Analysis of performance techniques of Mei Yuan Yin 7

Source: Cheng Li (2024)

All overtones are used at the end of the song, which also accords with the rule of overtones used in traditional Guqin songs. This melody is played in a coherent octave and tone with a slow and free rhythm. At last, Pa Yin, a new Guqin technique, is used to bring the music to the end, and it ends gently and slowly, with far-reaching artistic conception and evocative taste (See Figure 110).

散板. 极慢

Overtones

Pa Yin

色七 赤七 赤七 七二 四 赤七 色七 色七 四 七 女 正 正



Figure 110. Analysis of performance techniques of Mei Yuan Yin 8

Source: Cheng Li (2024)

This piece of music expresses the admiration and deep memory of Comrade Zhou Enlai through the praise of plum blossoms in the Plum Garden. In addition to the introduction and epilogue, there are three sections, and according to the tradition

of ancient musical composition, sub-headings are listed to indicate the content of the section. Introduction "Morning sun", the melody is fresh, sketching a beautiful view of the morning sun; The melody is continuous and full of charm, expressing people's deep nostalgia for the revolutionary forefathers. The first two sections of the whole song with smooth and strong rhythm of the two contrasting themes, respectively, to express the plum blossom graceful and frost-resistant character. The last few paragraphs combine the overtone technique, rhythm pattern and other factors of the first few paragraphs, using different tones of color, depicting the noble plum blossom, fragrance floating miles. The epilogue consists of An Yin and loose sounds, alternating with two voices that echo each other, just like a hymn. The octaves and tones carried out according to the overtone sequence are profound and evocative.

4. Summary

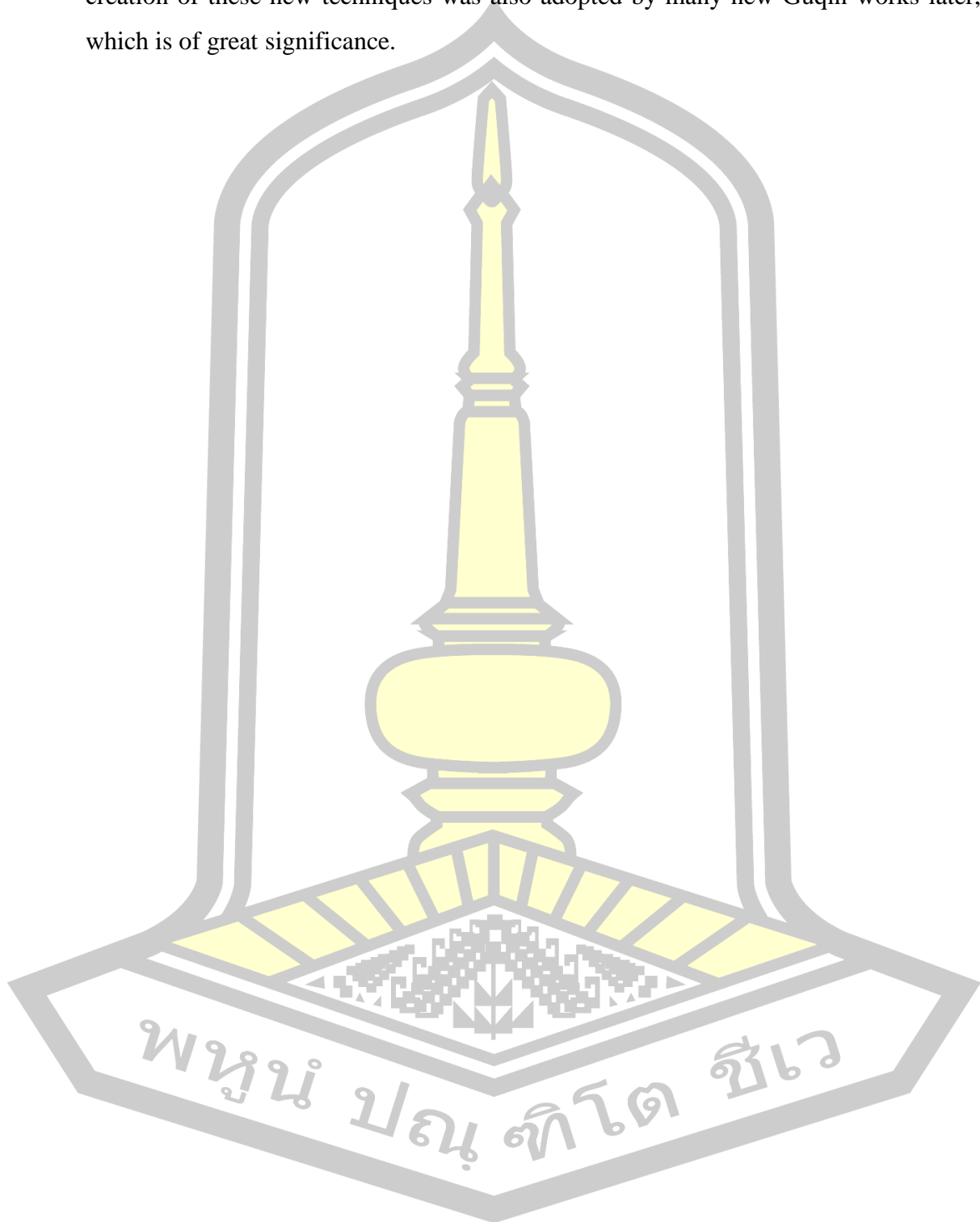
The above three pieces are all innovative pieces of Guqin. Gong Yi, as an important composer, not only created new pieces of Guqin, but also created new playing techniques of Guqin, which gave the performance of Guqin features of The Times and more possibilities. It is also a precedent for Guqin performance, and many new Guqin works since then have learned from Gong Yisuo's new Guqin techniques. Here, make a table for statistics on the number of new Guqin techniques used in these three important compositions (See Table 8).

