



THE TRANSFORMATION OF GUZHENG ART TRADITION FROM THE PERSPECTIVE OF
CHINESE WORKERS AND PEASANTS DURING 1949-1959



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LAN ZHAO

A Dissertation Submitted in Partial Fulfillment of the Requirements
for the Degree of DOCTOR OF ARTS
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Faculty of Fine Arts, Srinakharinwirot University

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THE DISSERTATION TITLED
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BY
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In 1949, with the establishment of the People's Republic of China and a series of changes in artistic orientation, cultural policies, music concepts, etc., the guzheng, which originated more than 2500 years ago, experienced an unprecedented development boom. In the mid-20th century, under the integration and regulation of the government a group of folk guzheng musicians were recruited to higher professional music schools across the country to teach, promoting the modernization of guzheng art and achieving the transformation from "traditional guzheng" to "modern guzheng". The Guzheng has been fully incorporated into the field of professional education, establishing a training paradigm for specialized Guzheng performers and laying the foundation for contemporary Guzheng professional education nationwide with modern disciplinary concepts. Therefore, a detailed analysis of the historical fact of "folk qin players entering universities" in the mid-20th century and a theoretical interpretation of its historical significance, as well as a summary of its cultural positioning and its gains and losses in the relationship between ancient and modern times and between China and the West, are historical lessons for the development of contemporary guzheng.

Keyword : 1950s, Folk Guzheng performers enter universities, Guzheng art, Transformation

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Thank you to the other teachers in the music department who have taught us. I particularly like Professor Tepika because I see the qualities of 'gentleness and firmness' in her. I am still deeply impressed by Professor Veera's superb playing skills and Professor Rujee's sweet singing voice. All of this beauty always sparks waves in our hearts. I would like to thank the other music teachers who gave us lessons. They introduced us with the experience of picking up the field, which made us have a more real understanding of the local customs and customs in Thailand. I am still impressed by Ms. Rujee's sweet singing voice.

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CHAPTER 1

INTRODUCTION

1. Research background

This dissertation mainly looks the dimension of time and space in the "early period of the founding of the People's Republic", that is, the further development of *Guzheng* music in China in the 1950s. If we want to study the music of this period, we should not treat the music phenomenon in isolation, but place it in the overall social, political and cultural background to fully grasp the causes and significance of musical activities. Therefore, the first chapter focuses on the historical background of *Guzheng* music in this period, including the concrete embodiment of traditional music field under the national literature and art policy, and the change of artists' group identity under this influence. The study mainly focuses on three folk artists, Gao Zicheng, Wang Xunzhi, and Zhao Yuzhai, as case studies.

We must inherit all the excellent literary and artistic heritage and critically absorb all the useful things in it for reference when we create works from the raw materials of literature and art in the lives of people here and now. The artist must go out into the masses, into the masses of workers, peasants and soldiers for a long time, unconditionally and wholeheartedly, into the fiery struggle, into the single largest and richest source, to observe, experience, study and analyze all people, all classes, all masses, all living forms of life and forms of struggle, all the raw materials of literature and art, Only then will it be possible to enter into the creative process." ¹The attitude of "literature and art are for the people" in the speech pointed out the way for the development of literature and art, and the new era of literature and art combining with the workers, peasants and soldiers began. It is because of the important content of the literature and art policy of the Communist Party of China that the music of *Guzheng* after the founding of the people's work and life are closely related to the content of the music, expressing the praise of the new life. It is a historical inevitability that the *Guzheng* will

¹ Mao Zedong, Selected Works of Mao Zedong, Volume 3, 1953

gain a new life in New China. In the 1950s, the Party put forward the principle of "Let a hundred flowers bloom and a hundred schools of thought contend" in the practice of guiding literary and artistic work and scientific research, which is the basic policy of the Communist Party of China to lead literary, artistic and scientific research, to promote artistic development and scientific progress, and to promote the prosperity of socialist culture in China. Under the guidance of the "Double hundred" policy, China ushered in a boom in literature and art after the founding of the People's Republic of China.

Under the active literature and art policy, the government's intervention and musicians' individual behavior formed a powerful interaction, which greatly promoted the development of traditional Chinese music at that time. The government mobilized a large number of musicians and, together with relevant parties, carried out an extensive, in-depth and comprehensive survey of the music, Qu and opera styles of all ethnic groups in China, achieving fruitful results. Among them, the most influential investigation activities are: In 1950, the collection and arrangement of the music and playing skills of Hua Yanjun (Ah Bing), a folk musician from Wuxi, Jiangsu Province, made his excellent Erhu music, pipeaggio music and playing skills passed down to the ages; In 1953, the investigation of "Hequ Folk songs", as well as the collection and sorting of large areas of Chinese folk songs; Around 1956, the nationwide investigation of Guqin music, searching for nearly 100 Guqin players across the country, collected a number of important ancient music documents, and through the "score" and recording, the Jieshi tune · Youlan, "Guangling San" and other historical famous songs have been revived. At the same time, China began to compile and publish historical documents such as Guqin Music Collection. In 1957, the investigation and arrangement of "Music of Confucius Temple" (Dacheng Music); In particular, the investigation of "Dong nationality Song", "Twelve Muqam", "Xi 'an Drum Music", "Southern Jiangsu Blow", "Eastern Zhejiang Gong and Drum", "Fujian Nanyin", "Jiangnan Silk Bamboo" and "Guangdong Music" and other important music types, not only collected a large number of historical materials of music, but also unearthed and rescued some endangered types of music, Qu and opera as

well as precious music in history; From 1957 to 1959, the national minority social and historical survey of the investigation of the minority music, the results and harvest are very gratifying. Such large-scale action of attaching importance to and rescuing traditional music as "heritage" undoubtedly had a positive impact on the exploration of traditional repertoire of *Guzheng* music, the creation of new repertoire, the inheritance of genres and the development of skills.

The *Guzheng* an ancient plucked instrument in China, originated in the State of Qin (today's Shaanxi Province) during the Warring States period and has a history of 3,000 years. It is a musical instrument named after the sound, "*zheng zheng* sounds", so it is called "*Guzheng*", another in the front of the word "Gu", because of its long age, so today more people are willing to call it "*Guzheng*". The changes in the shape of the *Guzheng* are a long-term and complex process, and the following are the main stages of the changes in the shape of the *Guzheng*. The early form of the zither: The history of the zither has accompanied almost half of the history of the Chinese nation, and it is one of the oldest and most representative ethnic musical instruments in Chinese history. The earliest zither had about five strings. During the Warring States period, its shape and architecture were similar. With the passage and changes of history, the zither developed into twelve strings during the Qin and Han dynasties. The zither of the Sui and Tang dynasties: Until the Sui and Tang dynasties, the twelve string zither and thirteen string zither were still used. The twelve string zither was mainly used for Qing and Shang music, while the thirteen string zither was mainly used for Yan music and was widely circulated among the people. The zheng of the Qing Dynasty: The sixteen string zheng appeared again during the Qing Dynasty. The development of the shape of the zither in the early days after the founding of the People's Republic of China: After the establishment of the People's Republic of China, there were significant changes in the shape of the zither, mainly in the number and material of the strings. The *Guzheng* of the 1950s: Since the 1950s, with the development of culture and scientific progress, the *Guzheng* has undergone a leap in innovation and has been promoted as a major in some higher art colleges across the country. *Guzheng* artists have started teaching in

universities from the folk. The art of Guzheng has been widely spread, gaining great richness in the form and structure of musical instruments, performance techniques, theoretical research, teaching methods, and the expansion of music. The Guzheng of the 1980s: In the 1980s, significant innovations were made in the creation of Guzheng music, including theme selection, expression techniques, creative thinking, and performance forms. For example, some performers draw inspiration from instruments such as the pipa and guitar to innovate the finger techniques of the Guzheng, such as simultaneously rotating fingers with both hands, shaking fingers with both hands, striking different parts of the qin, and creating non musical strings. These innovative techniques provide a broad space for the creation of guzheng music.

Guzheng has been widely spread among the people. In the process of gradually spreading and inheriting from Qin, due to the influence of many factors such as regional environment, political economy, language culture and folk customs, especially the integration with folk music in various places, Guzheng art "school" with different regional styles has gradually derived and formed. It can be said that "the vast nine schools flow into China". Among them, the most famous ones are Shaanxi, Henan, Shandong, Zhejiang, Chaozhou, Hakka, Fujian, Mongolia and Korea. The genre is one of the salient characteristics of traditional Guzheng music. Different schools, which contain strong regional style characteristics, are composed of customary techniques, representative songs and representative figures.

The traditional technique of Guzheng is to take the right hand for the sound and the left hand for the rhyme as the core, and "complement the sound with the rhyme" is the characteristic of the traditional Guzheng music. The traditional Guzheng lays the foundation for the formation of different schools by expressing the unique rhythm of different places. The "rhyme" of the left hand is mainly composed of four techniques of chanting, kneading, pressing and sliding. On the one hand, this traditional technique makes up for the vacancy of "4 and 7" two partial notes on the basis of the traditional pentatonic scale of the Guzheng and on the other hand, it gives the Guzheng a different

rhyme beauty. It emphasizes that the "rhyme" of the left hand is as important as the "sound" of the right hand.

The modern technique of Guzheng has gradually changed from "complementing sound with rhyme" to "expressing sound with sound". Under the influence of western music, especially after the introduction of western composition techniques, the left hand playing techniques of Guzheng have undergone great changes. The left hand of modern Guzheng art changed from "making rhyme" to "taking sound", essentially assimilating the left hand technique with the right hand to express the rich sound effect of the music. It changes the single linear melody characteristic of traditional Guzheng music and makes it three-dimensional. As a result, the left hand "rhyme" in modern Guzheng music is weakened, which leads to the gradual weakening of the genre concept in traditional Guzheng music.

Based on the traditional transformation of Guzheng art in the 1950s, this dissertation selects a group of Guzheng artists who changed from folk Guzheng practitioners to professional higher music teachers from 1949 to 1959, and studies their music teaching and performance activities after entering the conservatory. Combining ethnomusicology theory, music morphology theory and history theory, this paper studies the musical form of Guzheng in this period from the aspects of teaching, creation, performance and instrument improvement. From the perspective of music development history, the phenomenon that promoted the artistic level of Guzheng in this period to be greatly improved, as well as the main reasons for the phenomenon of exchange, reference and integration between different schools will be objectively viewed, so as to accurately locate the historical contribution of this generation of Guzheng musicians. From the turning point of the development of *Guzheng* art in a specific historical period, this study reviews the starting road of modern *Guzheng* art, enhances the understanding of the modernization of *Guzheng* and puts forward the development plan of *Guzheng* art that conforms to the development of The Times and can correctly deal with the opposite relationship between tradition and modernity.

2. Research objectives:

2.1 To study the social identity transformation and musical perspective of Chinese *Guzheng* musicians during the 1950s.

2.2 To study the development of Chinese *Guzheng* art during the 1950s

2.3 To study the impact of the transformation of *Guzheng* art in the 1950s on the development of modern *Guzheng* art in the later period

3. Research significance:

Based on the transition between tradition and modernity, re-examine the essence of tradition. The statement that *Guzheng* art should "draw on tradition and deeply explore tradition" first requires clarifying the essence of *Guzheng* tradition. We stand at a special turning point, exploring the true essence of 'tradition' amidst a vast amount of music scores, audio, video materials, and more. Some of them are "new traditions" formed after absorbing "modernity". Sort out the old and new "traditions" to form a clear and accurate understanding. Based on the transformation of *Guzheng* art from folk to professional, this study aims to re-examine the essence of traditional *Guzheng* music during this period from a modern perspective, and extract, condense, innovate, and express the essence. Revitalize and inherit tradition, protect tradition with innovation, endow tradition with new charm, and thus achieve its self survival ability in modern society. Adhere to the traditional background of *Guzheng* art, constantly update the characteristics of the times that keep pace with the times, and open up a healthy and thriving path for modern *Guzheng* art.

Clarify the cultural identity of *Guzheng* and promote traditional Chinese culture. Starting from the "worker peasant image" in the narrative of modern Chinese history, this article discusses the construction process and historical connotation of the revolutionary discourse of *Guzheng* music in modern China after 1949, and then reflects on the historical significance and limitations of the modern transformation of Chinese national instrumental music. In the early days of the founding of the People's Republic of China, when the *Guzheng* major was selected, folk *Guzheng* performers transformed into university teachers, and the identity of this generation of *Guzheng* musicians also shifted

to focus. In the early days of the founding of the People's Republic of China, it marked a turning point for the art of Guzheng from folk to professional, and opened the historical process of Guzheng professionalization. This article aims to examine the tradition and modernity of the Guzheng from a new perspective, promoting the better development of Guzheng music creation, instrument reform, and Guzheng education. In the process of learning from other ethnic music around the world, the art of Guzheng can enhance the sense of national culture. I hope to help professional Guzheng artists clarify their work ideas, grasp the correct development direction, highlight the national characteristics of their artistic works in artistic creation and practice, and consciously promote traditional culture.

4. Research Scope

This is an ethnomusicology study, aiming to examine the stage transformation and change of *Guzheng* art from a macro perspective. Using ethnomusicology and music sociology theories, this paper analyzes the music ontology in the development history of *Guzheng* art from tradition to modernity in the early period of the founding of the People's Republic of China, explains the corresponding social and cultural context behind the transformation of *Guzheng* art, and tries to provide some theoretical reference for the current *Guzheng* music creation and practice.

4.1 Scope of data research

This study is based on the traditional transformation and modern discourse construction of *Guzheng* art in the 1950s. A group of *Guzheng* artists who transitioned from folk *Guzheng* artists to professional higher music college teachers from 1949 to 1959 were selected to study their music teaching and performance activities after entering the music college. The study will combine ethnic musicology theory, music morphology theory, and historical theory to study the *Guzheng* music form of this period from teaching, creation, performance, and instrument improvement aspects; Starting from the teacher-student relationship, with the music academy as the center, conduct interviews with relevant inheritors to obtain effective information and score materials at that time. From the perspective of music development history, objectively view the

phenomenon that promoted the significant improvement of the art level of *Guzheng* during this period, as well as the main reasons for the exchange, reference, and integration of various genres, accurately positioning the historical contribution of this generation of *Guzheng* musicians. This study reviews the turning point of the development of *Guzheng* art in a specific historical period, reviews the starting path of modern *Guzheng* art, enhances understanding of the modernization construction of *Guzheng* and proposes a development plan for *Guzheng* art that is in line with the development of the times and can correctly handle the opposition between tradition and modernity.

Regional scope

This article mainly collects relevant information from databases such as China National Knowledge Infrastructure, Longyuan, and Wanfang; Shanghai Conservatory of Music; The workplace or residence of the interviewee.

Time frame

A. Time range of research content: 1949-1959

B. Time range for conducting research: 2022-2025

4.2 Data research object: *Guzheng* art in the 1950s

4.3 Preliminary achievements related to this project

The author's previous achievements have all focused on the research of *Guzheng* and traditional music art. In 2014, "Cultural Consciousness and Artistic Interpretation in the Text of *Guzheng* Qu<Yunshang Xu" was a detailed interpretation of the most popular *Guzheng* Qu "Yunshang Xu" today, including a deep understanding of the creative background. In addition, interviews and exchanges were conducted with the composer himself, and the entire creative process of the music was thoroughly studied. Two other articles are music reviews on traditional music related stage practices, focusing on new phenomena that occur in practice, and conducting in-depth research on the current development of traditional music through the combination of theory and practice. It can be said that the author has a comprehensive understanding of the relevant theories and research status of this topic, from analyzing multiple compositions from a specific historical period to studying successful case studies, and

then to collecting the latest information and grasping the development trends of performance on the front line of stage art. As a result, the author has a certain understanding of the current development of music education in ordinary universities. This lays a solid foundation for the study of this topic. The author has published papers as the first author in the core journals of Peking University in China related to *Guzheng* research, including "Digital Communication of Intangible Cultural Heritage of Folk Music", "Media", ISSN1009-9263, CN11-4574/G22, June 2023, Issue 401; "Searching for the Roots of Traditional Chinese Music in the Journey of World Music", "Music Creation", ISSN0513-2436/CN11-1658, 2020.6.18 ; "Research on the Current Status of Inheritance and Development of Contemporary *Guzheng* Music Education", "Education Review", ISSN1004-1109, CN35-1015/G4, 2018.12.28 ; "Cultural Consciousness and Artistic Interpretation in the Text of *Guzheng* Qu<Yun Shang Su", "Music Creation", ISSN0513-2436/CN11-1658, 2014.10.

5. Basic Agreement

Conduct research through field research, literature search, covering areas such as *Guzheng* works from 1949-1959, participants in musical activities, socio-political environment, etc. The research is divided into: the historical origin of traditional *Guzheng* music and the cultural ecological environment produced; Case analysis of typical school works of traditional *Guzheng* music; The concrete expression of the transformation of *Guzheng* art in the early days of the founding of the People's Republic of China; The music thoughts of *Guzheng* musicians are analyzed in combination with social and cultural context. Suggestions on the problems existing in the development of *Guzheng* art after modernization are put forward.

6. Expected Benefits

Theoretical innovations:

① Vertical: Define the concept of "traditional and modern" of *Guzheng* art, and make it clear that they are transformed into each other under relative conditions. With the development of The Times, "tradition" is also constantly renewing itself.

Compared with the "tradition" of yesterday and today, this dissertation summarizes three forms of the traditional characteristics of *Guzheng* music in this period: inheriting unchanged, improving on the original basis, and abandoning. Through the analysis of specific *Guzheng* music works, the expression form and main characteristics of traditional characteristics under the background of The Times are deeply explored, so as to accurately define the composition of the "traditional essence" in *Guzheng* music.

② Horizontal: The *Guzheng* art of China in the early years of the founding of the People's Republic is included in the world music pedigree for comparison. In the early years of the founding of the People's Republic of China, *Guzheng* art began to transform from folk to professional, which included the opening of the traditional *Guzheng* music to absorb and integrate the changes of western music. The changes reflected in the works, such as composing techniques, exploration of new sound, and development of new skills, were all produced under the strong influence of Western music. Faced with this situation, the traditional instrument is not limited to the *Guzheng*, Erhu, bamboo flute and other kinds of traditional Musical Instruments have similar situations. This topic takes *Guzheng* which was at the forefront of the reform at that time, as an example to explain the study of traditional music in the early Republic of China. It is impossible to treat tradition in isolation, but it is based on the fusion point with western music and the development situation of other traditional Chinese Musical Instruments in the same period.

③ Space: Establish the basic concept of *Guzheng* art as a part of the overall cultural system in the early years of the People's Republic of China. Different from the study of music creation, performance and practice, the art of music is regarded as a mirror of the social system and a reflection of the real life of society. Especially from this period, *Guzheng* music showed obvious "realistic" characteristics, that is, a large number of themes closely related to the life of the people, among which the historical background was closely related. Therefore, this topic is established as "the study of music in culture". *Guzheng* art in the early years of the founding of the People's Republic

of China is a form of expression of Chinese culture in a specific period, and belongs to one of them.

Practical application value:

① **Activate the life gene in traditional culture to help the great rejuvenation of the Chinese nation.** Based on the research of music in the context of culture, this paper makes a comparative analysis to find the essence of *Guzheng* music that is consistent between traditional *Guzheng* art and modern *Guzheng* art, and summarizes the reasons why *Guzheng* art has always been favored by the public in the development process of different time and space. Inheriting the classic, paying attention to the contemporary expression of the tradition, and the fusion of the ancient and the modern *Guzheng* music works to express the emotions have endowed the long-lasting traditional cultural images with infinite vitality and imagination. Let the innovation of traditional *Guzheng* music inheriting the classics strike the heartstrings of the people, ignite the love for traditional culture, strengthen the cultural confidence, integrate it into the socialist construction, and realize the great rejuvenation of the Chinese nation.

② **Promote the high-quality development of traditional cultural industries.** As China occupies an increasingly important position on the world stage, the market potential and growth potential of China's traditional cultural industries should receive sufficient attention. The research of this subject can promote the market demand analysis of *Guzheng* art industry. For example, taking the *Guzheng* performance market as an example, the performance group needs to think about how to balance the needs of catering to the pleasure of mass cultural life and promoting the spiritual taste of mass culture under the condition of self-financing enterprise mode of survival. During the research process, they also have a certain understanding of the market size, product structure, market distribution, user research and competition pattern of the entire traditional cultural industry, so they can put forward effective strategies to promote the high-quality development of the traditional cultural industry.