Table 8. The number of times of new Guqin techniques used in these 3 songs.

New Technique Song	Pa Yin	Nian Lun	Yao Zhi	Sanzhi Cuo
"Shan Shui Qing"	2 times	0 time	0 time	0 time
"Chun Feng"	11 times	22 times	1 time	2 times
"Mei Yuan Yin"	5 times	6 times	6 times	6 times

From the table, we can see that the Pa Yin technique is a new technique adopted by each piece. Nian Lun technique is the most used in Guqin new works used to express the grain of notes used. The Yao Zhi technique is used to express the sense of line in music. Nian Lun's and Yao Zhi's inventions can make up for the Guqin's inability to play long notes like bowstring instruments. The Sanzhi Cuo technique is

used to increase chord parts and is often used to express the depth of music. The creation of these new techniques was also adopted by many new Guqin works later, which is of great significance.



CHAPTER VI

Conclusion, Discussion and Suggestions

In this present study, there are two objectives: First is to investigate the life and work of Gong Yi in Guqin Music. The second is to analyze the Guqin songs by Gong Yi- According to the method of collecting field data, including document data, the results of the study can be summarized as follows:

1. Conclusion

1.1 According to the first research objective, to investigate the life and work of Gong Yi, we can divide Mr. Gong Yi's life into the period when he first learned Guqin, then came the period of admission to the Shanghai Conservatory of Music, followed by the period of working after graduating from the Shanghai Conservatory of Music, and then the period of spreading Guqin after retirement. Gong Yi's work can be divided into Gong Yi's honors, Gong Yi's important performances, Gong Yi's writings and innovative achievements, Gong Yi's teaching and dissemination, etc. Through this important information, we can understand the wonderful life of a famous Guqin artist who is over 80 years old. He used to learn from the Guqin artists left over from the traditional society a hundred years ago, and through his own efforts to be admitted to the Shanghai Conservatory of Music, in addition to learning the Guqin major, he also learned Western music and modern music. After graduation, during that special historical period in China, he still did not forget the work of spreading the Guqin, and with the progress and development of society, he has been constantly innovative and teaching. It sets a good example for Chinese Guqin art.