7. Research Questions

- A. What are the characteristics of Chinese *Guzheng* musicians' musical ideas in the 1950s?
- B. What problems existed in the development of Chinese *Guzheng* art in the 1950s?
- C. How to solve the problems existing in the current development of *Guzheng* art?

8. Definition of terms

Although many concepts have been established in the field of *Guzheng* research, due to the rigor of the dissertation, the author must define the concepts that may cause ambiguity in the dissertation.

"School" :

In this dissertation, there are many *Guzheng* schools, styles and other words, so it is necessary to clarify their concepts and mutual relations.

In music, style refers to the pattern characteristics of the factors that make up the sound. In a historical period, a common technical means is generally accepted, and compared with the technical means of the preceding and following periods, it presents characteristics that can be distinguished from each other and becomes a unique style. Particular styles form the schools, schools of thought, and genres in the history of music. The name of music school comes from the time, region, character group, trend of thought or technical basis, and is a general term for some artists with similar creative ideas and styles and their artistic activities in a certain historical period. The concept of music school sometimes refers to only one kind of art, and sometimes involves more kinds of art; It may also refer to a class of art that is limited to a particular country, or to a group of similar artistic activities that span a range of countries. "School" refers to a trend with a certain style, "school" is more normative or academic in mode, and "music school" emphasizes a group with a definite style. Compared with the music school, the genre is less group-oriented.

To sum up, the concept of "traditional *Guzheng* music school" in this paper can be defined as follows: before the middle of the 20th century, the *Guzheng* art around China had a style trend with unique sound components due to different regions.

Image of workers and peasants:

During the War of Liberation, armed workers and peasants were the main force of the revolutionary war. "Literature and art serve the workers, peasants and soldiers" was the realistic need for the liberation of the whole of China, the construction of a new China and the establishment of new people's literature and art. Highlighting political nature was an important feature of the new direction of literature and art after the founding of the People's Republic of China. The cause of literature and art is the cause of the Party and the people, and the front of literature and art is the front of the Party and the people. The "image perspective of workers and peasants" mentioned in this article essentially means that the position, attitude, service object and work direction of literary and art workers in the early days of the founding of the People's Republic were centered on "adhering to the people's orientation" under the influence of social politics in a specific period. In the middle of the 20th century, the transformation of traditional *Guzheng* art was not an isolated event in the literary and art circles, but one in a series of events. In other words, *Guzheng* art and other literary and artistic forms, such as opera, drama, literature, fine arts, etc. served the "workers, peasants and soldiers" at the same time. Combined with history, it can be found that "the transformation of traditional *Guzheng* art" is a revolutionary event, and an important part of the sequence of literary revolution events.

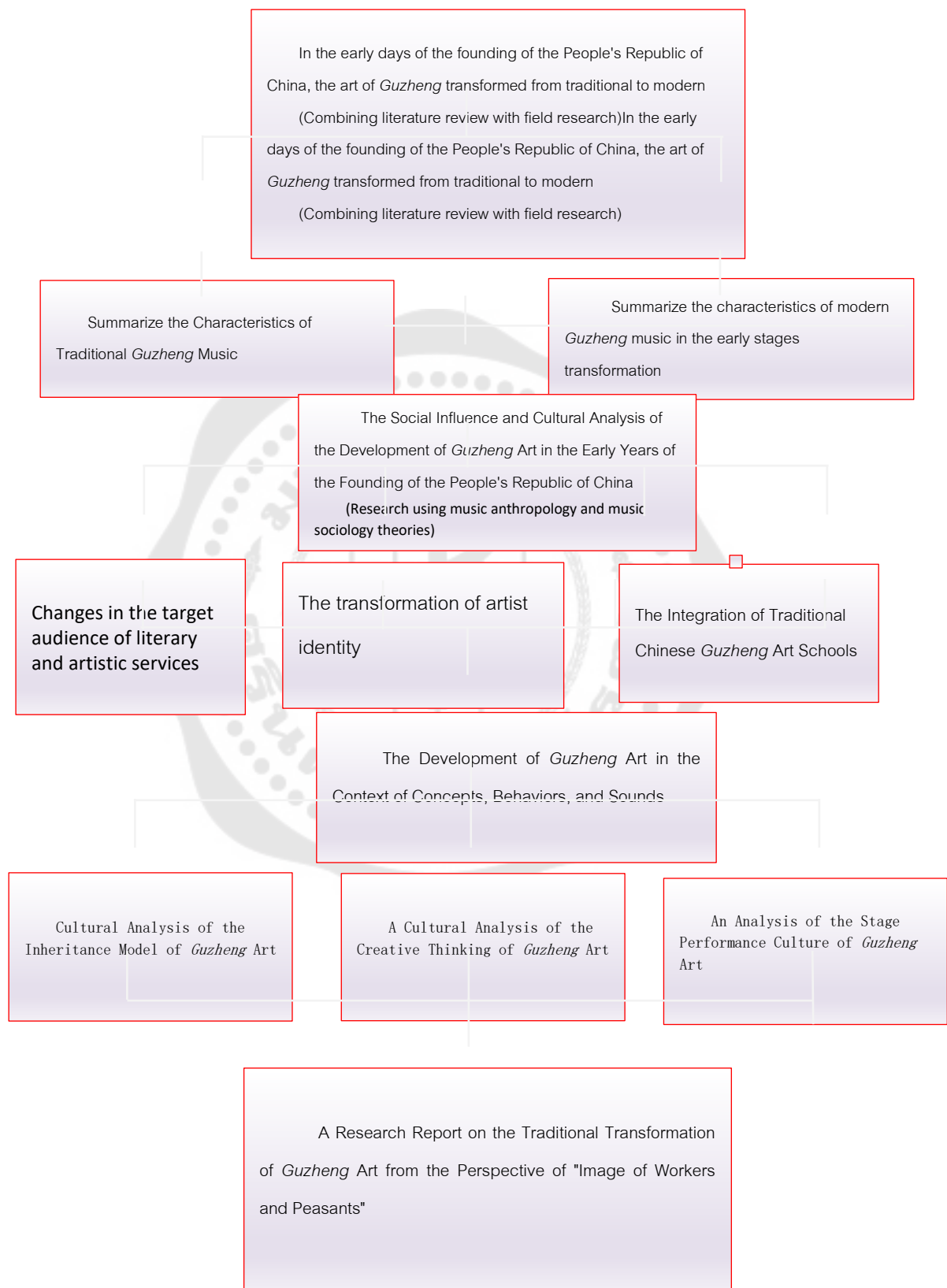
Identity transformation:

With the change of the current situation and the introduction of the literature and art policy in the liberated areas, the identity of the traditional *Guzheng* artists changed from relatively independent cultural people to proletarian workers, which also contributed to the transformation of the enlightenment discourse of intellectuals to the revolutionary discourse of workers, peasants and soldiers. The formation of the popular literary and artistic creation line in the liberated areas indicates that the final direction of the transformation of the identity of the traditional *Guzheng* artists is the transformation of

workers, peasants and soldiers and the transformation of proletariat. From the logic of the development of literature and art, the realistic goal rooted in modern Chinese literature and art -- the specific requirements of "popularization of literature and art" in different periods is the fundamental reason for the transformation of the identity of traditional *Guzheng* artists. Therefore, the transformation of the identity of traditional *Guzheng* artists in the early days of the founding of the People's Republic of China is the inevitable result of the joint promotion of intellectuals and proletarian parties under the goal of "popularization of literature and art".



9. Research Framework



CHAPTER 2

REVIEW OF THE LITERATURE

1.Related literature

This article intends to take the historical changes of the *Guzheng* as the starting point and conduct an in-depth analysis of the transformation of the *Guzheng* from traditional to modern during the early 10 years of the founding of the People's Republic of China. From the perspective of music, excavate the humanistic connotations reflected behind the transformation of *Guzheng* music, and find the cultural factors that promote the healthy development of *Guzheng* music from a cultural perspective.

The large-scale theoretical integration of *Guzheng* music began in the 1950s. From the perspective of time development, it can be roughly divided into three stages. In the 1950s and 1960s, research on *Guzheng* music mainly focused on the excavation and collection of traditional *Guzheng* music, accumulating certain information on sound, score, and writing. The establishment of the Department of Chinese Folk Music in higher professional music colleges has trained the first batch of truly specialized new literary and artistic workers in the performance and research of *Guzheng* music, laying a solid foundation for the study of *Guzheng* music to this day. In the 1970s and 1980s, research on *Guzheng* music began to shift from an overview to a specialized theoretical study, such as the study of *Guzheng* genres, origins, techniques, and music categories. With the gradual deepening of research on the original form of *Guzheng* music and the origin and development of *Guzheng* many important research achievements have been made in this stage. Since the 1990s, research on *Guzheng* music has entered a diversified development era, and people have begun to examine the progress of *Guzheng* music from multiple perspectives, mainly including the following categories:

1.1. Research on the History of Chinese *Guzheng*

Research on the History of *Guzheng*. This type of research mainly takes a cultural perspective, conceptualizing and summarizing the historical development of the *Guzheng* from both historical and theoretical perspectives.

1.1.1 A Preliminary Exploration of the Origins of Chinese Ancient Guzheng

This article mainly focuses on the study of unearthed needles. By comparing the unearthed physical objects and images in literature, and based on previous research results, the historical origins of the ancient *Guzheng* are verified. This article systematically sorts out the basic development of the historical flow of the ancient *Guzheng* into *Guzheng* music from three aspects. Firstly, regarding the origin of the *Guzheng* this article attempts to use the method of double evidence to verify the recorded *Guzheng* in literature and the unearthed *Guzheng* in archaeology, and briefly describe the origin of the *Guzheng*. Once again, about the shape and evolution of the *Guzheng*. During the thousands of years of transmission, the shape, pillars, number of strings, and band composition of the Chinese zither have been constantly changing. Although there are many needles from the Tang and Song dynasties in literature, there are relatively few unearthed ones. Therefore, the author attempts to analyze more intuitively how the ancient zither was continuously improved from the pre Qin period to the Song, Yuan, Ming, and Qing dynasties based on historical images. Finally, regarding the social function of *Guzheng* standing in the social context, this article explores the educational, aesthetic, and entertainment functions of music, striving to fully demonstrate the achievements of *Guzheng* from ancient times to the present (Qi, 2020).

1.1.2 The Development of Contemporary Guzheng Art

reviews the development history of contemporary *Guzheng* art. Summarizes and sorts out various aspects such as instrument transformation, repertoire innovation, and skill improvement, and points out that the policy of "using foreign things for China and using the past for the present" is the fundamental guarantee for guiding the healthy development of *Guzheng* art. The author points out that in the 1950s, the art of *Guzheng* laid the foundation for development. In the 1960s and 1970s, the first batch of *Guzheng* talents trained by universities entered society. In the 1980s and 1990s, the number of people learning *Guzheng* rapidly increased, and the *Guzheng* craze began to take shape. The book presents many insightful viewpoints, and the most valuable one is that the author affirms from a cultural perspective the remarkable

achievements of *Guzheng* art over the past half century, while also calmly reflecting on some of the problems that have arisen in its progress (Yan ,2002).

1.1.3 A Brief Discussion on the Evolution of the Guzheng.

This article presents the historical and cultural origins of the *Guzheng* and the reasons for its improvement by sorting out the origin, shape, and evolution of the *Guzheng*. Through the analysis of various theories on the origin of the *Guzheng* the author believes that the shaping of the *Guzheng* should originate from the music practice of ancient people; By analyzing the evolution of the shape of the *Guzheng* the author focuses on studying the development and reasons for the shape of the *Guzheng* in different eras; By analyzing the characteristics of various schools of *Guzheng* in the north and south, the author attempts to explain the cultural background of the same lineage and origin of each school (Wang , 2012).

1.1.4 A Brief Discussion on the Development of the Origin of Guzheng.

The author lists two legends about the origin of *Guzheng*. The first one is that famous people say "Mengtian makes kites" and "Jingfang makes kites"; The second is the theory of "competing for the zither as the zither". The article mentions the historical process of the development of the *Guzheng* and briefly describes its spread from the Qin, Han, Wei, Tang, Yuan, and Ming dynasties to overseas countries such as Japan, Vietnam, Myanmar, Thailand, etc. during the Tang Dynasty, and its prosperity after the founding of the People's Republic of China (Fu & Liu, 2011).

1.1.5.The spirit and theme of multiculturalism in "On the Tradition and Modernity of Guzheng Art from Multiple Perspectives"

lies in not easily rejecting or denying any concept or style, but allowing these styles and genres to grow and compete freely. After their own performance techniques are fully mature, they tend to choose their own main repertoire. However, this choice should be based on personal performance technical characteristics and artistic aesthetic tendencies, and should not be arbitrarily distinguished between tradition and modernity. The newly created *Guzheng* pieces in modern times are more modern, diverse, and have richer expressive power in terms of music creation, while also representing the future. In the art of *Guzheng* in our country, tradition and modernity are

complementary and unified. The paper is divided into two parts for discussion: firstly, emphasizing the traditional repertoire of the *Guzheng*. Secondly, dialectically view tradition and modernity. On the other hand, traditional music is perfect, while modern music is not as traditional and lacks a high style. The author believes that modern music has diverse creative concepts and places worth absorbing from traditional music, so modern music cannot be completely denied. In short, traditional music and modern music should be examined from a multicultural perspective. There is no distinction between their strengths and weaknesses, but rather a relationship between their foundation, soil, and future development (Wang, 2017).

The above information indicates that the *Guzheng* as one of the oldest plucked musical instruments of the Chinese nation, has a long history that has created a group of renowned works, outstanding masters, and gradually formed a unique style of *Guzheng* music art. From the popular "Qin *Guzheng*" in the Spring and Autumn period and the Warring States period, the popularity of the *Guzheng* gradually expanded to Henan, Shandong, Zhejiang, Fujian, Guangdong, and Inner Mongolia over a hundred or a thousand years. In the Han Dynasty, the *Guzheng* entered the literati class from the folk and began to accompany songs and poetry; During the Northern and Southern Dynasties, the *Guzheng* was widely used to play Wu songs and Western music; In the Tang Dynasty, the *Guzheng* music flourished and found its place in both the palace and the people, but it mainly focused on the people as the main active class; During the Yuan and Ming dynasties, there was significant development in the string making and performance methods of the *Guzheng*; Until the Qing Dynasty, it showed a continuous development trend and was more widely used in folk music and rap music, and various folk club activities have been preserved. However, after the outbreak of the War of Resistance Against Japan, due to the war, the development of *Guzheng* music was somewhat affected by the dispersion of club artists. Afterwards, the true recovery and revival of the *Guzheng* began with the development of the *Guzheng* in the early days of the founding of the People's Republic of China, which this article aims to focus on.

1.2. Research on Cultural Ecology under the Political Environment of "Industrialization of Agriculture and Industry" in the Early Founding of the People's Republic of China

The establishment of the People's Republic of China in 1949 signified the establishment of the political power of workers and peasants. The transition of political power and social transformation is also a period of cultural policy transformation and initial creation. The mainstream ideology requires the combination of intellectuals and workers, peasants, and soldiers, the unity and transformation of intellectuals, and the submission and catering of writers to mainstream politics. Specifically, after 1949, the mainstream ideology believed that the new China had already eliminated the old class and established a working-class and peasant regime. Therefore, intellectuals could no longer rely on the old class and should actively turn to the working-class and achieve a change in identity and position. In this regard, folk artists are also in a similar situation. Although they come from different backgrounds, they have embraced the ideals and beliefs of the proletarian revolution since 1949. Intellectuals and folk artists both sympathize with the people and help farmers in their thinking, thus consciously standing in the position of farmers and engaging in labor. This type of research elaborates on the background of the survival of literature and art at that time from the perspective of political influence on culture.

1.2.1. The narrative research on the "industrialization" of intellectuals in literature from the Yan'an period to the "seventeen years"

This article mainly focuses on intellectuals from the Yan'an period to the "seventeen years" period (1935-1966), who underwent ideological transformation in continuous revolutionary movements and gradually transformed from leaders of "popularization" to socialist intellectuals of "popularization". Correspondingly, the intellectuals portrayed in the text during this period are increasingly approaching the image of workers, peasants, and soldiers in terms of ideology and emotions, becoming the spokespersons of the country and the collective, which can be called the "industrialization of agriculture" narrative of intellectuals. Intellectuals constantly reflect on mainstream ideology and values when choosing the path of "industrialization and

agriculturalization", resisting the status and unfortunate fate of intellectuals as "marginalized". The author believes that from the Yan'an period to the "Seventeen Years" period, the portrayal of intellectuals often exhibited characteristics that deviated from mainstream narrative norms. The article summarizes the life trajectories and creative styles of the main writers who participated in revolutionary narratives during the "Yan'an period" and "seventeen years" (such as Ding Ling, Xiao Jun, Wang Meng, Zong Pu, etc.) in relevant historical periods, in order to illustrate the issue of intellectuals' "industrialization and agriculturalization" in specific historical contexts(Zhang, 2021).

1.2.2.The "Integration" under the "United Front" Policy - A Study on the "Literary and Artistic Circle" of New China in 1951.

This article focuses on the literary and artistic circles of China in 1951, attempting to outline the literary and intellectual significance of 1951 as a key year in New China. Every event that occurred in 1951 was closely related to the establishment of New China, and at the same time laid a solid foundation for the nationwide study of the "Literary and Art Speech" in 1952 and the intellectual transformation and learning movement in the literary and artistic circles. This paper takes the topic as the framework, based on the sorting of points and lines, to achieve a comprehensive consideration of 1951.

The situation of the "literary and artistic world" from 1949 to 1951 was an important period of adjustment for the literary and artistic team under the "united front" policy of literature and art. All literary and artistic movements and criticisms specifically aimed at the "purification" of the literary and artistic team, as well as the construction of new literary and artistic styles and "new literature and art" - "people's literature and art". If we follow the vision of the construction of literature and art in New China in 1949, literature and art can only play a role in the political process. The first National Congress of the Communist Party of China was held in accordance with such norms. The convening of the Cultural Congress undoubtedly ushered in a new era of literature and art (Yuan, 2010).

1.2.3.The Research on the Cultural Policy and Its Evolution (1949-1965)

In the Seventeen Years after the Founding of the People's Republic of China explores the socialist cultural policy, theory and cultural construction practice in this historical period, discusses the phased characteristics and development and evolution rules of cultural policies, analyzes the relationship between cultural construction and political and economic construction, summarizes the historical value and significance of cultural policies, and discusses the theoretical issues such as the path of socialist cultural development with Chinese characteristics, the formation process and characteristics of the construction theoretical system.

The author clarifies the importance of the cultural policy in the history of the development of socialist culture in the 17 years after the founding of the People's Republic of China (Wang, 2016).

In the early days of the founding of the People's Republic of China from 1949 to 1956, the cultural policy of the Party and the state at this stage was to transform the old cultural education system and establish a new cultural system. Throughout the evolution of the cultural policy and cultural development during this period, he has an extremely important position and significance in the history of the development of socialist culture in new China. At this time, the cultural policy and cultural practice better clarified the objective law of cultural development and showed the future development trend of cultural policy.

1.3. Research on the development of higher professional music education in China in the early years of the founding of New China

Literature research mainly includes the development status of China's overall higher education and higher professional music education in the early years of the founding of China. Representative studies are as follows:

1.3.1 Analysis of the Phenomenon of Chinese Instrumental Music and Contemporary Social Development During the Transition Period .