1.2 According to the second research objective, to analyze the Guqin songs by Gong Yi, the analysis of Gong Yi's representative Guqin compositions, Shan Shui Qing, Chun Feng, and Mei Yuan Yin, illustrates his pivotal role in the preservation and innovation of Guqin art. Through these works, Gong Yi not only honors traditional Guqin techniques but also introduces groundbreaking methodologies, enriching the instrument's expressive potential. His compositions demonstrate a seamless blend of tradition and modernity, as evidenced by his integration of new

playing techniques like Pa Yin, Nian Lun, and Yao Zhi. These innovations enhance the Guqin's adaptability to contemporary musical expressions while preserving cultural authenticity.

Each composition reflects a profound narrative and cultural symbolism: Shan Shui Qing captures the serene beauty of traditional Chinese landscapes, Chun Feng celebrates the vibrant vitality of spring with Xinjiang influences, and Mei Yuan Yin embodies the resilience of plum blossoms as a metaphor for noble character. By utilizing advanced harmonic structures, dynamic rhythmic variations, and evocative melodies, Gong Yi's works resonate deeply with both traditionalists and modern audiences.

Moreover, his creative exploration pushes the boundaries of Guqin music, expanding its technical repertoire and inspiring a new generation of musicians. Gong Yi's dedication to maintaining the integrity of Guqin art while fostering its evolution ensures its continued relevance in a modern musical context. His contributions underscore the Guqin's role as a living cultural heritage, preserving its historical essence while embracing the demands of a dynamic and globalized era.

2. Discussion

2.1 According to Objective 1 of this study, which focuses on Gong Yi's work and life, we can gain a comprehensive understanding of his growth, education, career, and main professional experiences as a renowned Chinese Guqin artist. This study also serves as a summary of Gong Yi's decades-long career in Guqin art. Interviews and speeches primarily provide current evaluations of Gong Yi's contributions to Guqin art, which are generally positive and widely agree on his impact. People celebrate Gong Yi's more than 60 years of experience. Not only has the state trained him as the first professional Guqin player since the founding of New China, but he is also an accomplished Guqin educator and scholar. His unrestrained and generous performance style has earned acclaim both domestically and internationally. Gong Yi has taught and mentored numerous students throughout China, combining scientific and practical theoretical approaches to achieve remarkable results (Ge Hong, 2020). Gong Yi, the former head of the Shanghai Chinese Orchestra and chairman of the Guqin Professional Committee of the Chinese National Orchestra Society, enjoys

widespread recognition as a Guqin master. However, he has refrained from using the term "master" and instead identifies himself as a "Guqin worker."

Gong Yi has consistently opposed exaggerated praise and has stated in interviews that he values constructive criticism over flattery, as it helps him improve his work. For those who learn and admire the Guqin, a comprehensive introduction to Gong Yi's life and work is invaluable, as he serves as an exemplary figure for aspiring Guqin players.

2.2 According to objective 2 of this study, which explores Gong Yi's new Guqin works, it reveals that his fingering techniques vividly reflect innovation in contemporary Guqin compositions. These innovations have provided a model for subsequent Guqin players and composers, with many borrowing the new techniques invented by Gong Yi. However, there are some opposing voices. Wu Xiaodan (2018) mentioned in her thesis that Lin Youren, another Guqin master, strongly opposed blindly following trends and adopting Western teaching and examination methods, which he believed undermined the traditional essence of Guqin education. Lin criticized practices such as conducting examinations in concert halls, using grading by teachers, and exaggerated performance styles during concerts. He also opposed the focus on speed and technical innovation in performances, advocating instead for the preservation and development of traditional Guqin repertoire.

2.3 Learning and Application of New Techniques in Guqin. In addition to learning fingering techniques from other plucked instruments, experimental attempts have been made to perform modern Guqin works. These include using clappers to create percussion effects and even employing a bow to draw the strings. While such innovations present exciting possibilities, their performance effects require further verification. Liu (2023) observed that ancient literature rarely addresses the innovative aspects of Guqin music. The application of ethnomusicology theory can compensate for this gap, providing a strong theoretical foundation for research.