The author analyzes and studies the fact that Chinese instrumental music has undergone a series of professional transformations after the middle of the 20th century, and probes into the changes of Chinese instrumental music culture from

folk to academy, such as the identity of artists, teaching mode, inheritance schools and other related issues, in an attempt to find a new history of the development of traditional Chinese instrumental music. In the process of pattern and transformation, this paper reinterprets the discourse of new traditional instrumental music in the inheritance of contemporary colleges. In view of the fact that Chinese national instrumental music changed from folk to professional in the middle of 20th century, a series of changes of Erhu, bamboo flute, pipa and *Guzheng* are listed. This paper mainly describes the various examples of the inheritance and innovation of national instrumental music made by folk artists in this period, including creation, performance, performance, teaching, theoretical research, performance exchanges at home and abroad. The paper points out that academization and institutionalization are the signs of the transformation. The core of institutionalization is the study of western music techniques, and the core of academization is the formation of the professional education system of Chinese traditional music (Guo, 2011).

1.3.2.Continuation and Development: A Study on the Construction of Higher Music Education System in the Early period of New China

The founding of New China in the middle of the 20th century ushered in a new stage of higher music education system construction, and the schools that train music talents and music teachers changed their educational ideas, policies and systems in line with the tide of The Times. This paper studies the construction process of higher music education system from 1949 to 1957. First, the author reviews the construction of higher music education system in liberated areas and national-controlled areas on the eve of new China, and summarizes the characteristics of the construction of higher music education system in liberated areas. Secondly, it explores the establishment of the first Literary Congress and the higher music education system in the early period of New China. In the early years of the founding of New China, literary and art workers were engaged in the upsurge of socialist cultural construction. Musicians had a heated discussion on the establishment of the educational system of national vocal music and instrumental music, and promoted the construction of teaching principles, teaching materials and teaching methods of national vocal music and

instrumental music in colleges and universities. At last, it explores the upsurge of the adjustment of colleges and universities after the first National Symposium on Art education in the socialist transformation period, and the socialist higher music education system has achieved important development, which is reflected in the completion of the five-year plan when six music art schools have been built, another 17 normal schools have music departments, and at the same time, a "music affiliated primary school - affiliated middle school - university - has been established. The "graduate student" music talent training system has promoted the construction of higher music education system to be normalized step by step, and the task of socialist higher music education system construction has basically been completed (Su, 2022).

1.3.3. Research on the Formation of higher Education Model in the Early years of the founding of New China

This study takes the continuation of the higher education model in the old liberated areas as the main research perspective, involves the higher education experience of the Soviet Union and old China, comprehensively examines the reform and development history of higher education in the 17 years after the founding of New China, and explores the formation process of the initial model of higher education in New China. This illustrates the basic characteristics of new China's higher education model. The author believes that the previous relevant studies, which attributed the formation of the higher education model in the early days of the founding of New China to the Soviet Union, are biased. The study believes that the influence of the experience of higher education in the old liberated areas and old China on the formation of higher education model at the beginning of the founding of the People's Republic of China should not be ignored. From the perspective of educational ideas and political needs, the higher education model in the old liberated areas played a leading role in the higher education reform in the early days of the founding of New China (Chen, 2019).

1.3.4. The Impact of the adjustment of Colleges and Departments on Jiangsu Higher Education in the 1950s

This study compares the changes in institutions, disciplines, teachers, students, teaching equipment and other aspects of Jiangsu higher education before

and after the adjustment of colleges and departments in the 1950s, and objectively analyzes the impact of the adjustment of colleges and departments on Jiangsu higher education in the 1950s. In the process of research, the following conclusions are drawn: the occurrence of the adjustment of the departments in the 1950s was inevitable, driven by many factors such as politics, economy and social mainstream thought. The political decision lays the overall situation of the department adjustment, the development needs of economic construction determines the implementation content of the department adjustment, and the recognition and guidance of the social mainstream ideology lays the ideological foundation for the department adjustment. The article mentioned that the adjustment of the departments in Jiangsu area in the 1950s was carried out in four stages in a planned and step-by-step way. The takeover of Jiangsu higher education in 1949 and the preliminary reform and adjustment of the old education can be regarded as the prelude to the adjustment of the faculties in the 1950s. The period from 1952 to 1953 was a comprehensive adjustment. The period of partial adjustment was from 1955 to 1957. The changes of Jiangsu higher education before and after the adjustment of colleges and departments in the 1950s have obvious Jiangsu characteristics. This paper provides a perspective of local higher education reform and a case study to observe the national higher education reform (Wang, 2019).

1.3.5. Discussion on the phenomenon of "Taking Su as Teacher" in Music Education in the early years of the founding of China

This article holds that after the founding of New China, it embarked on the road of learning the Soviet Union's socialist construction experience, especially the Soviet Union's experience in music education. For this reason, in the early days of the founding of New China, a movement was set off to learn the Soviet Union's music education model in an all-round way. From the study of music education in Soviet Union, to school music education, social music communication and so on, the experience of music education in Soviet Union was transplanted in an almost all-embracing way. These valuable experiences in music played a crucial role in the construction of music education in the early years of the founding of China. The author summarizes the

experience of Soviet music education under the background of Sino-Soviet relations in the early years of the founding of the People's Republic of China (Li, 2019).

The higher professional education created a new situation, established a new development concept, and founded the traditional instrumental music department in the higher professional music college, which significantly improved the quality of education, laying a foundation for the great development and prosperity of the *Guzheng* art after the 1960s.

1.4 Analysis of *Guzheng* works

The studies mainly includes the case analysis of a large number of *Guzheng* music works, the introduction of genre repertoire and the development in this period. The experience of actors performing works, there are also related to the ontology of music research papers. Some representative papers are:

1.4.1.The Development of *Guzheng* Music Creation after the founding of the People's Republic of China

The author believes that since the founding of the People's Republic of China in 1949, *Guzheng* music works have emerged continuously, and there are many excellent and distinctive examples. On the basis of traditional Chinese music, these works integrate new creative ideas and playing techniques, put forward higher requirements for the performance technology and expression of the *Guzheng* and promoted the development of the *Guzheng* art. The environment often has an important influence on the development of things. The social background, political strategy, cultural and artistic background in different periods have an indirect or direct effect on the composer's creative thinking, so the development of art is limited by the change of social background. This paper combs and analyzes the different backgrounds of the four representative works, and explores the law of the development of *Guzheng* music creation through the analysis of the composer's aesthetic thinking consciousness in different environments. The article analyzes the background of the production of the work, the structure of the work and the performance techniques. The author believes that Zhao Yuzhai's keen awareness, brave and innovative spirit has explored and developed the playing skills of *Guzheng*. Based on traditional Shandong steaming

techniques and Shandong folk tones, he created works with a sense of The Times and exerted a great influence on the *Guzheng* world. Summarizing the historical significance of this work, the author said that it laid the foundation for the richness of *Guzheng* techniques and the diversity of *Guzheng* works created after the 1960s and 1970s (Fu, 2016).

1.4.2.The inheritance and development of Henan Guzheng Music -- Taking "Naoyuanxiao" as an example

It takes Henan *Guzheng* music as an entry point and takes "Naoyuanxiao" created by Cao Dongfu in 1958 as an example to analyze the work, and discusses the relationship between Henan opera and Henan *Guzheng* music, as well as the relationship between Henan dialect and Henan *Guzheng* music in the study and teaching of Henan *Guzheng* music. In the development of Henan *Guzheng* music, through the innovative analysis of techniques and performance forms, it brings new thoughts for the inheritance and development of Henan *Guzheng* music. This article introduces the background of the works created by the author and analyzes the music creation of Naoyuanxiao. The analysis of music creation includes the composition structure, performance technique processing and music expression. This paper introduces that this piece is a typical piece of Henan *Guzheng* music, which absorbs the elements of Henan major tune. Cao Dongfu borrowed the rhythm of the major tune "Gu Zi Tou" and used it in the climax of the music, so that the atmosphere of the music reached the peak of emotion in the case of increasing layers. The article also talks about the inheritance and development of Henan *Guzheng* music. The inheritance of Henan *Guzheng* music, taking the drama culture in the Lantern Festival as an example. The development and innovation of Henan *Guzheng* music is analyzed from the integration of new techniques and old *Guzheng* music, as well as the absorption and reference of different Musical Instruments and instrumental themes. (Pang and Hu, 2023).

1.4.3.Research on Solo Guzheng in the 17 Years after the founding of the People's Republic of China (1949.10-1966.6)

This article points out that in the 17 years after the founding of the People's Republic of China (1949.10-1966.6), a group of excellent *Guzheng* solo music

has still had an important influence. These works, on the basis of inheriting the traditional creation of Chinese *Guzheng* combined with new techniques, reached a certain height, and had an important influence on the subsequent development of Chinese *Guzheng* solo creation. This paper takes this as a starting point, combined with the social and historical background, and uses musicological analysis to analyze, summarize and summarize its achievements, significance, and influence and inspiration on the subsequent creation of Chinese *Guzheng* solo music, and further pursue the deeper reasons for the prosperity of *Guzheng* solo music creation in this period. This paper starts with Yao Nationality Dance Music, a *Guzheng* adaptation in 1957, and introduces the background of the music adaptation. In the spring of 1951, Mr. Liu Tieshan accompanied the Central Government delegation to visit and investigate ethnic minority areas in Central and Eastern China. When connecting the northern part of Guangdong with the southern part of Guangdong Province, there were joyful feelings of liberation of Yao compatriots who dared to sing and dance, so they used the local traditional song, dance and drum music as the musical material to create the Yao long drum song. In 1957, Mr. Yin Qiying, on the basis of full understanding of Yuan opera, combined with *Guzheng* playing techniques, adapted this song into a *Guzheng* solo with national characteristics. Yao dance music vividly depicts the warm scene of Yao people celebrating the festival. The melody is rich in singing, euphemism and lyricism, and is enthusiastic and cheerful. After being adapted into a solo *Guzheng* the music explores the expressive force of *Guzheng* from all angles, and the remote finger technique used in the adagio part is not only delicate and smooth, but also full of changes in timbre and intensity. The long drum pattern simulated by the hand in the low register expresses the sound image of the drum (Li, 2010).

1.4.4. Research on *Guzheng* music Creation in the early years of the founding of the People's Republic of China (1949 ~ 1965)

It takes *Guzheng* music creation as the main line, and focuses on the subject matter, genre, creation techniques, performance techniques and artistic characteristics of *Guzheng* music creation in the early years of the People's Republic of China. Wang Yi's essay on the Development of the Theme of *Guzheng* Music Creation

Since the Founding of the People's Republic (2016) takes the development period of *Guzheng* music creation as the main line, and divides it into four chapters to elaborate the different theme characteristics of the four periods, of which the first chapter is from 1949 to 1965. The main research subject of this paper is the theme category of the creative repertoire, so "creative works" and "adapted works" (mainly "creative works") are selected as the research objects, and transplant works are not included in the scope of research objects. The theme category of works in different periods is classified, and the development vein of the theme of *Guzheng* music creation since the founding of the People's Republic of China is comprehensively analyzed (Li, 2009).

It can be seen that researchers have conducted case studies and comparative studies on the development of *Guzheng* works from many angles, focusing on topics including regional style, geography, culture, genre repertoire compilation, creation and other aspects. Articles on the analysis of *Guzheng* works can be found in music journals. Most of the contributors are *Guzheng* art researchers and theater performers. Many articles have certain research and reference value.

1.5 Related Research

The literature here is divided into two categories: one is the case study of traditional *Guzheng* musicians; Second, the development of other art categories in the early years of the founding of the People's Republic of China.

1.5.1 Traditional *Guzheng* musicians

1.5.1.1. Gao Zicheng *Guzheng* Performance Art

It summarizes Gao Zicheng's artistic experience, the rich achievements he accumulated in folk art activities before teaching in colleges and universities, and the innovation he made in the teaching and performance practice of *Guzheng* after entering colleges and universities. It is mentioned in the article that Mr. Gao Zicheng, a zither artist, has been fond of zither since he was a child. He has learned from many zither artists in Shandong, and has a rich creation and performance practice. He has compiled the Shandong Zither Music Collection, whose representative works such as "Gaoshan Liushui", "Hangong Qiuyue" and "Fengxiang Ge" are well known at home and abroad. It has made a great contribution to the education and training of

new people. In the mid-1950s, he taught in Xi'an Conservatory of Music and personally cultivated hundreds of new talents. He created a series of unique *Guzheng* techniques and played a founding role in the establishment of Shaanxi *Guzheng* School. The article has further understanding for researchers to understand the actual situation of the identity transformation of folk traditional *Guzheng* people like Gao Zicheng at that time (Wei, 1999).

1.5.1.2.Cao Guzheng Guzheng Education Thought Research

The article talked about the outstanding contribution of Mr. Cao *Guzheng* in *Guzheng* education, pointing out that Mr. Cao *Guzheng* not only has deep attainments in *Guzheng* performance, but also made great contributions in *Guzheng* theory and education, known as the "generation master". Mr. Cao *Guzheng* is the first researcher of *Guzheng* performance art theory since the 20th century, the first pioneer to bring *Guzheng* art to higher art colleges, the first forerunner to write a book of *Guzheng* short score, and the first promoter of *Guzheng* solo concert. From beginning to end, he has been at the forefront of the field of *Guzheng* art, which has greatly promoted the inheritance and development of Chinese *Guzheng*. This paper discusses the formation background of Cao *Guzheng*'s thought, the pioneering and diversity of his thought, the sociality and foresight of his thought. The study of *Guzheng* performance and theory laid a practical theoretical foundation for the formation of his educational thoughts. The article talks about Cao *Guzheng*'s collection and arrangement of music scores and creation of fingering symbols, which provides a more systematic basis for his teaching and lays a foundation for his teaching method. Mr. Cao *Guzheng*'s cultivation of *Guzheng* professionals and *Guzheng* lovers in higher art colleges reflects his idea of cultivating talents with large numbers and high achievements, his recommendation of *Guzheng* teachers in higher art colleges reflects his idea of recommending talents and talents, and his initiative to hold academic lectures and seminars on *Guzheng* reflects his idea of attaching importance to the promotion and popularization of *Guzheng* education. The above examples show that Mr. Cao *Guzheng*

has made great achievements in *Guzheng* and made significant contributions to *Guzheng* (Si & Feng, 2023).

1.5.1.3. The development of Zither in Shanghai

It mainly introduces the historical contribution of Wang Xunzhi, founder of Zither of Zhejiang school. In 1961, Wang Xunzhi submitted the *Guzheng* course (seven volumes) prepared by Shanghai Conservatory of Music at the "National *Guzheng* Conference" in Xi 'an, and later compiled thirty-three pieces in the *Guzheng* Teaching Reference Repertoire of Higher Music Colleges. These pieces are exactly the traditional pieces of Zhe school *Guzheng* recorded, arranged and adapted by Wang Xunzhi and his students after the mid-1950s. Wang Xunzhi's contribution to the Zhejiang school *Guzheng* is first: he brought the Zhejiang school *Guzheng*, which has been nearly annihilated in Zhejiang, to Shanghai, and let her enter the hall of higher music Academy as a professional course. His 21-string S-shaped traditional zither and the improved zither strings created by him, Dai Chuang and Wei Hongning provided material conditions for expanding the performance technique and expression of Zhejiang zither music. Wang Xunzhi has made fruitful research and exploration on improving and expanding Zhejiang *Guzheng* playing techniques. Together with the students, we arranged and adapted a large number of traditional zither songs of Zhejiang Province, and created new zither songs. Wang Xunzhi cooperated with the Shanghai Folk Musical Instrument Factory to reform the shape of the *Guzheng* expand its sound box, and increase the *Guzheng* from the original 16 strings to 21 strings. In cooperation with the master of the musical instrument factory of Shanghai Conservatory of Music, he made an improved *Guzheng* string composed of nylon, raw silk and steel wire. He also created new *Guzheng* playing techniques such as remote fingers, and adapted and innovated a large number of *Guzheng* songs, including Lin Chong Night Run, which he collaborated with Mr. Lu Xiutang, and War Typhoon, which was composed by his daughter Wang Changyuan under his guidance. The teaching of *Guzheng* at the Shanghai Conservatory of Music was pioneered by Wang and his students. At that time, they were mainly based on the arrangement and adaptation of the

traditional repertoire of Zhejiang *Guzheng*, and the improvement and development of the performance techniques of Zhejiang *Guzheng*, so the teaching content was mainly based on this school and techniques, and the teaching method was more interactive with teachers and students (Sheng, 2014).

1.5.1.4. Research on the inheritance of Shandong *Guzheng* Music Art in Shenyang Conservatory of Music

This study mainly introduces the historical contribution of Zhao Yuzhai, the founder of Shandong *Guzheng* school. Shandong *Guzheng* music is mainly spread in Heze Shandong Juancheng, Yuncheng and Liaocheng, Shandong Province. In 1953, Zhao Yuzhai, a *Guzheng* native from Shandong Province, went to Shenyang Conservatory of Music to teach. He transformed from a folk artist to a college teacher. Led by Zhao Yuzhai, Shandong *Guzheng* music broke through the original limitations of regional and folk inheritance and began to transform into college inheritance. Nowadays, Shandong *Guzheng* music has been inherited in Shenyang Conservatory of Music for nearly 70 years, which has brought about great changes in the shape of *Guzheng* instrument, the creation of *Guzheng* music and the mode of inheritance. It has cultivated generations of *Guzheng* music educators and performers, and established a systematic and scientific teaching system of *Guzheng* music. This paper takes Shandong zither music as the clue to explore the zither instrument, zither music, zither person and teaching idea in Shenyang Conservatory of Music, and deepen the foundation of development and change of college inheritance. This thesis is the author's master's degree thesis. In the first chapter, Zhao Yuzhai's learning path and career are introduced. After the founding of the People's Republic of China in 1949, Zhao worked in Chongqing Art Troupe and Tianjin Folk Art Troupe successively. In 1953, Zhao began to teach in Shenyang Conservatory of Music, and then recorded his specific innovation in *Guzheng* art from 1953 to 1960. The author believes that Zhao Yuzhai, as a *Guzheng* player, is not afraid of hardships and setbacks in his life, not only because of his superb technique and unique style, he enjoys a high reputation in the *Guzheng* field, but also has many creative contributions in the art of *Guzheng*. He tried to produce the first 21-string *Guzheng* created the zither music, innovated the performance techniques of the

zither, pioneered the two-handed playing of the zither, opened up a new way of the creation of the zither music, and played an immeasurable role in promoting the development of the *Guzheng* art (Jiang, 2021).

1.5.2 Art in the early days of the founding of China

1.5.2.1.The Transformation: Research on the Development of Chinese Arts and Crafts in the 1950s

It on the basis of fully absorbing the research results related to the history of the People's Republic of China in the academic circles, and combining the historical logic between the initial political, economic and social fluctuations and changes and the development and policy adjustment of arts and crafts, this paper retrospects the evolution and change of the development of Chinese arts and crafts in the 1950s. Restore and reassess the experience and value of the key historical periods in the spiraling process of Chinese arts and crafts. The history of the deep correspondence between arts and crafts and the change and evolution of new China's political and economic system. Chinese arts and crafts in the 1950s from private to collective and shared, there are small production to cooperation and large-scale production roads, in fact, the economic system and national integration "coupling" inevitable results. In this sense, the transformation of arts and crafts and its results are a kind of "historical will." (Song, 2023).

1.5.2.2.Research on Contemporary Song and Social and Historical Development (1949-1989).

The second part of the thesis focuses on the development of contemporary songs from 1949 to 1956, from the beginning of the founding of the great cause to the gradual recovery of the national economy, culture and all aspects of the steady development, through the song this new perspective, reflects the state and change of social development. It is mentioned in the paper that song is a social product, an important basis and a valuable reference factor for historical research and cultural research. At the same time, the development of songs will objectively reflect the current situation and future of social development. Combing history in music, feeling music in

history, digging music, looking for the objective law of music development, and the relationship between music and social development (Liu, 2017).

From the above two aspects of literature comprehensive comparison, this subject has a more practical research value. On the one hand, based on the life experience of the founders of various traditional schools, this paper analyzes the formation of the music view of this generation of *Guzheng* musicians and the origin of their personal identity transformation. On the other hand, it is also a horizontal comparison between the *Guzheng* art produced under the transformation of the identity of these traditional *Guzheng* musicians and other traditional art categories of the same period, and an accurate and objective view of the historical orientation of the development of traditional *Guzheng* art in the early days of the founding of the People's Republic of China.