These "modernist techniques" are worth exploring but must adhere to the aesthetic principles inherent in the Guqin itself. While innovation in Guqin music represents a breakthrough in tradition, it must remain within the framework of traditional Chinese music. Otherwise, new works risk losing their distinctly Chinese characteristics (Liu & Cong, 2022). When analyzing Gong Yi's new Guqin

compositions, traditional Chinese musicology provides the necessary theoretical support.

The Guqin's expressive potential can significantly enrich itself with the expansion of new fingerings. The emergence of new techniques reflects the trends of the times and represents a valuable avenue for exploration. However, while it is unnecessary to adhere to ancient methods rigidly, it is equally important not to abandon tradition in pursuit of innovation. The limitations and possibilities of the Guqin are relative. Some works benefit from the use of new techniques, while others may not. Excessive focus on novelty and technical difficulty risks diminishing the original beauty of Guqin music. In both creation and performance, these techniques must be carefully considered and judiciously applied to maximize their value.

3. Suggestions

3.1 General Suggestions

1) Gong Yi's "staff notation," while simpler and more accessible than traditional "reduced character notation," lacks the expressive detail essential to Guqin music. While beneficial for beginners and international communication, it sacrifices the aesthetic depth of traditional notation and warrants further refinement.

2) Gong Yi's profound understanding of Guqin, cultivated under masters of the late Qing Dynasty, has produced exceptional performances of traditional pieces that merit deeper scholarly exploration.

3) The Guqin's rich cultural heritage requires preserving ancient works and ongoing innovation. Creating contemporary pieces that honor tradition ensures the instrument's relevance, as classical works were once innovations of their time.

4) Innovation in Guqin art must stay rooted in tradition, enhancing technical and emotional expression without overshadowing its essence. The Guqin's charm lies in its flowing melodies, and new techniques should enrich rather than overpower its traditional style.

3.2 Suggestions for Future Research

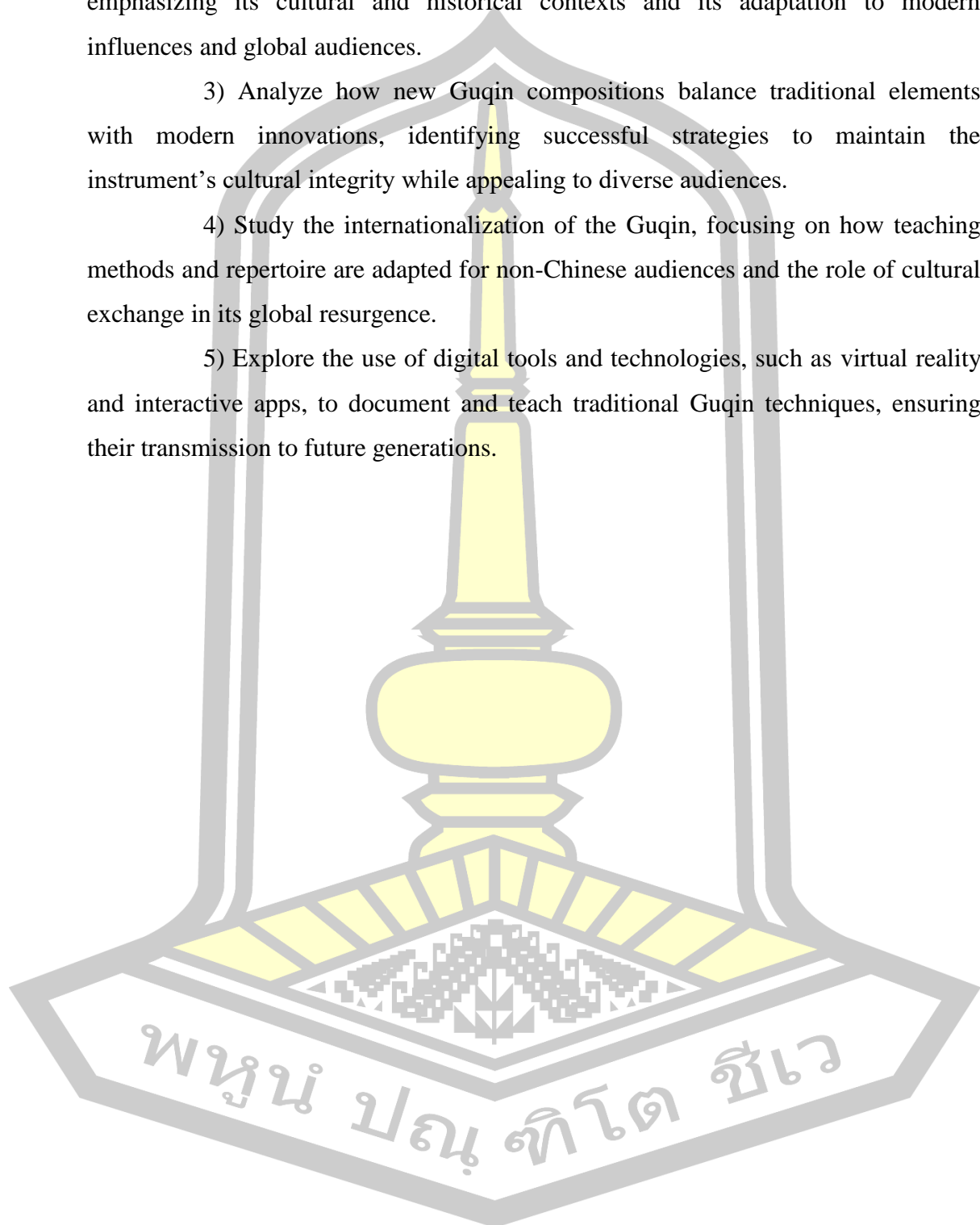
1) Investigate how Gong Yi's performance techniques reflect his deep understanding of Guqin traditions, focusing on the emotional and technical nuances that distinguish his interpretations of classical works.

2) Apply ethnomusicology theories to study the evolution of Guqin art, emphasizing its cultural and historical contexts and its adaptation to modern influences and global audiences.

3) Analyze how new Guqin compositions balance traditional elements with modern innovations, identifying successful strategies to maintain the instrument's cultural integrity while appealing to diverse audiences.

4) Study the internationalization of the Guqin, focusing on how teaching methods and repertoire are adapted for non-Chinese audiences and the role of cultural exchange in its global resurgence.

5) Explore the use of digital tools and technologies, such as virtual reality and interactive apps, to document and teach traditional Guqin techniques, ensuring their transmission to future generations.



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APPENDIX

Appendix I

Music score

Shan Shui Qing

慢板 $\text{♩} = 56$

五 三 七 五 二 四 五 六 五 七 二 四 五

六 五 六 一 七 六 四 六 五 四 五 六 五

四 六 五 六 七 五 七 四 五 六 七 五 七

七〇七 六〇六 四六五 四 三 四 五 六 七 六

七〇七 三五 四 三 一 四五 六

六 七 七

$\text{♩} = 60$

六 七 五 六 四

The musical score consists of eight staves, alternating between bass and treble clefs. The key signature is one flat (B-flat major or D minor). The piece includes various dynamics: *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Fingerings are indicated by numbers 1-4 and 5-7. Chordal structures are labeled with numbers in boxes: $\boxed{七 \circ 七}$ and $\boxed{七 \circ 七}$. A tempo marking of $\text{♩} = 52$ is present above the seventh staff. The score concludes with a final chord in the treble clef.

四 一 七 五 七 四 五 四

自由地稍快 $\text{♩} = 72$

mf

f *mf*

六 六 七六 七〇七 六〇六

2 8^{va} 2 8^{va} 8^b 8^b 8^b

七 七 五

2 8^{va} 8^b 8^b 8^b

The musical score consists of eight staves. The first seven staves are in bass clef, and the eighth staff is in treble clef. The music features various dynamics including *mp*, *mf*, *p*, and *pp*. Fingerings are indicated by numbers 1-5 and 7. A *rit.* (ritardando) marking is present in the sixth staff. A tempo change is indicated by the text "原速" (original tempo) and a quarter note followed by "= 56". A large grey watermark is visible on the left side of the page.