Through the literature review and analysis of the above five categories, the academic community has done a lot of research on the works and other directions, but rarely investigated the image transformation of traditional *Guzheng* artists in the narrative of modern Chinese music history and the complex relationship between it and the discourse construction of Chinese socialist revolution, and the accurate positioning and evaluation of the artistic contribution of this generation of *Guzheng* artists in the history of Chinese music. Therefore, there is ample research space in this study.

2. Concept and theory

2.1 Merriam's theory of "three-part pattern" of music

2.1.1 Proposal and interpretation

Alan Pa Merriam (later referred to as Merriam), as a famous American anthropologist, holds that music and culture are interrelated in his core work *The Anthropology of Music*. Increasing the integration of music and culture in a refined anthropological framework is seen as the term he reinvented for this connection - as an aspect of culture; Music in culture as music of culture. On the level of music research and analysis, the theory of "three-part pattern" proposed by Merriam in his research on

ethnomusicology, that is, the cultural system composed of three parts: concept, behavior and sound, has become the theoretical research basis of this discipline. In his book "Anthropology of Music", Merriam believes that music is a reflection of cultural dynamics and a powerful research tool for insight into the development of cultural history. Based on the above special properties of music, he believes that the study of music should be interdisciplinary and cross-cultural in a broad scope.

The categorical logic of musical behavior. On page 34 of his book *The Anthropology of Music*, he divides behavior into three categories: physical behavior, social behavior, and verbal behavior. In the sixth chapter of this book, behavior is divided into four categories: physical behavior, social behavior, speech behavior and learning behavior. Merriam established his three-dimensional model of "idea-behavior-sound" from the perspective of the causes and consequences of behavior. Merriam believes that "without ideas about music, actions cannot occur, and without actions, music cannot be produced."

Merriam sees music creation as part of the musical learning process, discussing forms, ideas, techniques, and so on. The role of actor divides the type of behavior: the musical behavior of music producer (creator and performer) and the musical behavior of music receiver (listener). Musician behavior types can be divided into four categories: one is the performance behavior that directly produces music; The second is the musician's social behavior; Three categories are music learning behavior; The four categories are acts related to musical concepts. There are three types of listener behavior: one is the physical response of the listener; The second is the social response of the audience; Three categories are listener criticism.

2.1.2 The application of Merriam music's "three-part pattern" in this study

As the fastest growing national instrument in China, *Guzheng* has always been the focus of music research. However, previous studies have paid more attention to the research of the music ontology of *Guzheng*. However, the research on the social function behind the use of music is relatively lacking. The author uses Merriam's "three-part model" to study the transformation of *Guzheng* art in the early days of the founding

of the People's Republic of China. Through field investigation, this paper analyzes the art of *Guzheng* in music practice from three aspects: idea-behavior-sound. This paper attempts to understand the social function behind the transformation of *Guzheng* art by using the "three-point model" combined with case studies.

The traditional Chinese zither art is an important part of Chinese national music. It has a vast amount of historical materials, and its inheritance and development are endless and full of vitality. When *Guzheng* developed to a certain historical period, it was incorporated into the Conservatory of Music as a branch of the Department of folk music. The emergence and development of this phenomenon belong to the product of human behavior under the influence of certain factors. Merriam's cognition of musical phenomena has a complete theoretical framework of "three-part model" -- concept, behavior and sound, which provides a clear theoretical structure for combing, recognizing, understanding and learning from such musical phenomena and promoting the inheritance and development of *Guzheng*. Based on the theory of "three-part model", this paper takes the development of the *Guzheng* major in the Conservatory of Music as the research object, and interprets it in three aspects of "concept, behavior and sound" to assist all sectors of society to understand the development mode and mode of the *Guzheng* major in the conservatory of music, so as to encourage post-major students of the *Guzheng* major to assume heavy responsibilities for the development of the art and to develop the history for all sectors of society *Guzheng* art, promote its advancing with The Times inheritance and development mode to provide reference and reference.

In this dissertation, based on this theory, the author will also set a time frame for the establishment of the major of national instrument performance in China's higher professional music colleges in the early period of the founding of the People's Republic of China in the 1950s, and use this theory to demonstrate the social identity transformation and music outlook of Chinese *Guzheng* musicians, from folk artists to college teachers. Under the influence of society and politics in a particular period, this paper studies the traditional transformation of *Guzheng* art and the construction of

modern discourse from the brilliant achievements of the *Guzheng* art created by this generation.

In the West, there are three ways to express the relationship between music and culture: "music in cultural context", "music in culture" and "music as culture". Merriam believes that cultural concepts are the key to defining music. From the anthropological perspective, music is recognized as "music in culture". The author will adopt Merriam's research on music to analyze and demonstrate "music in culture" as the core, and propose that music, one of the cultural phenomena produced by human activities, should be systematically combed and analyzed from the perspective of anthropological research and applied anthropological research methods. This method not only focuses on the interpretation of the internal elements of music, such as the application and analysis of intervals, texture, polyphony, harmony, etc., but also studies music in the context of national culture and social system, so as to more deeply understand and interpret the generation, development, function and influence of music. As an insider, the author is a *Guzheng* player. Compared with the structure of musical elements of the *Guzheng* in the context of the development of the Chinese nation, the author pays more attention to the interpretation of the *Guzheng* as a national music from the marginalization to the continuous flourishing under the scientific construction of the conservatory of music, and until today, it shines on the world stage in the three aspects of "concept, behavior and sound".

"Concept" can be roughly divided into two aspects, namely culture and society. In the early 20th century, the mutual integration of modern culture led to the most sensational event in Chinese instrumental music, that is, the founder of modern Erhu Liu Tianhua, who subverted the expression of traditional Chinese instrumental music. As we all know, "integration of Chinese and Western elements" is the distinctive feature of Liu Tianhua's music creation. The consciousness feature of "dialogue" hidden in Liu Tianhua's music creation can be found by exploring deeply, which is the manifestation of the collective unconscious cultural psychological activity pattern formed in the context of traditional Chinese culture and philosophy for a long time. The ability of

cultural generation based on "dialogue consciousness" is the "root" of the vitality of the development and continuation of Chinese traditional culture and art. "Dialogue consciousness" is deeply related to Chinese traditional culture. In the middle of the 20th century, the traditional art of *Guzheng* was transformed. It was precisely in this kind of different cultures or different contexts of the same culture that different kinds of languages collided with each other, prompting a gradual fusion trend between people, groups and groups, and cultures. The resulting intervention of western music and the fusion between traditional schools of *Guzheng* are not surprising at all. In society, the transformation of the identity of the traditional *Guzheng* people in the historical narration of modern Chinese music and the complex relationship between it and the discourse construction of Chinese socialist revolution. After 1949, the "worker-peasant" thought of intellectuals continued to the new era along with the systematic revolutionary thought, which was built on the basis of the mass view of history, and continued to put forward the learning and requirements of the broad masses of intellectuals to integrate into the masses and transform themselves. The masses of workers and peasants are the main force of the great revolutionary struggle. Under the social influence at that time, the criterion to judge whether the intellectuals were revolutionary was to see whether they were willing and realized integration with the broad masses of workers and peasants. Under the guidance of the Party's principles and policies, the first thing is that the thoughts and feelings of literary and artistic workers and the feelings of the masses, and then on the basis of understanding and respecting the masses, on the basis of mass struggles, create literary and artistic works that meet the needs of the masses. The hidden meaning of the identity of the traditional *Guzheng* teacher, who came from the people to teach in universities, is "revolutionary youth".

Social forces also play a role. Merriam refers to the "degree of participation" when discussing the factors related to the decisive role of "idea" in musical activities. This can be seen as a social group contributing to a musical phenomenon, thereby providing a driving force for the development of music. As for the development of *Guzheng* in professional colleges of higher music, it is mainly manifested in the above

mentioned different schools and different artistic styles of folk *Guzheng* artists, such as Zhao Yuzhai, Gao Zicheng, He Baoquan, etc., who are employed in various music colleges to teach and study *Guzheng*.

"Behavior", *Guzheng* people's ideas dominate behavior in the transition period. There are many "dialogue" features in the music creation of this period. Based on the "dialogue consciousness" produced in the cultural environment, the combination of folk music elements and western creative techniques also makes *Guzheng* music works contain the character of bipolar dialogue.

The character of dialogue is first expressed as the bipolar "dialogue" of different musical elements. In the middle of the 20th century, *Guzheng* works not only have the "dialogue" between the different musical elements of the local nationality, but also have the "dialogue" between the different musical elements of China and the West. The melody, tone, rhythm and musical vocabulary of Chinese and Western music are well integrated. The character of dialogue is the second manifestation of the two poles of "dialogue". Speaking for the masses, the works of this period pay great attention to the common appreciation of elegance and folklore and the relationship between music and people, music and life, so it shows a strong "dialogue consciousness" in the deviation and return of musical elements. Third, the character of dialogue is characterized by the "dialogue" between rigid and soft. Increase the diversity of the style of the work, break the one-sided impression that the *Guzheng* can only play the soft and lyrical style. The traditional *Guzheng* art is limited by technology, and the style and emotion expressed in *Guzheng* music are also very limited. In order to prove that Chinese music has extensive and profound cultural connotation, *Guzheng* people in the transition period have enriched the expression of *Guzheng* through instrument improvement and technique innovation, so that it is combined with the deep Chinese musical culture character of soft and rigid inside, and a large number of realistic works show the positive spiritual style of Chinese people.

"Music sound", from the transformation of the art of the *Guzheng* before and after the work of the comparative changes of sound and sound analysis. Before the

transformation of traditional *Guzheng* music, different regional schools, due to the different geographical environment, customs and cultural environment, led to different *Guzheng* music, each school revealed different sound characteristics. Under this unique framework, with personal unique techniques and habits, the characteristic sound is created. It should be added here that the traditional zither music score system emphasizes the importance of players creating melodies on the basis of the original score, which is fundamentally opposed to the modern zither music playing exactly as the score. The musical accomplishment of the performer determines the ability to expand the "sentence making" on the original score, tests the performer's ability to "speak" the local dialect with the *Guzheng* and grasps the "rhyme", highlighting the artist's personality characteristics. This "sentence-making" interpretation, in our words today, is "the task of the performer is to create a second creation." Therefore, the sound analysis of traditional *Guzheng* music includes two aspects. First, based on the school, *Guzheng* regional characteristics sound research. Second, in the same school, different versions of the performance of the different versions of the sound comparative study. After the transformation of modern *Guzheng* music, combined with the above mentioned "concept" dominated the "behavior", respectively analyze the musical characteristics of *Guzheng* works after the fusion of genres and the intervention of western music.

2.2 Bourdieu's "cultural reproduction" theory

2.2.1 Proposal and interpretation

Pierre Bourdieu, a famous French sociologist, put forward the theory of cultural reproduction in the 1960s. He used practice to reconcile the traditional anthropological views on the duality between structure and behavior, culture and people, and investigated social and cultural phenomena with practice theory, holding that culture is in a continuous process of production and reproduction. And in the process of development and change. "Cultural reproduction theory" holds that: on the one hand, culture is continuously "reproduced" in order to maintain its own balance, so that society can continue. The result of cultural reproduction reflects the will of the dominant interest group and is also a means of legitimizing the social authority of the interest group. The process of cultural reproduction is also a process of constant

adjustment and change of interest relations among different subjects. What is reproduced, on the other hand, is not a fixed cultural system, but the product of the interaction of various forces in a particular space and time. Culture is constantly evolving in the way of reproduction, which promotes the progress of society and culture.

Culture and social relations are inseparable. Field theory is an important tool to study cultural and social relations. "Field" is also a concept used by Bourdieu in relation analysis. "Field" is space and time, which to a large extent determines the place and nature of various activities in people's lives. Bourdieu briefly described the "field" as "a network, or a structure, of objective relations between different locations." In this sense, we can say that culture is a process of spatial production and reproduction, and cultural capital is an important part of it. Bourdieu took "field" as the basic unit of his sociological research, and took capital as a tool to extend the analysis of "field" to the whole society. Through the interaction with other elements, capital realizes its own purpose - to control, dominate or influence the "field". There is power in the field, and there is competition. The decision logic of competition is capital, which is not only the object of competition for "field" activities, but also the tool used in competition. Social and cultural fields can be distinguished into different "fields", each "field" is semi-autonomous, has its own action subject, behavior logic, etc., and each "field" is interrelated and interact with each other. It is in the internal role and external relations that social culture can constantly develop and change.

2.2.2 The application of Bourdieu's "cultural reproduction" in this study

Under the guidance of Bourdieu's "cultural reproduction theory" and with the comprehensive application of relevant concepts such as field and capital as theoretical support, this study attempts to analyze and study the transformation of the *Guzheng* art tradition from the 1950s to the modern era, and plan the benign development path of *Guzheng* art under the background of the new era, in order to explore the mechanism suitable for the inheritance and protection of *Guzheng* art.

Bourdieu's analysis of "field" can be used in this study. He believes that the analysis from the perspective of "field" must consider three links: first, the

relationship between this "field" and the power field (political field), and the power field can always be powerfully extended to other "fields" and have a certain impact on it. Therefore, when we study the interrelationship between various action subjects in a society, we must first place it in a specific "field". Then, from these special "fields" to observe and understand; Second, it is necessary to sketch the relationship between various forces in the "field" (government, people, traditional *Guzheng* music) and how they interact with each other. Only in this way can we understand their place in it and the extent to which they are interrelated; The third is to analyze the "habitus" of the actors. The so-called "habit" is the tendency and stability characteristics of the actor when he acts. "Habitus" is internalized by actors under certain social and economic conditions. It is not a natural product, nor can it be acquired in any particular way, but is gradually acquired through acquired practice. From the above three aspects, we can better understand their actions inside and outside the field and grasp the development track of the "field".

The theory of cultural reproduction plays an important role in this study in three aspects: First, it provides an overall analysis framework for the study of *Guzheng* art as a part of explicit culture; Second, it provides a new analytical perspective for analyzing the transformation of *Guzheng* art. It views the changes of *Guzheng* art from the perspective of "cultural reproduction", and believes that the relationship between "tradition and modernity" is a dynamic process of change and a process of continuous reproduction. Today's modernity may become tomorrow's tradition. The inspiring and innovative ideas in this theory help to deeply explore the essence of the transformation of *Guzheng* art. Bourdieu dialectically put forward that on the one hand, society and culture will have a great effect on people; on the other hand, culture is the product of people, and the result of people's creative change and adaptation to the new social environment under certain social conditions. Thirdly, taking "cultural reproduction theory" as the methodology to analyze the problem helps us to understand the process of the transformation of *Guzheng* art in the 20th century more clearly.

CHAPTER 3

METHODOLOGY

1. Methods for collecting research data

This study is a qualitative research. Adopting the methods of literature review and field investigation. Adopting the method of literature review to correspond to research objective one (studying the social identity transformation and musical perspective of Chinese Guzheng musicians in the 1950s). Objectively review and summarize relevant literature related to this topic as theoretical support. On the basis of writing this research paper, the author read some local music integration related to the development of traditional Guzheng music and local opera, mainly focusing on Shaanxi, Zhejiang, Shandong, and Henan provinces. At the same time, the researchers also read some relevant books on local chronicles and ethnomusicology, providing a certain knowledge foundation for understanding the background of traditional Guzheng in the development period relying on traditional opera, and gaining a clearer understanding of the overall knowledge system of Chinese traditional Guzheng music. Using field investigation method to correspond to research objective two (studying the development of Chinese Guzheng art in the 1950s). This project collects records of Guzheng art works and related artistic practice activities in the early days of the founding of the People's Republic of China, as well as representative character archives, to analyze the historical materials of the development of Guzheng art during the transition period. This study adopts an interdisciplinary research method and uses the research method of music sociology to correspond to research objective three (to study the impact of the transformation of Guzheng art in the 1950s on the development of modern Guzheng art in the later period), and provides a specific explanation of the intrinsic connection between the background of the transformation era and the production of works. Using comparative analysis methods, this study investigates and analyzes the overall development status of traditional Chinese music in the early days of the founding of the People's Republic of China, and proposes a feasibility analysis for the innovation of "modernization of Guzheng art" and the construction of traditional Chinese music culture,

in order to solve the problem of constantly updating Guzheng traditional art and keeping pace with the times in practical development. The research method design is as follows:

Research design

Develop a set of research questions to guide research.

What is the special significance of the ten years from 1949 to 1959 in the development history of *Guzheng* art during the early days of the founding of the People's Republic of China?

What is the fundamental reason for the great prosperity and development of *Guzheng* art during this period?

What specific actions have been taken to promote the development of *Guzheng* art after the transformation of the identity of folk zither players?

The influence of mainstream social music culture on the development of *Guzheng* art in the early days of the founding of the People's Republic of China?

What is the specific manifestation of the collision and fusion of "new and old" in *Guzheng* music during this period?

What is the theoretical basis and practical significance of the *Guzheng* music creation concept during this period for the future development of Chinese *Guzheng* music?

What were the characteristics of *Guzheng* music from 1949 to 1959?

What are the advantages and disadvantages of professional *Guzheng* art after transformation?

What are the inspirations for the current development of *Guzheng* art by sorting out the vertical development of *Guzheng* art in the early days of the founding of the People's Republic of China?

Develop sample screening criteria to clarify the scope of research subjects.

This study focuses on the traditional transformation of *Guzheng* art from 1949 to 1959, The research object is the *Guzheng* music works of that period.

This study examines the transformation of traditional *Guzheng* art to modern times following the shift in identity from folk *Guzheng* musicians between 1949 and 1959. The research focuses on the achievements of three representative figures, Gao Zicheng, Wang Xunzhi, and Zhao Yuzhai, and analyzes the contributions of the entire group to *Guzheng* art creation, performance, education, and other aspects. The reason for choosing the above three representative figures is that they represent different styles and schools of traditional *Guzheng* music from Shandong, Zhejiang, and Liaoning provinces, and are typical representatives of the transformation of *Guzheng* music between the two major schools in the north and south.

Creative contribution: Approximately 50 works have been adapted and created, combining traditional and modern features of the *Guzheng*. This article uses the following screening criteria to screen these works: This article filters these works using the following screening criteria:

Works with distinct regional styles, commonly used techniques, and representative figures of regional *Guzheng* performances.

The content of the music reflects the life of the working and peasant class, and is realistic.

Works that draw inspiration from Western music in their composition techniques.

The overall style of the music has a strong and inspiring imprint of the times.

The creators of the music are the first generation of *Guzheng* musicians who have transitioned from folk music to higher music professional institutions.

Adapted from the traditional repertoire of *Guzheng* art passed down before the founding of the People's Republic of China.

New compositions based on the absorption of traditional music features of the *Guzheng*.

Using the above screening criteria, 20 works were selected as the research subjects of this article, as detailed in the table below: Table1

Table 1 research subjects of this article, as detailed in the table below

Time	Song	Creato-r	Tim-e	Song	Adapted by
1952	《Chun Jian Liu Quan》	Xu Disheng	1956	《Meng Jiangnu》	Wang Xunzhi
1955	《Qing Fengnian》	Zhao Yuzhai	1956	《SanShi SanBan》	Wang Xunzhi
1955	《Fang Zhimang》	Liu Tianyi	1957	《Yun Qing》	Wang Xunzhi
1956	《Nao Yuanxiao》	Cao Dongfu	1957	《Sihe Ruyi》	Wang Xunzhi
1957	《Xin Nian》	Zhao Yuzhai	1958	《Rhizoma Dioscoreae Nipponicae》	Su Wenxian
1957	《Liu Hai and Hu Xiuying》	Cao Dongf	1958	《Feifeng Hanshu》	Su Wenxian
1958	《Xingfuqu》	Ren Qingzhi	1958	《Gaoshan Liushui》	Gao Zicheng
1958	《Gong Renzan》	Zhao Yuzhai	1959	《Feng Xiangge》	Gao Zicheng
1950- 1958	《Honghuakai》	Ren Qingzhi	1957	《Yaozu Wuqu》	Liu Tieshan
			1958	《YingxiongZhansheng Daduhe》	Lv Diansheng
			1958	《Xiu Jinbian》	Zhou Yanjia

Performance contribution: Sort out the performances that group members participated in during this period, divided into two parts: domestic and foreign performances. Screen based on performance time, location, target audience, and achieved results. Analyze about 10 performances such as "Prague Spring" that meet the criteria.