Musical score for piano, page 150. The score consists of five staves of music in a single system. The first two staves are in treble clef, and the last three are in bass clef. The music is in a minor key and features various chords, triplets, and dynamic markings.

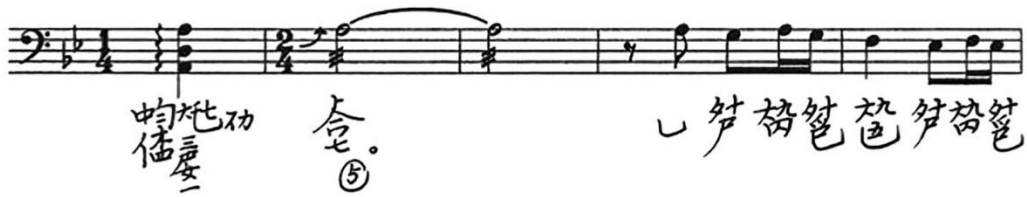
Staff 1 (Treble Clef): *mp* Chords: 四, 七, 四, 七.

Staff 2 (Treble Clef): *mp* Chords: 四, 七, 四, 六.

Staff 3 (Bass Clef): *mf* Chords: 七, 六, 七, 六, 七, 六.

Staff 4 (Treble Clef): *p* Chords: 四, 七, 四, 七, 四, 七.

Staff 5 (Bass Clef): *rit.* Chords: 五, 七, 五, 七, 五, 七, 六, 七.