Educational Contribution: Analyze the educational reforms and effects of folk musicians transforming into university teachers. Screen based on new achievements in curriculum design, textbook compilation, standardization of finger symbols, and improvement of teaching methods. Analyze the curriculum design of the Central Conservatory of Music and Shanghai Conservatory of Music that meet the requirements, the compilation of teaching materials for Guzheng teachers in local universities, the establishment of new finger symbols, and the application of Western music teaching methods.

2. Participants in the Study

The *Guzheng* teachers from 11 music colleges in China, especially those who are still healthy and have a mentorship relationship with the first generation of founders of music colleges in the early days of the founding of the People's Republic of China, are among the first batch of *Guzheng* predecessors trained by music colleges.

Chinese professional literary and artistic group *Guzheng* performer with extensive performance experience.

Professional composer, mainly focusing on *Guzheng* writers.

Musicology professionals who study traditional Chinese instrumental music art.

Guzheng instrument makers, especially those who have direct involvement in instrument improvement during the early days of the founding of the People's Republic of China.

The inheritors of traditional art genres of *Guzheng* such as famous contemporary representatives of Shandong, Henan, Zhejiang, Chaozhou, and Hakka *Guzheng*.

Other ethnic minorities or overseas individuals engaged in the dissemination of *Guzheng* culture and *Guzheng* education.

Research population: The main information providers of this study are people engaged in work related to *Guzheng* art

Divide the research population into four groups, totaling 35 people. They are: A. Teaching staff - *Guzheng* teachers from 11 music schools across the country; B.

Performance creator - Guzheng performer and composer; C. Theoretical researchers - scholars who study the art of Guzheng; D. Instrument makers - personnel from manufacturers of Guzheng instruments and related accessories.

Group A has a teacher-student or family relationship with the first batch of university Guzheng teachers and is engaged in Guzheng education work. Group B students attend 11 music colleges and have a teacher-student or family relationship with the first batch of Guzheng teachers from universities, engaged in Guzheng performance work. Group C members are studying Chinese music theory research at 11 major music colleges, or working at other art research institutions, engaged in theoretical research in the field of Guzheng. The members of Group D are engaged in the production of Guzheng instruments and have a mentorship relationship with the first batch of instrument makers who participated in the specific period of instrument reform.

A. Teaching staff - *Guzheng* teachers from 11 music colleges in China, totaling 10 people. The screening criteria are as follows:

- ① There is a teacher-student relationship with the first batch of folk zither players who entered the music academy for teaching
- ② Engaged in teaching *Guzheng* for more than 20 years
- ③ Age 50 to 80 years old

B. Performance creators - *Guzheng* performers and composers, totaling 10 people. The screening criteria are as follows:

- ① Playing Guzheng for over 20 years
- ② Participated in more than 10 national level or above *Guzheng* performances
- ③ Published 5 or more *Guzheng* creations

C. Theoretical Researchers - Scholars studying *Guzheng* art, totaling 5 people. The screening criteria are as follows:

- ① Research on *Guzheng* Art for 20 Years or More
- ② Published at least 5 papers or monographs related to *Guzheng* art
- ③ Between the ages of 40 and 80

D. Musical instrument producers - personnel from the manufacturer of Guzheng instruments and related accessories, totaling 10 people. The screening criteria are as follows:

- ① Making *Guzheng* for over 20 years
- ② Has a certain production scale, with annual sales ranking among the top ten in the country
- ③ Related brand or trademark registration

3. Ethical Considerations

The data collection materials mainly correspond to the difficulties that may be encountered in the following aspects: the researcher's access to the field, personal and information security risks, and financial and time limitations. Researchers need permission to enter certain specific areas. For example, entering the data storage room of a music academy requires permission from the relevant department of the school. When conducting research on music in Xi'an, the author contacted the person in charge of the school's archives, and only after all procedures were in compliance with regulations can they access audio and video materials. Regarding the issue of personal safety during research, in addition to the general need to raise safety awareness, attention should also be paid to differences in beliefs, customs, and other aspects caused by regional and ethnic differences. Interviews should be conducted while respecting local customs and habits. Regarding the issue of dealing with funding and time constraints, prepare a budget and schedule time in advance to avoid the problem of insufficient preparation leading to interview delays. Respecting specific behaviors of research participants includes: informed consent of participants, respect for cultural differences, confidentiality and anonymity, avoidance of power imbalance, data ownership, and avoidance of researcher bias.

4. Research Instruments

There are two research instruments: interview forms and observation forms

4.1 Interview Form

Adopting a combination of semi-structured and unstructured interviews. The steps for creating a table are as follows:

- Review the procedures involved in building a semi-structured interview form.

- Analyze the research objectives and divide them into simpler parts.

- Build a semi-structured interview form

- Submit an interview form for review by three experts to ensure that the content and tools are in line with the research objectives.

- After experts have checked the consistency, objectives, and coverage of the questions, a trial run (trial run) is conducted with a small group before using the interview form for actual interviews.

- A semi-structured interview form will be used to collect data from selected groups for data analysis.

Through interviews, researchers obtained an analysis of the background, musical form, and performance characteristics of instrument creation during the traditional transformation period of *Guzheng* art, and provided suggestions for better inheritance and development of *Guzheng* art. The interview outline design refers to the experience and practices of previous scholars, while maintaining its standardization. At the same time, in order to avoid the fatigue and resistance of interviewees caused by too long a time, it is simplified and designed based on the opinions of professors, specific research content, research objectives, and other factors. Three types of interview forms were designed for different researchers, as detailed below:

A. Interviews with *Guzheng* education inheritors, the basic questions of the interviews include:

- . What are the differences between your character's traditional way of inheriting the *Guzheng* and the contemporary way of inheriting the *Guzheng*?

- . What are the factors that contribute to the gradual recovery and current prosperity of *Guzheng* art since the 1950s?

- Other random on-site issues

B. Interviews with relevant experts (actors, composers, and theoretical workers), with basic questions including:

- What progress has been made in the performance techniques of *Guzheng* art during the transitional period compared to the traditional period before the founding of the People's Republic of China?

- How do you view the music presented in the transitional period of *Guzheng* art with distinct characteristics of the times?

- Other random on-site issues

C. Interview with *Guzheng* instrument makers, the basic questions of the interview include:

- What practical obstacles are being addressed in the improvement of *Guzheng* instruments during the transitional period?

- What are the principles to be followed in improving work?

- Other random on-site issues

4.2 Observation Form

The researcher's records of personal participation in music activities are detailed as follows:

A. Observing performances

Changes in contemporary performance venues (including stage design), music genres, actor performance psychology, and audience feedback

B. Participate in performances

Professional performance market operation, music perspectives of other artists, and the impact of the market on composer's creations

C. Participate in the popularization of folk non professional *Guzheng* art

Audience group, performance format, and popular content

4.3 Validity testing of research instruments

This study mainly used the expert testing method to test the research instruments, and selected experts using the following criteria:

- . Research on traditional Chinese music for over 20 years
- . Published more than 25 papers or monographs related to traditional Chinese music
- . Over 45 years old, with a professional title of associate professor or above

Three experts were selected using the above screening criteria, namely:

A. Xu Wenwu, 55 years old, is an associate professor who teaches Chinese music history courses at Huzhou University.

B. Mao Lihua, 54 years old, is a professor who teaches *Guzheng* performance courses at Zhejiang Vocational Art College.

C. Zang Zhuomin, 45 years old, is an associate professor who teaches ancient music history courses at Taizhou University.

The researchers will present the research instruments (interview forms and observation forms) to experts to check their effectiveness. If most experts believe that the research tool is effective, it can be used for information collection; If two out of three experts believe that the research tool is not effective, the researchers need to further modify it based on expert opinions until it becomes effective.

After expert verification, Expert A believes that the research instruments used in this study can effectively gather information around the research objectives, but there is still a need to increase the professional questions of sociologists about the social background of the 1950s. Experts B and C believe that the research instruments are effective.

Conclusion: This research instruments is effective and can collect scientific and effective information.

Research Equipment

Handwritten recording equipment (notebook, pen), recording pen, mobile phone photography, camera recording

5. Data collection

5.1 Data classification

It is divided into second-hand materials and first-hand materials. Second hand materials mainly include historical documents, archives, visits to local museums, and image materials related to research. The primary sources of first-hand information include field notes that provide specialized knowledge in specific areas through on-site research.

Secondary data sources

Zhejiang Library, Shanghai History Museum, Shanghai Conservatory of Music Library, Shaanxi History Museum, Xi'an Conservatory of Music Library; Youku, Bilibili, Tiktok, Huayin, China *Guzheng* and other websites collect videos and audio of zither playing.

First hand source of information

Data obtained from interviews and observations

5.2 Methods for collecting first-hand data

Observation (independent observation, participatory observation);
Interviews (semi-structured, unstructured)

observation

In order to collect as much detailed information as possible related to the research question, the author first expands the scope of observation, focusing not only on the phenomena reflecting the art of *Guzheng* in the mid-20th century, but also on other details related to these phenomena, although they may not appear to be clearly related to the research question on the surface. This job mainly involves observing various music practice activities as an audience, observing and recording the research object and surrounding environment by oneself.

interview

The researcher and the interviewee have scheduled a meeting, on-site video interview, or telephone interview in advance. During the interview process, create a relaxed and pleasant atmosphere as much as possible to keep the interviewees in a happy mood and provide more authentic information.

The interview work is based on the contact with people in the *Guzheng* circle that the author knows. Interviews are conducted in various forms, such as in-depth interviews, focus interviews, and survey interviews with disciples or immediate family members in a case study of the transformation of traditional Chinese zither players. The setting and changes of interview questions can be divided into semi-structured interviews and unstructured interviews. The author commonly uses semi-structured interviews, so that as the interviews deepen, the interview questions can be adjusted based on new situations that arise. It is necessary to design targeted interview questions based on specific situations. If the interview goes smoothly, specific applicable information can be obtained. For example, when the researcher interviewed Zhou Yuguo, a famous zither composer in Shaanxi, and asked the question, "Which part of the material from Qin Opera is the origin of" Cloud Clothes Prose? ", the party concerned did not want to answer this question, so he shifted his perspective and then talked about the question," What characteristics of the zither are suitable for expressing "Cloud Clothes Prose?".

The arrangement and details of some interviews are shown in the table below:Table2

Table 2 The arrangement and details of some interviews are shown in the table below:

Serial Number	Interview time	Interviewee	Location
1	2020.12	Zhou Yuguo	Hangzhou Hotel
2	2023.5	Liu Le	Zhejiang Conservatory of Music
3	2023.7	Xie Tao	Zhejiang Song and Dance Theater
4	2024.1	Zhang Weijia	Shaanxi Provincial Cultural Museum
5	2024.2	Wang Wei	Shanghai Conservatory of Music
6	2024.2	Sun Wenyan	Shanghai Conservatory of Music

Table 2 (Continued)

Serial Number	Interview time	Interviewee	Location
7	2024.2	Wang Jianmin	Shanghai Conservatory of Music
8	2024.2	Li Suli	Shanghai Ethnic Musical Instrument Factory No.1
9	2024.3	Wei Jun	Xian Conservatory of Music
10	2024.3	Lei Hua	Xian Conservatory of Music

data validation

The validity of the data in this study was initially tested using the **triangulation method**. Firstly, data collected from various channels such as interviews, observations, and literature materials will be tested to observe whether the data content of each method is consistent; Secondly, compare the data collected through various methods with relevant theoretical content to observe whether it conforms to the theory and whether it is scientific; Thirdly, conduct another follow-up on the interviewees to observe whether the information they have provided is consistent.

The data obtained through triangulation will be presented to experts for **testing**. Three relevant experts will be selected through specific conditional screening method, as follows:

D. Feng Lei, 50 years old, associate professor, works as a professor of modern Chinese music history at Huzhou University.

E. Qi Mingjing, 40 years old, is a professor who teaches the course of ancient Chinese music history at Huzhou University.

F. Fan Yifeng, 60 years old, is a professor who teaches *Guzheng* performance courses at Xi'an Conservatory of Music.

5.3 Selection of data research areas

The preliminary investigation was conducted based on literature and data collected from field investigations. The on-site investigation mainly involves rushing to music colleges and famous professional performance groups across the country. By conducting multiple interviews with teaching staff and performers in the *Guzheng* major, first-hand information was obtained to provide sufficient examples of some historical materials. The first part of the on-site investigation takes Zhejiang Opera and Dance Theater as an example to investigate *Guzheng* performers, observe their performance activities, and organize the oral content of their interviews. The author began observing and recording *Guzheng* performances up close in 2020, and gained a very intuitive experience. For example, the 60th anniversary performance of the Zhejiang Song and Dance Theater in 2020, multiple performances in the "Elegant Art Enters Campus" series, and the "Spring Blossom and Autumn Harvest" ethnic symphony performance in 2022. The second survey on professional performance groups is about the audio and visual materials of *Guzheng* performances in the 1950s. Based on literature review, analyze the activity images and sound. The second part of the on-site investigation starts from Shanghai Conservatory of Music and extends to other sister music colleges. Interviews are conducted with the *Guzheng* professional teachers who are currently employed, especially identifying relevant figures who have a mentorship relationship with the first generation of folk *Guzheng* teachers who entered universities in the 1950s.

6. Data analysis

The author categorizes the data by topic:

① The Development History and Music Ontology of *Guzheng*

Including: A. audio and video files. Analyze the characteristics of *Guzheng* music during the transitional period, such as style, techniques, and modes, based on audio, visual materials, and music scores; Music dissemination, application situation, etc. B. Field interview notes mainly gather interview records of educators, performance creators, theoretical researchers, and instrument producers. This method

includes identifying the specific characteristics of *Guzheng* music presented in data collected through interviews, surveys, and other qualitative research tools.

②Social background and cultural mechanism

Including: A. literature B. historical materials. The growth of *Guzheng* art within a certain period of time is not only influenced by the labor of *Guzheng* artists, but also by the influence of the entire social and cultural mechanism on the creative direction of *Guzheng* art. The transformation and development of *Guzheng* art before and after the founding of the People's Republic of China can be said to be a social creation containing cultural connotations, and an innovation in the new cultural environment. It must adapt to the needs of the times. Based on social background and historical data, analyze the music views generated by the identity transformation of *Guzheng* musicians during the transitional period.

Analyze all the research data and organize it in a descriptive form to form a paper. Researchers will use Merriam's "three part model" theory to analyze the essence of music and further elucidate the artistic characteristics of *Guzheng* during the transitional period; Using Bourdieu's theory of "cultural reproduction" to analyze the social and cultural phenomena behind the identity transformation of *Guzheng* artists; Analyze the direction of the inheritance and development of traditional *Guzheng* art using music inheritance theory. The research is ultimately summarized in the form of a complete dissertation:

Research on the Social Transformation and Musical Perspectives of Chinese *Guzheng* Musicians in the 1950s (Research Objective 1)

1.1 Case Study on the Social Identity Transformation of *Guzheng* Musicians

1.1.1 High self-sufficiency

1.1.2 Wang Xunzhi

1.1.3 Zhao Yuzhai

1.2 Background of Transformation

1.2.1 Cultural Environment

1.2.2 Development of Higher Education in China

1.3 Presentation and Analysis of the Musical Perspective of Guzheng

Musicians

1.3.1 Practice of the Music Concept of "Serving Workers, Peasants and Soldiers"

--Exploration and organization of traditional music

--Adaptation of Traditional Music

--The creation of guzheng music with the theme of "praising workers and peasants"

1.3.2 Practice of the Music Concept of "Systematization of Guzheng"

--Emphasize theoretical sorting

--Emphasize stage practice

--Practice the spirit of art

The Development Status of Chinese Guzheng Art in the 1950s (Research Objective 2)

2.1 Education of Guzheng major in the early days of the founding of the People's Republic of China

2.1.1 Specialization and Scale of Higher Guzheng Education

2.1.2 Standardization and scaling of Guzheng teaching

2.2 Performance of Guzheng Art in the Early Years of the Founding of the People's Republic of China

2.2.1 The Rise of Professional Performance Activities

2.2.2 Popularization of Amateur Performance Activities

2.3 Analysis of the Characteristics of Guzheng Music

2.3.1 Emphasize the Realism of Music

2.3.2 Having clear "title specificity"

2.3.3 Inclusive Composition Techniques

2.3.4 Exploring and innovating performance techniques

2.4 Improvement of Guzheng instruments in the early days of the founding of the People's Republic of China

2.4.1 Reflection of Instrument Improvement

2.4.2 Inspiration from Musical Instrument Reform

The Impact of the Transformation of Guzheng Art in the 1950s on Modern Guzheng Art (Research Objective Three)

3.1 Guzheng Moving from Folk to Professional

3.1.1 Differentiation and Evolution of Social Roles of Guzheng Musicians

3.1.2 Complementary and integrated inheritance methods of Guzheng

3.2 "Change" and "Unchanged" in Transformation

3.2.1 Inheritance and Continuation of Humanistic Character

3.2.2 The Inner Connection of Traditional Guzheng Music

3.3 Transformation Promotes the Development of Modern Guzheng Art

3.3.1 Comprehensive cultivation of Guzheng artistic ability

3.3.2 Guzheng combines traditional and modern styles

The emergence of the phenomenon of "de popularization" in Guzheng professional education

3.4.1 Constraints on the initiative of educational subjects

3.4.2 Weakening of the Humanistic Nature of Guzheng Music

3.4.3 Limitations of the "Text Centered" Music Perspective

Summary

Analyze all the data from the research and organize it in a descriptive form into a paper, which is finally summarized in the form of a full paper with 5 chapters:

- 1.Introduction
- 2.Relevant literature and research
- 3.Research Methods
- 4.Data analysis Results
- 5.Summary,discussion,results and recommendations



CHAPTER 4

RESEARCH RESULTS

Guzheng is one of the ancient plucked instruments in China. In the late Warring States period, Li Si of the State of Qin vividly described the scene of folk zither songs in the Qin Dynasty in his "Letter of Admonitions to Expel Guests", saying, "The sound of a real zither is like the sound of a man hitting a jar, tapping a pot, playing a zither, and beating his hips while singing and whimpering. It can be seen that as early as the Spring and Autumn Period and the Warring States Period, the zither had already become popular in the Qin region, hence the historical name "Qin zither". The other meaning of "Qin Zheng" specifically refers to the zither music of the Qin style, which not only refers to the location of the Qin state in the pre Qin period (now Shaanxi), but also includes surrounding areas such as Shanxi, Gansu, and Hubei. In 1970, a cliff coffin was discovered in the Xianshuiyan Tomb Group in Guixi County, Jiangxi Province, which was identified as dating back to 500 BC. Inside, there were two musical instruments with thirteen strings similar to the zither. Its appearance opened up a new way of thinking for the historical origin of the zither, confirming that as early as the pre Qin period, the zither was not only inherited in the Qin Dynasty, but also in the southern state of Yue. It was recorded more than 400 years earlier than the "Records of the Grand Historian" and more than 1000 years earlier than the literature on the thirteen string zither. Based on the above historical facts, the zither has a history of at least 2500 years in China. Therefore, it is often referred to as the "Guzheng" today. With the continuous popularity of Guzheng music across the country, regional cultural characteristics have quietly emerged and become increasingly rich in the process of integrating with their respective customs, nature, language, and other folk music arts. Each region has its own unique regional style, ultimately forming nine major schools: Shandong School, Henan School, Chaozhou School, Hakka School, Zhejiang School, Shaanxi School, Fujian (Minnan) School, as well as Mongolian School and Korean School among ethnic minorities. It originated in the pre Qin period, flourished in the Han and Wei dynasties, flourished in

the Tang and Song dynasties, declined in the Yuan and Ming dynasties, and declined in the Qing dynasty.

The Guzheng is one of the ancient plucked instruments in China. In the late Warring States period, Li Si of the State of Qin vividly described the scene of folk zither songs in the Qin Dynasty in his "Letter of Admonitions to Expel Guests," saying, "The sound of a real zither is like the sound of a man hitting a jar, tapping a pot, playing a zither, and beating his hips while singing and whimpering. The Guzheng is one of the ancient plucked instruments in China. In the late Warring States period, Li Si of the State of Qin vividly described the scene of folk zither songs in the Qin Dynasty in his "Letter of Admonitions to Expel Guests," saying, "The sound of a real zither is like the sound of a man hitting a jar, tapping a pot, playing a zither, and beating his hips while singing and whimpering. As early as the Spring and Autumn Period and the Warring States Period, the zither had already become popular in the Qin region, hence the historical name "Qin zither.". The other meaning of "Qin Zheng" specifically refers to the zither music of the Qin style, which not only refers to the location of the Qin state in the pre-Qin period (now Shaanxi) but also includes surrounding areas such as Shanxi, Gansu, and Hubei. In 1970, a cliff coffin was discovered in the Xianshuiyan Tomb Group in Guixi County, Jiangxi Province, which was identified as dating back to 500 BC. Inside, there were two musical instruments with thirteen strings similar to the zither. Its appearance opened up a new way of thinking about the historical origin of the zither, confirming that as early as the pre-Qin period, the zither was not only inherited in the Qin Dynasty but also in the southern state of Yue. It was recorded more than 400 years earlier than the "Records of the Grand Historian" and more than 1000 years earlier than the literature on the thirteen-string zither. Based on the above historical facts, the zither has a history of at least 2500 years in China. Therefore, it is often referred to as the "Guzheng" today. With the continuous popularity of Guzheng music across the country, regional cultural characteristics have quietly emerged and become increasingly rich in the process of integrating with their respective customs, nature, language, and other folk music arts. Each region has its unique regional style, ultimately forming nine major schools:

Shandong School, Henan School, Chaozhou School, Hakka School, Zhejiang School, Shaanxi School, Fujian (Minnan) School, as well as Mongolian School and Korean School among ethnic minorities. It originated in the pre-Qin period, flourished in the Han and Wei dynasties, flourished in the Tang and Song dynasties, declined in the Yuan and Ming dynasties, and declined in the Qing dynasty.

In the mid-20th century, with the fundamental changes in China's social form, humanistic environment, and artistic concepts, and guided by the new literary and artistic policy of "state presence", the Guzheng was fully included in the rescue work of national music heritage, and thus ushered in the development peak of the "Golden Decade". In the macro historical process of the development of Guzheng, the historical event of "folk Guzheng families entering universities" is one of the crucial micro factors, which has transformed Guzheng from its stable folk field that has been passed down for thousands of years into a new modern professional music education system. The profound changes in the music environment have had a profound impact on the way Guzheng music exists, the individual identity of Guzheng people, and the concepts and methods of Guzheng music inheritance. Under the overall context of time and space, such as the historical background, national will, and social orientation, the modern development of Guzheng presents the intricate and complex character images in the music society with a grand narrative style. Among them, the group of musicians who entered universities is the key to promoting this historical process. However, for the music history of the 20th century, where individual narratives are extremely scarce, the consciousness and behavior of these "individuals" are submerged under the grand narrative of the "collective" and can only be scattered in a few words of historical records, "seriously absent from the pages filled with" unit events "without" individual events ". In view of this, this article focuses on the subtle aspects of history, striving to "see history in the text and spirit in the details". With the individual narrative of Guzheng masters as the core and the humanistic narrative of the group as the clue, it combines the writing centered on people with the memory centered on Guzheng. Through "using details to reconstruct the scene; using text to capture thoughts; using individual cases to

present the process", in the context of the social and cultural changes in mid-20th century China, it presents the deep connection between the life process of Guzheng masters and the development trajectory of Guzheng, analyzes the historical panorama of Guzheng professional inheritance and dissemination, and presents the individual ideological consciousness, behavioral patterns, and their linkage with the collective and the times in a specific historical period and social environment in a three-dimensional manner. The sentence is: On the basis of comprehensively restoring the historical event of "folk Guzheng entering universities" in the mid-20th century, as well as the changing process of Guzheng people in social identity, qin art inheritance, cultural identity, aesthetic taste, etc., this article deeply explores the adjustment, transformation, and changes of Guzheng in the context of modernity.

Among them, the historical retrospective of "folk Guzheng masters entering universities" and the in-depth description of Guzheng masters' cases were first used to outline the vertical clues of history through literature records and field investigations. With the help of musicological research on musicians, music events, and music pieces, a horizontal comparison was made. Using a cross cutting and point surface combination research approach, the historical facts of folk Guzheng masters entering professional music schools were objectively and comprehensively stated and restored. Subsequently, taking the time dimension of the evolution of Guzheng music and the spatial perspective of Chinese social development as the starting point, combined with a dual research perspective of vertical historical facts and horizontal theoretical summary, this study focuses on the transformation of Guzheng identity triggered by the historical event of "entering universities", the aesthetic evolution of Guzheng music, and the theoretical interpretation of the relationship between Guzheng "folk" and "professional". In the research perspective of "individual history era", it further explores the social roles and inheritance methods of Guzheng people in the hundred years of social and cultural changes since the mid-20th century. Subsequently, the historical positioning and significance of folk Guzheng musicians entering universities in the mid-20th century were analyzed, and the phenomenon of "removing folk Guzheng vocational

education" was deeply reflected upon, forming a mutual reflection with contemporary Guzheng professional inheritance.

Section 1 Study on social identity transformation and music outlook of Chinese Guzheng musicians in the 1950s

In the second half of the 20th century, in the ten years after the founding of New China, many useful explorations and practices were made in the historical process of the development of Chinese music, whether in the aspects of folk music creation, performance, education, theoretical research, or the collection and arrangement of folk music heritage.

After the Yan 'an Forum on Literature and Art in 1942, the manifestation in literature and art was the cultural transformation of political propaganda by the folk art forms under the leadership of the government. The artistic transformation of Guzheng plays an important media role in political propaganda, social education and popular movement, and plays an important role in guiding, dominating and controlling rural discourse. In this movement, folk artists, as an important force of rural literature and art or grassroots literature and art, have been valued, reformed, utilized and cultivated by the government. Under the leadership of the government, Gao Zicheng and others reformed the art of Guzheng in a bold way, eliminating vulgar or feudal superstitious thoughts in the content and injecting political discourse. After the vigorous reform of these artists, the traditional function of Guzheng was changed from entertaining people to political education, and became an important part of revolutionary literature and art. The "First Cultural Congress" held in July 1949 clearly put forward: "All the old literature and art that has a foundation among the masses should pay attention to its transformation... This is the new society and the new era. We should respect all the old artists who are popular with the masses." This is the first time that the emphasis on folk music has been openly proposed as a national literature and art policy. In March 1953, the Ministry of Culture of the CPC Central Committee held the "National Symposium on Art Education", which demanded that attention be paid to national cultural traditions in teaching. With the will of "the state being present", "Strengthening the content of folk

music in professional music colleges has become a policy that must be carried out throughout", which provided a policy guarantee for inviting folk musicians to teach in colleges and universities in the middle of the 20th century. Under the social and historical background of "learning from folk music", a large number of highly skilled folk artists have been discovered and introduced to teach in higher professional music institutions across the country, with dozens of them.

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of "learning from folk music," a large number of highly skilled folk artists have been discovered and introduced to teach in higher professional music institutions across the country, with dozens of them.

The special historical phenomenon of "folk Guzheng masters entering universities" in the mid-20th century, as a turning point between "traditional Guzheng art" and "modern Guzheng art", has a crucial and unique role in connecting the past and the future, and has significant research value and reference significance. However, currently, the historical facts of this period still lack due attention and careful investigation, and specialized research in this field is still weak. In view of this, this study will conduct a comprehensive investigation and sorting out of this issue, attempt to clarify the historical background, restore the "transformation" of folk Guzheng performers after entering universities, and conduct in-depth theoretical analysis and interpretation on this basis. In short, as a force that cannot be ignored in the cultural transformation movement - folk Guzheng artists, the author starts with the case of folk Guzheng artists such as Gao Zicheng, explores the transformation of folk literature and art, the change of social identity, and the combination of politics and folk literature from the perspective of new social history, and analyzes the internal relationship between official or political discourse and rural areas and families during this period.

1.1 Case study on social identity transformation of Guzheng musicians

1.1.1 Gao Zicheng



Figure 1 Gao zicheng

Source : Provided by Gao Wugang (Professor of Xi'an Conservatory of Music)

Gao Zicheng (1918-2010) was a native of Gaozhuang, Yuncheng, Shandong. When he was young, he had a very difficult experience in learning Guzheng. When he was 8 years old, he learned to sing Shandong Qinshu with his uncle. At 13, he learned Guzheng from Zhang Weizhao, a famous artist in the capital area. Yuncheng is located in the poor mountains and bad water, the people's life miserable, playing Guzheng, playing the piano, learning to sing, can not talk about is a noble art work, artists just as a means of making a living. Only teenage age Gao Zicheng from childhood to pick up the burden of life, heavy physical labor often accompanied by hunger torture, but he loved Guzheng almost to the point of ecstasy, a day down, dragging the tired body, hard to drive dozens of miles to the master's home to learn, learn two or three o'clock in the night to give up. He benefited from a lot of old artists on the way to learn Guzheng, among which the more famous teachers Zhang Weitai and Huang Huade absorbed their expertise. Wang Dianyu, a famous zither master in Shandong Province, was blind, but he was well-informed and loved the cause of folk

music. He introduced the folk entertainment form of self-playing to the right path of relieving the people, benefiting the society and supporting education. During this period, Gao Zicheng followed Wang to perform in Shanghai, Beijing, Tianjin and other places. Gao Zicheng's Guzheng playing skills and practical experience were combined with hard work, which not only made him mature in the art of playing, but also sublimated in the ideological spirit and artistic realm, which also laid a good career for him to face the society and the people. In 1955, Gao Zicheng joined the army and joined the General Political Arts Troupe by chance. During this period, he had more opportunities to perform and create activities. He went to the Huaren Hall in Zhongnanhai and the Tian 'anmen Square to perform for the central government officials. At the same time, he also participated in the Central Conservatory of Music Guzheng professional teaching work. This was the first time that Mr. Gao taught his skills to the students of the conservatory of Music and Art, and he began to organize and adapt the Shandong Guzheng music with great enthusiasm. During this period, he collected, arranged and composed the representative pieces "High Mountain and Flowing Water", "Song of Fengxiang" and "The World with Variations". This is one of the artistic career of Gao Zicheng from artistic practice to adaptation and innovation to embark on a new artistic road. In the 1950s, Gao became famous in the Guzheng world. In 1957, Mr. Gao Zicheng went to Xi 'an Music College to teach. He worked hard to improve the art level of Guzheng in Northwest China and cultivate a group of young Guzheng musicians with certain artistic accomplishment and superb playing skills. In the years of teaching, Mr. Gao devoted himself to the accumulation and summary of Guzheng teaching experience. On the one hand, he collected and sorted out the traditional literature of Shandong Zheng school, compiled and published "Shandong Folk Instrumental Music Selection", "Shandong Guheng Music Selection", "Shandong First Plate Cycle, etc.". The traditional kite music edited by him has been included in Shandong's Chinese National and Folk Instrumental Music Collection and other publishing houses' kite music collections. At the same time, 46 Guzheng etudes and two special teaching materials have also been edited and created for teaching.

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Gao Zicheng's performance has his own unique characteristics, and he is one of the representatives of Shandong school. The combination of his performance art and teaching has blossomed in the fertile soil of Shaanxi Province, and played a founder role in the establishment of Qin Zheng school in Shaanxi Province.

1.1.2 Wang Xunzhi



Figure 2 (From left to right) Sun Wenyan, Wang Xunzhi, Xiang Sihua

Source : Provided by Wang Wei (Professor of Guzheng at Shanghai Conservatory of Music)

Wang Xunzhi (1899-1972) was born in Hangzhou, the former capital of the Southern Song Dynasty, and is a place where people gather, and his family has deep learning roots. Since childhood, he has been fooled by his father and has a strong interest in culture and art. While attending the Hangzhou Guo-Music Research Society, he learned to play the 15-string silk zither under Mr. Jiang Yingchun, who was engaged in the salt trade. In 1956, he was recruited to the Shanghai Conservatory of Music. At this time, the Zhejiang Guzheng school was about to be submerged because he entered Shanghai and was revived through reform and innovation in the higher music institution. Wang Xunzhi's contribution to the Guzheng of the Zhejiang School is that he first brought the folk instrumental music of the Zhejiang School Guzheng, which was about to be submerged in Zhejiang, to Shanghai. At that time, Guzheng entered the hall of the Advanced Conservatory of Music and existed as a professional course. Wang Xunzhi studied the fifteen-string Guzheng at the end of the Qing Dynasty and the early Republic of China under Jiang Yingchun. The strings were made of sheep intestines and silk. According to historical records, the 15-string Guzheng was similar in shape but smaller than Se, with a hollowed-out buttress wood as its body, and was about four feet seven inches three minutes eight cents. Jiang Yingchun taught Wang Xunzhi this 15-string zither was suitable for expressing bright and smooth melodies, but the resonating cavity of the body was small, the silk was delicate, and the sound was crisp and bright but lacking in mellow, which was difficult to express warm, imposing, and multi-layered emotional repertoire. Wang Xunzhi's first contribution to the artistic transformation of the Guzheng is to improve the fifteen-string Guzheng on the basis of creating a traditional Guzheng with three octaves and then gradually succeeded in creating a 21-string S-shaped Guzheng. In cooperation with Dai Chuang from the Instrument Factory of Shanghai Conservatory of Music and his student Wei Hongning, Wang developed an improved Guzheng string made of nylon, raw silk, and steel wire. The tone of this Guzheng string is not only soft but also bright and metal, which increases the volume. At the same time, the performance of multi-layer changes in time was increased. The creation of 21-string S-shaped traditional Guzheng and improved Guzheng strings

provided a material basis for expanding the performance technique and expression of Guzheng music in Zhejiang Province. The improved Guzheng with the improved Guzheng string has a perfect performance; the high note is crisp and bright, the middle note is soft, and the bass is thick. Wang Xunzhi provided superior conditions for the further development of the performance technique of the Guzheng art in Zhejiang. Although the Guzheng has a history of more than 2,500 years, it was not until the appearance of the S-type 21-string traditional Guzheng that the volume and timbres of the Guzheng changed significantly. It can not only play the beautiful and gentle, quiet and open "Yue Er Gao," the mellow and elegant "Gao Shan Liu Shui" but also play the magnificent "Zhan Tai Feng" and so on. A variety of different styles and playing techniques can be enjoyed on the modified Guzheng. It is especially worth mentioning that it is also the most popular and used solo Guzheng instrument, the S-type 21-string Guzheng, in China and overseas.

Wang Xunzhi has made fruitful research and exploration in improving and expanding the Guzheng playing techniques in Zhejiang province. Although as early as the 1920s, Zhejiang Guzheng already had such playing techniques as pinch, four-point, finger shaking and string lifting. However, compared with other regional schools, the overall playing techniques are not rich enough. Wang Xunzhi gradually enriched it in the teaching process and formed a fingering usage system with Zhejiang characteristics. In addition, he and his students arranged and adapted a large number of traditional zither music of Zhejiang zither. During his tenure at the Shanghai Conservatory of Music, he wrote seven volumes of Guzheng lessons and 33 pieces of Guzheng teaching reference repertoire in junior and senior high schools of music.

1.1.3 Zhao Yuzhai



Figure 3 Zhao Yuzhai

Source : The 67th issue of "Playing the Guzheng and Discussing Taoism" on China Guzheng Network

Zhao Yuzhai (1942-1982) was born into a poor farming family in Dawangmiao Village, Chenpo Township, Yuncheng, Shandong Province. At the age of eight, he went to study at Yuge Elementary School in a neighboring village and was the first to be selected by the school to learn drum horn playing. Perhaps influenced by his father, the young Zhao Yuzhai showed a strong love for music. At the age of ten, he began to learn local folk arts such as Erjia Opera, Bangzi Opera, and Qinshu, as well as playing instruments such as Zhuhu, Erhu, Sihou, and Banhu from artists such as Wang Denghai and Wang Erjing. He also learned how to play the qin from master students such as Fan Xiyu and Li Lianjun. These experiences had a profound impact on Mr.'s future career in professional music. But the good times didn't last long. Despite years of poor harvests, Zhao Yuzhai, who had only studied for five years, had to drop out of school and go home to help farmers and herd sheep for his employer. Even in such a situation, Zhao Yuzhai's pursuit of music did not stop him. To learn his skills, whenever he was herding sheep, Zhao Yuzhai would bring the qin to the ground to practice. After returning home at night, he would practice the qin until late at night. The Way of Heaven rewards diligence. In 1943, under the guidance of Mr. Mengshi Dengyan and after ten

years of hard training, Zhao Yuzhai finally had the opportunity to become a disciple of Mr. Mengshi Dengyan's disciple, the silk string master Wang Dianyu, and learn to play the zither, thunder qin, Jinghu, and Gaohu with his master. One year later, feeling the diligence and intelligence of Zhao Yuzhai, Wang Dianyu officially accepted him as a disciple of his sect. In 1944, Mr. Wang Dianyu established the "Donglu Music Society," and Zhao Yuzhai performed with his master in various parts of Shandong. He also performed in Tianjin, Beiping, Xuzhou, Nanjing, Suzhou, Shanghai, Wuhan, and other places, expanding his horizons. Mr. Wang has extremely strict requirements for his disciples. They must practice the piano on the rooftop every afternoon from 1 to 3 in summer and every morning from 5 to 7 in winter. In winter, they must practice until they sweat all over their bodies, and in summer, they must practice until they sweat profusely. In order to withstand various occasions and weather conditions during their performances in the future, Zhao Yuzhai fully complied. After six years of hard training, in August 1949, Zhao Yuzhai completed his apprenticeship and left to sell his skills to Guiyang and Kunming, where he met some famous Guqin and Guzheng masters.

After the liberation, Zhao Yuzhai traveled from Kunming to Chongqing and joined the Chongqing Technical Troupe in February 1951 as a player of the Leiqin and Guzheng, as well as the captain of the band. Afterwards, he went to Chengdu, Ganzi, Lhasa and other places to comfort the troops and fellow ethnic groups. In 1952, Zhao Yuzhai. In the autumn of 1953, through the introduction of Mr. Cao Zheng, Zhao Yuzhai was officially transferred to teach at Northeast Conservatory of Music (predecessor of Shenyang Conservatory of Music), marking the beginning of his music education career. The Northeast Music School gave Zhao Yuzhai the opportunity to step onto the podium and promote the cause of ethnic music education.

Also, the gentleman wrote a brilliant chapter in the history of Chinese ethnic music with his beliefs and dedication. After arriving at the Northeast Conservatory of Music, Zhao Yuzhai developed a strong interest in the piano. The form of playing the piano with both hands refreshed Zhao Yuzhai's mind. In addition, he was influenced by Wang Dianyu and Yang Yushen's instrument reform, and Zhao Yuzhai first had the idea

of reforming the traditional zither. He received the support of the then-dean, Mr. Li Zhaifu. From then on, Zhao Yuzhai, who was already a teacher, returned to being a student and had a steel lesson with Teacher Zhang Zimin every week.

Piano class: practice piano for two hours every day. In the spring of May Fourth, Zhao Yuzhai adapted the Gongchi notation of "Lao Ba Ban" into a notation of "Si Duan Jin" using five-line notation. This adaptation was not just a change in notation method but broke through the traditional playing method by using both hands to play the piano, especially at the end, using the full range of big flower notes to push the music to a climax, vigorously playing the chords with both hands and ending with a "knife cut.". The achievements of the reform were warmly applauded by all teachers and students during the performance of the college report, congratulating the success of the reform. President Li Zhafu, Dean Ding Ming, and An Bo, among others present, gave high praise. In 1955, Mr. Zhao Yuzhai accompanied the Spring Festival condolence performance team organized by the college to perform in rural areas. During the performance, he was inspired by the joyful emotions of the farmers who had achieved a bountiful harvest. After returning to college, he composed the zither song "Celebrating the Year of Prosperity.". The prototype of this song is the Lu Zheng ancient songs "Qing Tai Ping" and "Lao Ba Ban," which were developed based on these two pieces. However, both the melody changes and the handling of alternating hand harmonies are innovative, which can be said to have opened the way for the innovation of Guzheng music composition and playing methods. Unexpectedly, Guzheng music later went abroad and even influenced foreign musicians. Although time has passed and we can no longer see the grandeur of Mr. Zhao Yuzhai's performance of "Qing Fengnian" abroad, today when we open the sheet music, we still have to admit the milestone position of "Qing Fengnian" in Guzheng works. This piece is the first work to hold the zither with both hands, breaking the thousands of years of performance norms of the Chinese zither. This playing method has been widely praised throughout the country since then, creating a new standard for the creation of zither music. Almost all new zither music that has emerged since then has been composed based on this playing method.