阮 阮 阮 阮 阮 阮。 阮 阮 阮 阮 阮 阮 阮 阮。

突慢 ♩. = 80



阮 阮 阮 阮 阮 阮 阮。 阮 阮 阮 阮 阮。



阮 阮 阮 阮 阮 阮。 阮 阮 阮 阮 阮 阮 阮 阮。



阮 阮 阮 阮 阮 阮。 阮 阮 阮 阮 阮 阮 阮 阮。



阮 阮 阮 阮 阮 阮。 阮 阮 阮 阮 阮 阮 阮 阮。



阮 阮 阮。 阮 阮 阮 阮 阮 阮 阮 阮。





控 响 控 响 控 响 控 响。 芍 葵 申 坎 堇 共



堇 上 六 芍 堇 下 三。 堇 芍 葵 堇 下 半



木 堇 芍 芍 堇。 堇 葵 葵 芍 芍 芍 芍。



散.缓 渐快
「 堇 外 芍 芍 芍 芍 从 上 作 云 色 色 芍 芍 芍 芍 堇 堇



匀 芍 芍 芍 匀 芍 堇 至。 正 堇 芍 芍 芍 芍



「 堇 芍 芍 芍 芍 从 上 作 堇 芍 芍 芍 芍 堇 芍 芍 芍

从「丹乍 卷叶」五 卷荷卷荷 卷荷卷荷。

荷卷中 心卷共 卷下」卷 卷 卷 卷 卷

卷 卷 卷 卷 卷 卷 卷 卷 卷 卷 卷 卷 卷 卷

卷 卷 卷 卷 卷 卷 卷 卷 卷 卷 卷 卷 卷 卷

渐慢 「卷 卷 卷 卷 卷 卷 卷 卷 卷 卷 卷 卷 卷 卷

伊云 七 尸云 六 卷 卷 卷 卷 卷 卷 卷 卷 卷 卷 卷 卷 卷 卷

卷云 = 弗云
 大卷云 = 弗云
 七初卷云 = 弗云

大卷云 = 弗云
 七初卷云 = 弗云
 六卷云 = 弗云
 六卷云 = 弗云

卷云
 卷云 = 弗云
 六卷云 = 弗云
 六卷云 = 弗云

卷云 = 大息
 卷云
 卷云
 卷云

卷云
 卷云
 卷云
 卷云
 卷云

卷云
 卷云
 卷云
 卷云

燕云 焚烟 焚烟 焚烟 焚烟 立芍 焚烟 燕云 焚烟 焚烟

焚烟 芍 芍 焚烟 焚烟 芍 芍 「焚烟」

芍 芍 焚烟 芍 芍 从「丹」作 焚烟 芍 芍

「焚烟」 芍 芍 芍 芍 从「丹」作 焚烟 芍 芍

自由地

$J = 128$

合 二 合 三 大 大 大 大
七 四 六 六 六 六 六 六
④ ② ① ③ ② ①

菊 尺 六 尺 六 尺 五 荷 尺 五
七 六 五 七 六 五 七 六 五 七 六 五

芍 尺 五 菊 尺 六 尺 五 荷 尺 五
七 六 五 七 六 五 七 六 五 七 六 五

稍舒緩

芍 尺 五 荷 尺 五 荷 尺 五 荷 尺 五
七 六 五 七 六 五 七 六 五 七 六 五

荷 尺 五 荷 尺 五 荷 尺 五 荷 尺 五
七 六 五 七 六 五 七 六 五 七 六 五

三. 飄香
自由地

荷 尺 五 荷 尺 五 荷 尺 五 荷 尺 五
七 六 五 七 六 五 七 六 五 七 六 五

「空云五弗云六丹作 蕪云 六丹作 蕪云 六丹作 蕪云 六

丹作 蕪云 六 蕪云 二 蕪云 六

「然云 二 蕪云 六 从「丹作 12

老 凶 儂 七 儂 吧 墨 儂 和 有 儂 凶 五

向 然 儂 儂 七 六 查 奏 然 勾 七 五 向 查 六 勾

凶 正 亨 ⑥ 然 初 中 七 六 七 上 六 七 ⑦ ⑧ 苟 七 六 初 然 七 六 上 三 六 下 五 五

禁^三 笛^二 药^二 = 禁^五 然^三 禁^三 上^七 禁^五 荷^五 五^七
 禁^三 荷^五 五^七 禁^六 禁^五 药^三 禁^三 匀^三 禁^五 禁^五 禁^三 禁^七

六^七 笛^三 匀^三 然^三 笛^七 禁^六 中^三 禁^三 禁^六 荷^三 禁^六 禁^六 禁^六 药^三 禁^六 药^三 禁^七 荷^三 禁^三 禁^三

禁^五 禁^三 药^五 禁^七 禁^二 荷^七 禁^七 常^三 禁^七 药^三 禁^七

散板. 极慢

七^三 六^三 五^三 七^三 四^三 七^三 禁^三 对^三 禁^三 七^三 罗^二 七^三 对^三 正

Appendix II
Fieldwork Pictures



Figure 111. Determine the thesis topic and Main frame with Mr. Gong Yi
Source: Cheng Li (2023)



Figure 112. Mr. Gong Yi is demonstrating Guqin techniques
Source: Cheng Li (2023)



Figure 113. Mr. Gong Yi is recording in the studio
Source: Cheng Li (2020)



Figure 114. Mr. Gong Yi is sharing his experience
Source: Cheng Li (2018)



Figure 115. Mr. Gong Yi is teaching Guqin techniques
Source: Cheng Li (2018)