After completing the reform of the playing method, a new idea was brewing in Zhao Yuzhai's mind. The narrow range and inability to modulate the 16-string system of the old zither have greatly limited the creation of modern zither music. Therefore, Mr. Zhao has researched this topic. After careful consideration, in 1957, Zhao Yuzhai finally proposed to the Instrument Factory of Shenyang Conservatory of Music the idea of enlarging the zheng body and increasing the strings, thus giving birth to the first 21-string zheng in history. This 21-string zither is the prototype of the modern Guzheng. The addition of strings greatly expands the vocal range, and the enlargement of the body enhances resonance. The sound quality undergoes a qualitative change, greatly increasing the artistic expression of the zither. Mr. Zhao Yuzhai has not stopped researching music theory while creating and performing. Mr. Zhao once wrote "On the Performing Arts of Zither" for Shandong Literature and Art Publishing House, which was his first attempt in music theory research. Later, in addition to performing, he did not stop researching and giving lectures and published many articles one after another. In 1979, he published "Introduction to the Performance Art of Guzheng" in the third issue of "Mudan" magazine and "Academic Research on the Old Eight Banners of the Lu Zheng School" in "Yuefu Xinsheng.". In 1985, he also published "Hong Kong Lecture Association Zhiyin" in the fourth issue of "People's Music," "The Artistic Career of Teacher Wang Dianyu" in the journal "Songjiang River," and "Remembering My Teacher Wang Dianyu" in the third issue of "Chinese Music."

If it weren't for his breaking through the old system and creating a new technique of "playing the zither with the left hand," the expression techniques of the zither today may not be as rich. If it weren't for his innovating, expanding the range of the old zither, and changing its form, the styles of zither today might not be so diverse. If it were not for his foresight and dedication to the creation, research, and exploration of Zheng music, it may not have been possible for the current academic situation of the Lu Zheng School to be profound, extensive, and up-to-date; if it weren't for his dedication to the education of Guzheng and the cultivation of a large number of artistic talents for the country, the prosperous scene of flourishing development and hundred schools of

thought in the Guzheng academic community today might not have emerged. He is the predecessor of the zither, the legendary zither king, Mr. Zhao Yuzhai.

After the founding of New China, Zhou Enlai, then Premier of the State Council, pointed out in his Political Report at the First National Congress of Literary and Art Workers of China that "attention should be paid to the transformation of old literature and art that have a foundation among the masses... Now it is a new society and a new era. We should respect all the old artists who are loved by the masses." This was a more specific definition of the direction of the CPC Central Committee for the development of literature and art, followed by the Ministry of Culture from 1953 to 1957 held the "First National Folk Music and Dance Performance" and "National Amateur Music and Dance Performance". Such large-scale activities provided a platform for the development of literature and art at this time, and pushed the literature and art in the early days of the founding of New China to a prosperous development situation. For a time, achievements in various forms and themes frequently emerged, and talents in different professional fields emerged in large numbers. Many artists in the old era became a part of the literary and artistic cause in the new era through the transformation of social status in the process of socialist cultural transformation.

According to incomplete statistics, from the 1950s to the 1960s, with the establishment and adjustment of art colleges and art groups across the country, dozens of famous folk artists were introduced to various groups at all levels. Such as the famous guqin virtuoso Wu Jinglue (1956, Central Conservatory of Music); Cao Dongfu (1954-1962 Henan Normal University, Central Conservatory of Music, Sichuan Conservatory of Music); Wang Xunzhi (1956, Shanghai Conservatory of Music); Luo Jiuxiang (1959 Tianjin Conservatory of Music, 1960 Xinghai Conservatory of Music); Pipa player Lin Shicheng (1956 Central Conservatory of Music); Pipeplayer Yang Yuanheng (1950, Central Conservatory of Music); Dizi player Feng Zicun (1953 Central Song and Dance Troupe); Lu Chunling (1953 Shanghai Chinese Orchestra, 1976 Shanghai Conservatory of Music) and others. With their exquisite traditional skills, these folk artists not only performed and composed a series of classic traditional music, such as Three Lane of

Plum Blossom (played by Wu Jinglue), Partridge Flying (adapted by Lu Chunlin), Happy Encounter (adapted by Feng Zicun), Ambush on All Sides, Haiqing Taking the Swan (performed by Lin Shicheng), etc. Moreover, with their extensive traditional music cultivation, they have made indelible contributions to the construction and development of New China's national music professional discipline. Up to now, the mention of these ancestors' names is still ringing in the ears, bright and bright. It is their efforts and contributions that pushed the development of Chinese folk music in the middle of the 20th century to a peak that can be recorded in history.

1.2 Background of social identity transformation of Chinese Guzheng musicians in the 1950s

1.2.1 Cultural environment

We must inherit all the excellent literary and artistic heritage and critically absorb all the useful things in it for reference when we create works from the raw materials of literature and art in the lives of people here and now. The artist must go out into the masses, into the masses of workers, peasants and soldiers for a long time, unconditionally and wholeheartedly, into the fiery struggle, into the single largest and richest source, to observe, experience, study and analyze all people, all classes, all masses, all living forms of life and forms of struggle, all the raw materials of literature and art, Only then will it be possible to enter into the creative process."²The attitude of "literature and art are for the people" in the speech pointed out the way for the development of literature and art, and the new era of literature and art combining with the workers, peasants and soldiers began. It is because of the important content of the literature and art policy of the Communist Party of China that the music of Guzheng after the founding of the people's work and life are closely related to the content of the music, expressing the praise of the new life. It is a historical inevitability that the Guzheng will gain a new life in New China. In the 1950s, the Party put forward the principle of "Let a hundred flowers bloom and a hundred schools of thought contend" in the practice of guiding literary and artistic work and scientific research, which is the basic policy of the

² Mao Zedong, Selected Works of Mao Zedong, Volume 3, 1953

Communist Party of China to lead literary, artistic and scientific research, to promote artistic development and scientific progress, and to promote the prosperity of socialist culture in China. Under the guidance of the "Double hundred" policy, China ushered in a boom in literature and art after the founding of the People's Republic of China.

A speech is a directional document. As we all know, the fundamental direction mentioned here refers to the direction of the workers, peasants and soldiers in literature and art. The content mentioned in the speech is extremely rich, and it has touched on many issues such as the united front of the literary and art circles since the War of Resistance, the source of literature and art, the standards of literary and art criticism, and the core of the discussion is the question of how literature and art serve the people and how they serve the people. The question of writing about light and darkness, the question of unity or disunity, the question of utilitarianism or hyper-utilitarianism, will all be solved together." On the question of "How literature and art serve the workers, peasants and soldiers", an important aspect is how to dialectically view the relationship between popularization and improvement. In this regard, he believed that this kind of improvement is determined by popularization and at the same time guides popularization. Therefore, our improvement is improvement on the basis of popularization, and our popularization is popularization under the guidance of improvement.

The budding literature and art mentioned here. Obviously as a basis for improvement. That is to say, improvement in the real sense is improvement based on the budding literature and art of universality, not purely technical improvement, but improvement in a relational nature. Obviously, these arguments are clearly expressed as appeals for a new culture and politics. In view of the overall atmosphere of the literary and artistic rectification in 1942 at the same time as the speech, the appeal for a new form of behavior based on rural literature and art in Yan 'an is self-evident. But the question is, why did this demand eventually manifest itself in the form of the Guzheng art transformation movement? In fact, the emergence of the movement was partly related to

the CCP's great emphasis on the training of literary and artistic cadres during this period, especially those who were familiar with rural literature and art. The emergence of the Guzheng art movement, of course, directly stems from the speech of Yan 'an literature and art workers thought transformation effect. In general, the traditional Guzheng art was mostly used as a joy after work in the idle farming season in winter and spring. However, the performance of Guzheng in this period, in addition to entertainment, had become a powerful tool to participate in political struggles and social activities, and played a great role in the mass literary and artistic movement.

On the other hand, we should also note that the emergence of Guzheng art transformation movement was produced under the background of "literature and art serve workers, peasants and soldiers". In this aspect, it is not only about the budding literature and art, how to dialectically improve the rural literature and art, but also the development of traditional Guzheng art in a specific form of expression. In other words, the birth of the new Guzheng works is the microcosm of the overall vein of the development of folk instrumental music in this period. Judging from the main contents concerned by Yan 'an drama and its historical development, it basically involves the following aspects. Performance techniques, performance content, performers, audience groups and so on. During this period, amateur troupes or related amateur troupes were set up in many places. The construction of amateur troupes is obviously related to the popularization of national instrumental music. For example, the dialectic relationship between promotion and popularization was mentioned in Speech. Therefore, literary and artistic workers unanimously acknowledged that we should focus on popularization work and the way of popularization work. Of course, the most prominent problem at hand is whether the traditional regional performance techniques of Shunt school can adapt to the new works with rich expression and new content. The second problem is to explore, arrange and adapt the traditional music. Due to the lack of professional composers, it is difficult to produce new works. But there is also some bad content in traditional music. For example, local traditional operas such as "She Huo" have some vulgar content, which is less educational, and many of them are almost pure entertainment. Therefore,

the folk Guzheng artists at that time still wanted to reform these bad things and create more new works, and they were not willing to continue to play traditional music unchanged. After 1943, the transformation of Guzheng art and the reform of local operas basically originated from this development vein, and with the development of history, this movement also combined Guzheng with local operas and other forms of drama or folk literature and art, thus presenting a more abundant form.

Through the above limited combing, it is not difficult to find that the rise of Guzheng art transformation is actually a revolutionary event. It is also an important part of an event sequence. Only in a richer historical context can we better understand the historical conditions of the rise of the Guzheng art reconstruction movement, and have a deeper understanding that the movement is a direct derivative of Speech. Of course, it should be pointed out that although the artistic performances and the emergence of the new Guzheng art works in the 1950s were regarded as the signs of the rise of the Guzheng art reconstruction movement, in fact, its rise was generated in the interactive relationship between theory and practice. It was not just from a specific time node such as the specific year and date of the performance. In a word, reviewing the history of the formation of the Guzheng art reconstruction movement is not only helpful to solve the formation logic and evolution of the movement itself, but also to understand the great changes of political and cultural structure, and even to understand the uniqueness of the early literary and artistic road in China and the stages of the Chinese revolution, including the relationship between large forms and small situations in literature and art that has always existed in the Chinese revolution. As well as important issues such as the relationship between the state and the local, it is helpful.

1.2.2 Development of China's higher education

After the founding of the People's Republic of China, due to our own lack of experience in building socialist higher education and at the same time being surrounded by Western imperialism, it was an inevitable choice to continue to learn from the experience of the Soviet Union, the big brother in the socialist camp, to transform old education and develop new education. In the second half of 1952, after the old Chinese

universities were basically accepted and reformed, and the teaching order of colleges and universities throughout the country was basically restored, China began to draw on the experience of the Soviet Union in a comprehensive and systematic way to carry out higher education reform. The main contents of the reform include two aspects: first, according to the structural characteristics of Soviet universities, the nationwide adjustment of faculties and departments; second, according to the talent training mode of Soviet universities, teaching plans and teaching syllabuses were set for the target majors of Chinese universities. The teaching materials, teaching methods, teaching organization and so on carried out comprehensive reform.

At that time, the establishment of colleges and departments in old China was not strict enough, and it did not meet the urgent need for professional talents in the construction and development of new China. In response to this situation, the CPC Central Committee and the People's Government carried out large-scale readjustment of colleges and departments in China twice from 1951 to 1953 and again from 1955 to 1957. It changed the basic pattern of institutions of higher learning. In order to fundamentally change the overall pattern of the old institutions of higher education, Ma Xulun, Minister of higher Education, pointed out in 1951 that "in order to cooperate with national construction, it is necessary to enrich or adjust the original departments of higher education step by step".

The adjustment of music professional schools, the Central Conservatory of Music and its East China branch as the leading music professional schools, compared with the previous period, in the teaching policy and academic system, the setting of the department has undergone some minor changes. In 1953, compared with the original teaching policy, the teaching policy of the Central Conservatory of Music changed to "training for the country specialized musical talents with the theoretical foundation of Marxism-Leninism, general literary and artistic accomplishment, proficient in professional skills, and serving the people wholeheartedly". Adhering to the principle of combining with practical struggle, it emphasized the principle of giving priority to teaching and reduced some courses. Strengthen the training of basic music theories

and techniques, such as solfeggio, piano practice and other professional skills, as well as the teaching of music history theory, literary and artistic thoughts, and gradually raise admission standards. It is clear that the musical talents should be proficient in professional skills, strengthen the training of musical skills, and further improve the requirements for students. In the setting of the school system, the credit system used in the past was abolished, the school year was adopted, and the length of study of each department was uniformly set at 5 years. In 1955, experienced experts and scholars and young backbone forces were recruited to establish the departments of ethnic Musical Instruments, conducting and music, and the training of graduate students began. With the help of Soviet experts. Majors such as conducting Musicology, Basic Music, opera and Chamber Music were established, and the process of regularization of the Central Conservatory of Music was promoted.

During this period, higher music education was moving toward specialization. The Central Conservatory of Music was a good example in this period. It not only made timely adjustment to its teaching plan, but also set up three new departments, namely, Department of Music, Department of ethnomusicology and Department of Conducting, to make it an institution of higher music education with a complete set of majors.

The National Music Group was set up under the Department of Orchestra at the beginning of the establishment of CCOM(Central Conservatory of Music). Later, under the initiative of Lv Ji, the establishment of the Department of National Music began in 1953, and the Teaching and Research Department of National Instrumental Music was established in 1954, with detailed regulations on its training objectives, curriculum and teaching methods. Later, the Department of National Instrumental Music was formally established in 1956, with the main training goal set as "to train talents who have a certain level of performance in the new era, have received scientific and systematic training, and have certain socialist consciousness who can play and develop national instruments". At the same time, the future job requirements of graduates are also very clear: "They can play independently, major in national orchestral instruments, participate

in the orchestra as a member of the orchestra or take charge of the teaching activities of national instruments in the college of music."

The East China Branch of the Central Conservatory of Music also has a strong atmosphere for the study of ethnic instrumental music. In 1951, folk musicians Song Baocai and Song Zhongqi were hired to teach suona harmony in the East China Branch. In 1953, the East China Ethnic and Folk Music Research Office was formally established. Its main task was to systematically collect, organize, record and study Chinese folk music, which laid a good foundation for the establishment of the Department of folk music in the future. After the establishment of the Department of National Music in 1956, it set up three majors of national music theory band guidance, which was later changed to the establishment of national composition and national instrumental music system. It has trained a group of talents of national music theory composition and conductor and many national instrumental music performers, and has become the backbone of the construction of national music in China. In addition, in 1953, the Music Department of Northwest Art College also set up three specialized departments of composition, vocal music and instrumental music, among which the Specialized Department of Instrumental Music set up a teaching and research group of ethnic instrumental music. In 1956, the Department of Ethnic Music was also set up in the Northeast Conservatory of Music, which has three majors: ethnic instrumental Music, ethnic vocal music and ethnic music Theory. The main purpose is to train specialized talents in ethnic instrumental music performance and vocal music singing.

The founding of New China was a completely new environment for literary and art workers, facing the transition from the wartime system to the era of peace, and the evolution of the working environment from rural to urban. The construction of higher music education system in the early period of New China was divided into two stages. The first stage was from 1951 to 1953, when the First Literary Congress was held, which defined the direction of literature and art in New China. The second stage was from 1955 to 1957, the Soviet Union became the direct learning object of the construction of the socialist higher music education system in our country. During this period, the

system construction of higher music education in China was normalized, which was reflected in the system construction of music school system. In the construction of music education system, colleges and universities have formed a tripartite situation of junior college music school, normal school music department and professional music school after the great adjustment. Each college has a more detailed arrangement in its teaching plan, teaching policy, specialty setting, training objectives and so on. In the construction of music education system, higher music schools. Both the Central Conservatory of Music and the Northeast Conservatory of Music have set up new departments and enriched the types of courses and forms of teaching with the aim of cultivating specialized talents in music.

It can be seen that a large number of folk artists entered China's institutions of higher learning in the 1950s to carry on the inheritance and teaching of Chinese instrumental music, which greatly changed their identities. The status of the bearer of traditional instrumental music had a different status from the past history and the recognition of college teaching. This change from old artists to old artists, who were valued and selected, laid the foundation for the development of Chinese instrumental music after the 1950s, which is also the most important historical fact of today's neo-traditionalism pattern. They have played a great role in promoting the development of contemporary Chinese instrumental music art.

1.3 Presentation and analysis of the music view of Guzheng musicians

The 1950s was an important period for the development of modern Guzheng art in China. Zhao Yuzhai, Wang Xunzhi, Gao Zicheng, and others are representative figures of this period. Their artistic style, school inheritance, and development innovation have always been a valuable asset in the field of Guzheng studies and have produced many influential theoretical achievements. But in my humble opinion, there are several misconceptions in the existing theoretical achievements to some extent. For example, there is a lack of a broad historical perspective and a macro-cultural/structural viewpoint. Most scholars, when discussing the transformation of traditional (family, master-apprentice) inheritance and modern (college) inheritance methods in the

inheritance of folk music after 1949 due to social changes, emphasize that the significance and driving force of this transformation were the emergence and development of modern nation-states. This study emphasizes that although modern Guzheng art and Guzheng higher education are both products of the development of modern nation-states, their knowledge and ideological resources cannot be confined to tradition. After the 1950s, the fundamental reason for the high degree of diversity in the development of modern Guzheng art in various parts of China was the key role played by the socialist literary policy of "letting a hundred flowers bloom and innovating" in the process of modernizing and nationalizing Guzheng art. For example, the academic community's previous enthusiasm for discussing famous works based on their origins, inheritance relationships, mentorship relationships, music classification, and performance techniques does not conform to the subjective identity and artistic concepts of Guzheng artists. Specifically, this is reflected in the fact that after the 1950s, Zhao Yuzhai, Wang Xunzhi, Gao Zicheng, and others, although influenced by traditional art, created a new world of Guzheng art. That is to say, in the future, "folk" zither performers such as Zhao Yuzhai, Wang Xunzhi, and Gao Zicheng were no longer the so-called traditional inheritors of the zither but became people's music workers in the socialist literary and artistic camp. In terms of music performance techniques, they are no longer confined to one family or school but have gained a wide range of knowledge to adapt to the world. While serving the people, their characteristics as a local school have gradually faded away, and the influence of Guzheng works that celebrate the era of "serving the people" has become well-known. As creators and composers, their creations, on the one hand, are different from tradition; they no longer attach importance to following simulated regional opera and music, and their styles are constantly changing. Their works begin to present distinct modern music knowledge concepts or academic foundations, with strong academic characteristics of the times; On the other hand, compared with professional composers who came later, their works were characterized by their unique style and diligent efforts, which were not based on general compositional rules or the development of musical motivation and structure. Instead,

they focused on collaborating on instrument innovation and development, improving instrument performance techniques, and expanding instrument performance. Therefore, their works were seen by people at the time as highly experimental and innovative. Therefore, many years have passed, and many people in academia, including Zhao Manqin, also believe that the development of Guzheng art in the 1950s was characterized by continuous innovation and the evolution of performance techniques. They regard this characteristic as a common trend in the development of various schools of Guzheng in China after the 1950s.