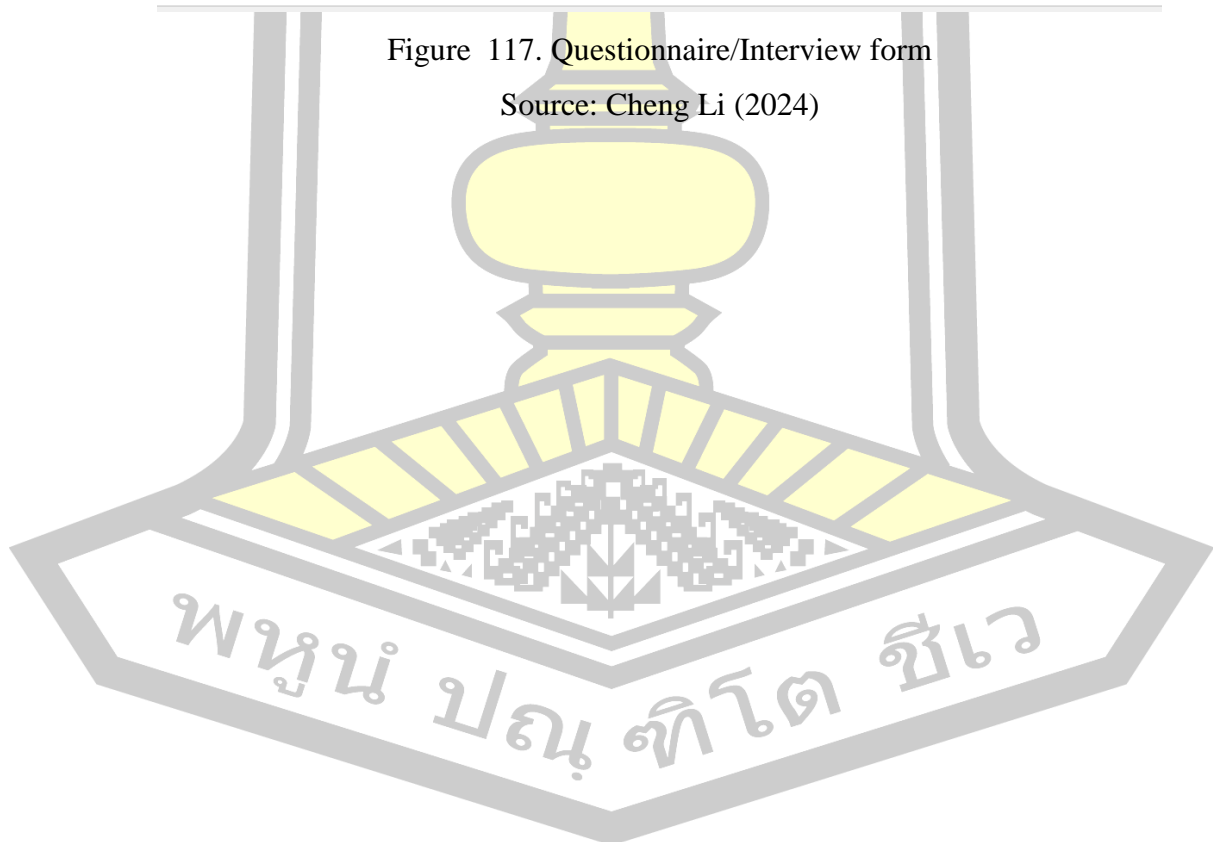
Figure 116. Interviewed Mr. Gong Yi together with two professors(supervisor, Assistant Professor Dr. Weerayut Seekhunlio, and co-advisor, Assistant Professor Dr. Sayam Chuangprakhon).
Source : Cheng Li (2024)

Questionnaire/Interview form

1. Why did you choose to study Guqin?
2. Are there any key events on your path to learning Guqin?
3. Why did you choose to major in Guqin performance at Shanghai Conservatory of Music?
4. Are there any key events in your studies at Shanghai Conservatory of Music?
5. What have you been doing since you graduated from Shanghai Conservatory of Music? Have you had any major events?
6. What important honors have you won in your years of Guqin career?
7. In your years of Guqin career, what are the important performances and major events?
8. What important publications have you published in your years of Guqin career?
9. What important works have you created in your years of Guqin career?

Figure 117. Questionnaire/Interview form

Source: Cheng Li (2024)



BIOGRAPHY

NAME	Cheng Li
DATE OF BIRTH	09/12/1986
PLACE OF BIRTH	Guangxi Province, China
ADDRESS	Jinglin Jiuxu Group 2, Yubei District, Chongqing Municipality, China
POSITION	Teacher
PLACE OF WORK	Chongqing Municipality, China
EDUCATION	2005-2009 (Bachelor's degree) Chongqing Jiaotong University 2010-2012 (Master's degree) Chongqing Jiaotong University 2022-2025 (Ph.D.) College of Music at Mahasarakham University