1.3.1 Practice of music concept of "Serving workers, peasants and soldiers"

Excavation and arrangement of traditional music

Literature and art, which serve the people and, above all, workers, peasants and soldiers, were fixed in the form of resolutions at the First Literary Congress. It led the direction of people's literature and art in New China. In the schools of cultivating musical talents, more emphasis was placed on the social practice of teachers and students. In the process of practice, teachers and students see the scene of workers actively producing and cooperating with each other, realize the significance of the working class leading the revolution, and feel the general discipline of the army. In such an environment, the thoughts and emotions of teachers and students change, and thus feel the glory of serving the workers, peasants and soldiers. At the same time, the concept of serving workers, peasants and soldiers has also become an effective means to promote the development of literature and art in New China. Literary and art workers reformed their own ideas by going deep into the countryside, factories and troops, so as to carry out music creation activities, which was more conducive to their integration into the socialist literary and art construction. In 1954, the Institute of National Music was established on the basis of the Research Department of the Central Conservatory of Music, and the Harmony Laboratory of the Musical Instrument Improvement Research Group was set up to study and experiment the physical properties of national Musical Instruments. The main research content of the Institute not only includes the collection and arrangement of folk songs, but also undertakes the task of the reform of national

instrumental music and the composition processing and adaptation. And the research institute. Study policy. Specifically, it is to "unite outstanding folk artists and ancient music experts of all nationalities, train young research cadres, engage in the excavation, sorting out and introduction of folk music heritage, systematically study the music culture of ancient Chinese folk minorities from a scientific historical point of view, and focus on reform experiments, including the processing and adaptation of Musical Instruments and the improvement of Musical Instruments." The Institute has made outstanding contributions to the research of ethnic instrumental music. For example, the "Guangling San" played by Guan Pinghu, an associate researcher of the Institute, was widely praised, and this long-unplayed guqin song was rediscovered for the first time. There is also the compilation of Guqin Music jointly edited by Yang Yinliu and Hou Zuowu, which is the first time to compare the Guqin music with the staff score and the reduced character score.

After the transformation of the identity of folk Guzheng artists, the first step to realize the art of Guzheng serving workers, peasants and soldiers was to carry out actions around the theme of "inheritance". The inheriting of the tradition of Guzheng art mainly reflects that they dug up and sorted out a large number of traditional songs and recorded them in a standardized way.

Wang Xunzhi of Zhejiang School participated in the silk and bamboo music ensemble with a group of like-minded folk music masters when he participated in the Hangzhou Guzheng Research Society. Besides playing Guzheng, Wang Xunzhi was also good at playing xiao, flute, three strings and other instruments. At that time, they played together "Xiao nishang", "High Mountain and flowing water", "Embroidered Shoes" and other pieces. The Zheng score of that period belongs to the branch score of the ensemble of silk and bamboo music. After Mr. Wang entered Shanghai Conservatory of Music in 1956, when he wrote the Guzheng course of the conservatory, he mainly inherited the Guzheng score from "silk and bamboo music" and Zhejiang folk music. From "Thirteen Sets of Strings", "Hangtan" and "Jiangnan Silk and bamboo" folk music

and Bantou music, he began to systematically organize, enrich and develop the music and playing techniques of Zhejiang Zheng school. In 1956, he sorted out and compiled the "Meng Jiangnv", "Mongolian Dance Music", "Thirty-three Plates", "Drumming and urging flowers", "Kangsheng", "Lantern Moon Jiao Hui" and other elementary teaching materials for Zheng music. In 1957, a number of Gongchi scores such as "High Mountain and Flowing Water", "Sihe Ruyi", "Cloud Qing" and "General's Order" were sorted out and translated into staff scores successively.

Su Wenxian, a famous musician of tidal music, connected a piece of Sanban or torture plate-style music to the beginning and end of a piece of Tou plate-style music according to the Tonggong system, using the connection rule of biting the tail method, breaking the traditional pattern that each piece of music is slow - fast - fast. For example, "Pangolin" is connected to the beginning and end of "Pingsha Luoyan", and "Feifeng Hanshu" is connected to the beginning and end of "Thousand Family Lanterns". Such a new type of plate connection method has become a common playing format for musicians.³

Cao Zheng, on the other hand, drew lessons from Guqin fingering, designed the fingering symbols for Zheng performance, and translated Gongqu music into simplified notation and staff notation, which made outstanding contributions to the spread of Zheng music. From 1954 to 1958: edited three volumes of Selected Zheng Tunes and Etudes for Guzheng(co-edited by Cao Dongfu and Cao Zheng); In 1958, his Guzheng Playing Method was officially published by the People's Music Publishing House.

In this period, Gao Zicheng collected and compiled the representative Zheng songs "High Mountain and Flowing Water", "Fengxiang Ge" and "The World with Variations".⁴

- The adaptation of traditional music

³Chen Tiantian, Eternal Nostalgia - Commemorating the 85th Anniversary of the Birth of Mr. Su Wenxian;, Journal of Xinghai Conservatory of Music, Issue Z1, 1993

⁴Wei Jun Gao Zicheng's zither playing art Symphonic Journal of Xi'an Conservatory of Music, 1999

Kite music adaptation is the development of using ready-made revolutionary songs or instrumental music tones, transforming them into instrumental and Guzheng music, and then adapting them into music with Guzheng characteristics, which is also a creative work. The following are two examples of song adaptation. Zhou Yanjia's 1958 adaptation of a folk song based on the Guzheng song "Embroidered Gold Plaque". The original song is a folk song from Qingyang, Gansu province. It was popular in northern Shaanxi as early as during the Anti-Japanese War, and soon spread throughout the country with the liberation of the whole country. The song structure is short, the whole song is a total of up and down two sentences, the melody skeleton of the next sentence is the next four degrees of change of the last sentence. The melody is bright and smooth, with natural ups and downs, distinct levels and rigorous structure. This folk song was adapted into Gukite song in 1958, formerly known as "Embroider the Purse", and later changed to "Embroider the Gold Plaque". It adopted the Shaanxi local "confused tune" element and the characteristic mode to highlight the charm of Qin. After "Embroidering Gold Plaque" was adapted into Guzheng music, the structure of the song was expanded, but it was still dominated by variations. It unfolds around 16 bars before and after the upper and lower sentences, and after three variations of different techniques, it ends on the main note of the key of D. At the beginning, the music is a short, loud and bright shadow. In terms of melody, Shaanxi style is very strong, jumping up and down, and the technique is used to shake fingers between long strokes. The atmosphere is warm and the feelings are sincere. The theme appeared three times. Mr. Zhou used flower fingers, hook up techniques and quick split techniques to add flowers to the melody, and the high tone was like an uncontrollable emotional eruption, which made people cry and moved them deeply. The music expresses a deep feeling of longing and endless sorrow.

Lu Diansheng from Northeast China began his career of composing and adapting Guzheng music at that time. In 1958, he adapted the single movement chorus "The Heroes Defeated the Dadu River" by composer Shi Lemeng into a solo Guzheng piece. The music describes the scenes of our army commanders and soldiers fighting

against the wind and snow, fighting the bad waves, overcoming difficulties and dangers, and conquering the dangerous crossing of the Dadu River. The music is magnificent and continues the two-part structure of the chorus, with shadows and two parts. In the shadows, the chorus begins with the free and open lead of the tenor. Ten thousand miles of snow covered the plateau, the Dadu River surge to the sky. In the kite music, the author skillfully plays the right and left hand of the Guzheng and the left hand rhyming techniques. For example, the technique of pinching the strings with both hands, scraping up and down with the left hand and waving fingers with the right hand are used to depict the natural environment described in the lyrics. In particular, the pinching of the strings in both hands and the up-and-down scraping of the left hand are reminiscent of the thrilling reverberation of the trumpet sound in the valley. It shows a magnificent momentum of splashing ink. This simulated sound description obviously further highlights the dramatic scenery of the Dadu River that is difficult to depict in singing. The heroic sentiment hidden inside the song comes to your face

The above examples of the two Guzheng adaptations are adapted on the basis of maintaining the original charm and unique style color, giving full play to the performance of the Guzheng instrument, according to the structural characteristics of the original song, or expand the form, or expand the vocal range, and make full use of the performance techniques of the Guzheng. It not only has the charm of the song itself, but also creates a new artistic conception and a new musical image, and becomes a Guzheng work with new ideas. If we say that the Guzheng music created by drawing nourishment from real life is the result of the composer's direct in-depth study of life. Then, in a sense, the adapted Guzheng music is indirectly drawn from life, and through the creative adaptation of Guzheng folk artists, the original works are Guzheng.

- Creation of kite music themed "Praising workers and peasants"

The early period of the founding of New China belonged to the preliminary exploration stage of the creation of red Guzheng music. Although the number of songs was not large, the proportion of kite music creation was not large, but the content was close to the life of The Times. With the establishment of Guzheng major

in professional colleges and universities, the composition of Guzheng music tends to be specialized, and gradually tries to use Western composing techniques and performance techniques, and the creation level has been significantly improved.

It describes the happy harvest and praise for the happy life after the founding of the People's Republic of China. On the eve of the Spring Festival in 1955, Professor Zhao Yuzhai went to the countryside of Liaoning province with the performance team of Shenyang Conservatory of Music to experience life. That year, the agricultural harvest, he and the farmers in the Spring Festival together to celebrate, by the farmer's joy and hot feelings inspired by the desire to create. This piece of music has always been known as the classic of modern Guzheng music in the domestic Guzheng circle, attracting attention at home and abroad. In this piece, Professor Zhao Yuzhai liberated the left hand of Guzheng playing from the left side of the qin horse, participated in the right side, and asked the right side to perform. This is an unprecedented precedent in the thousands of years of Chinese Guzheng history. Professor Zhao Yuzhai once said such a sentence, "First, the predecessors have not written it, second, my own creative experience and skills are very shallow, and third, the traditional Guzheng with elegant timbres to express enthusiasm and unrestrained emotions, there is no experience, plus the Guzheng still has limitations in modulation and other aspects." Therefore, he combed out such a idea for his new works: First, the music should describe and express rural life as much as possible, and the theme of the music must have a strong local flavor, so that farmers can sound intimate. Secondly, the Guzheng is a national instrument, and the music must be based on maintaining the traditional style and characteristics. However, in order to reflect the new era and new life, it is necessary to innovate in performance techniques, and highlight the happy mood of farmers after harvest in the musical image. Therefore, in his creation, he paid attention to the harmony of the musical structure and mode layout, and also emphasized the contrast between the intensity, timbre, rhythm and speed of the music. In order to solve the limitations of Guzheng in modulation, it also adopts the method of rotating palace modulation to make the music more expressive and appealing. Li Ling, a famous

music critic, commented highly in an article published in People's Daily that "His greatest originality is in the use of the left hand. Generally, the traditional method of playing the Guzheng is to use the left hand to press the tone and so on. Zhao Yuzhai made reference to the piano playing method, freeing his left hand to play tones and harmonies at the same time, thus enriching the life of this ancient instrument." Jiang Fengzhi, a famous folk instrumentalist, said, "He is an outstanding talent and an innovator in playing the Guzheng." In addition, thanks to his efforts, a new way has been opened up for the improvement of the playing method of this kind of ethnic instrument, and the creation of Guzheng music has expanded the world.

For example, Cao Dongfu's Nao Yuanxiao and Ren Qingzhi's Xingfu Qu all use the two-handed technique.

Ren Qingzhi, a Guzheng musician from Henan province, created the Happy Canal in 1958. The work vividly reproduces the sounds of drumming, Shouting and people's responses, and adds a cheerful and singing Henan charm minor tune. The year 1958 was the climax of water conservancy construction in China. By chance, Mr. Ren personally visited the construction site of canal construction. He was shocked by the huge crowd of canal construction troops in front of him. There are also bursts of ramming and applause, a steaming busy scene. Inspired by this, he composed this solo Guzheng concerto "Happiness Canal". With music image, the hot labor scene on the construction site of canal repair, as well as the scene of people's joy after the completion of the canal, fully expressed.

The introduction, the jubilation of the spectacular. A long, powerful blow on the right hand shows that the canal water is roaring in like opening a gate. Then the left hand, with its middle nail, scratches a disjointed murmur on the outside of the yardstick, indicating the noise of the scene. Then the two hands are evenly connected smoothly, from low to high, slow to speed up, from weak to strong scraping played bursts of water sound. It shows people's desire for water, and the image of water pentium from far and near in the imagination. In the prelude, there is a pinch of umlaut, and the contrast between the high and middle registers shows the leader Shouting,

"Ah... It's time to repair the canal!" Then a mid-note pinch signals the crowd's response: "OK... Here we come!" This sound has a strong appeal and infectivity. Eg. The outstanding performers set to work in high spirits. In the theme of the music, it shows "happy labor". This section enters the powerful drumming sound and bursts of shouts. Here the tamping sounds are far and near, which can be expressed by strong and weak techniques. The song shows the workers "singing happily" part, this section adopts a large number of Henan opera charm melody, there are many changes in the sound, strong jumping, full of singing. It shows the joy of the hard-working and enterprising workers to change the backward appearance of the countryside. The workers sometimes sing, sometimes duet, sometimes free hum a small tune. The beautiful singing blended with the ramming sound, the rhythm was vivid and the music image was vivid. The fast and accurate aftersound and many underglissando make the melody lines smooth and clear, and play the beautiful singing charm of Henan Qu Opera, making the music image more vivid and lively. Enter allegro, "flowing water clank". After this description of the canal, the sound of rushing water and people's laughter are intertwined, fully demonstrating the joy of people's happy life. The whole allegro right hand playing, showing people excited emotional changes, the left hand scraping play for the canal water clank, thus pushing the music to the climax. The two-handed scraping at the end echoes the jubilant spectacle in the introduction. After people sweat and rain work, finally ushered in the long-awaited sweet canal water. This clear channel water to the fields, but also to people's hearts.

The music composition of "Xingfu Qu" is rigorous and meticulous in structure, and uses the creative technique of narrative. The level is clear, the content is rich and touching. The work shows the vivid sound of ramming, Shouting and running water. The performance technique is incisively and vividly, and it is an excellent work with a sense of The Times.

After the founding of New China, the people mastered the state power, the Guzheng as a national instrument in our country has a broader mass base, there are a large number of listeners, the music creation and eulogizing the target is mainly the

vast workers, peasants and soldiers. Such an environment provided a rich and fertile soil for composers to create, and in the new political environment, the composer's creative attitude was always positive, which was very conducive to the creation of Zheng music in the early days of the founding of the People's Republic of China. All these made the conditions for the creation of zither music much better than any previous historical period. However, the creation of Guzheng music in this period was still in the exploratory stage, which was a state of starting to move forward. Although it was not highly prosperous, it played a decisive role in the development of Guzheng music, and also promoted the rapid development of Guzheng music after the Cultural Revolution.

1.3.2 Practice of music concept of "systematization of Guzheng"

-Attach importance to theoretical combing

One of the practical problems of Chinese traditional Musical Instruments is that there is too little information on characters and music scores, and the Guzheng is no exception. For more than two thousand years, although there is a tradition of instrument art, but the book score is rarely found. If the Guzheng art career wants to develop and improve gradually, it must be recorded, have music must score, and can continue to innovate. Cao Zheng realized this problem and made great contributions to the teaching materials, including practice collection, comprehensive collection, album collection, theoretical textbooks and so on. These textbooks have three characteristics of universality, standardization and typicality, and have built a complete teaching material system. The popularization is mainly reflected in the detailed introduction of the basic knowledge of Guzheng. In addition to a brief introduction to the history, structure and characteristics of the Guzheng, the textbook also introduces in detail the tuning, vocal range, fingering and other content of the Guzheng. In the explanation of the specific Guzheng performance teaching, it also uses the groundbreaking form of pictures and pictures, making it a practical and widely used popular teaching material, which played a huge fundamental role in the development of the Guzheng. The standardization is mainly reflected in the creation of fingering symbols. Inspired by Yang Yinliu's Guqin fingering, Cao Zheng also began to use positive and negative symbols to

mark Guzheng fingering. In his article "Etudes and Simplified Symbols for Guzheng", he created a batch of fingering symbols and marking methods. In the "Dazhong Zheng Music", the invention of the fingering symbols are also explained, and the left and right hand fingering symbols are classified in detail. The application of fingering in Zheng music is reflected by fingering symbols, which provides great convenience for students to learn and players to play. Up to now, this symbol has been used for more than 60 years. It can be seen that the fingering symbols designed by Cao Zheng are of great value and significance, and have an important influence on the perfection and development of Guzheng fingering symbols. The typicality is mainly reflected in the textbook, which systematically and comprehensively introduces the representative excellent works of each school of Guzheng and the newly created works at that time, and also marks the important and difficult points in the performance of each Zheng song as well as the historical structure, tuning method and playing method of Guzheng. These scores have a large amount of information and a wide coverage, creating a good beginning for the teaching of Guzheng and the construction of teaching materials.

As early as in the period before entering colleges and universities, many Guzheng musicians had very exquisite skills in Guzheng performance, but there were few researches on Guzheng theory. Dou Shubai once put forward sincere suggestions that more research should be done on Guzheng theory, so as to combine performance and theory. Gao Zicheng, Cao Zheng and others humbly accepted this suggestion and began to study the theory of Guzheng. In order to better train a new generation of talents, they put forward the teaching method of combining performance practice and theory, and believed that the further development of Guzheng art must be based on theory. Especially for college students, it is not only necessary to study Guzheng skills, but also to pay attention to the study of Guzheng theory. His great contributions to the theory of the Guzheng are all based on the study of the theory, and he has conducted in-depth research on the history, music score, techniques and style characteristics of the Guzheng. Reform and innovation are dialectical unity, and the premise of innovation is theoretical research. As an ancient national instrument, the

Guzheng must keep pace with The Times. It can be seen from Cao Zheng's teaching notes that he also advocated the combination of teaching in class and out of class. He would record students' learning in class and give supplementary guidance to students after class, which would further improve the quality of teaching. This teaching method is very suitable for college students majoring in Guzheng who are studying professional courses in school, because in school, many professional teachers finish the teaching content in class, and then let students practice independently after class, and complete the learning task independently. Teachers rarely participate in the process of students' independent practice after class. In order to improve the teaching quality, Mr. Cao Zheng proposed a combination of teaching and after-class teaching for students with weak foundation and students with special needs, formulated the after-class teaching content, and would give timely guidance to students in the practice process after class after the completion of the teaching task, thus speeding up the learning progress.

-Emphasis on stage practice

This group of Guzheng musicians from the folk community have participated in many stage art practice activities, which have had an important influence on the development of Guzheng performance. For example, the Guzheng solo concert was successfully held, which further promoted the instrument; Three concerts were held during the Fourth Congress of the China Music Association, which promoted the prosperity and development of the Guzheng cause, thus setting off a boom in learning the instrument all over the country; At the closing ceremony of the "Year of the Dragon Music Week" held in the Great Hall of the People, he acted as the lead of "Upstairs" and "Fishing Boat Singing Evening", which fully demonstrated the moving place of Guzheng music. These activities have become the best example of Guzheng teaching for practice, and play a pivotal role in the development of Guzheng teaching. First, the practice of stage art provides a platform and channel for students to apply the theoretical knowledge and playing skills taught by teachers to the practice of stage art and show excellent music works to the audience. Secondly, through performance practice, students can accumulate more stage experience, which not only includes

performance skills, expression and posture, but also includes lighting design, sound adjustment, costume matching, makeup effect and so on. All these require players to constantly sum up and gain experience in each practice. Thirdly, stage art practice teaching can cultivate students' ability to control the stage. It is inevitable that students will be nervous and even stage fright before the performance, which is a problem that every performer needs to work hard to overcome. Through many times of stage art practice, students can understand and find out what kind of situation they will have when they are nervous. After being familiar with this situation, they can make a series of efforts to overcome their own shortcomings, so as to overcome the psychological tension and timidity, which is undoubtedly crucial to the performance of stage art practice. Fourthly, stage art practice teaching can increase students' self-confidence. Through performance practice, students will find the gap between themselves and other outstanding students, so as to study hard to make up for their shortcomings, and commit to professional stage practice. In the process of performance practice, students can encourage, help and guide each other to form a good learning atmosphere. Fifthly, stage art practice teaching can cultivate students' teamwork spirit and establish a sense of tacit understanding, identity and honor among the groups. In the process of planning and organizing performance activities, imperceptibly establishing a firm team spirit is essential for the practice of stage art.

- Practice the artistic spirit

The spirit of "rigorous truth seeking, erudite and diligent thinking" runs through the whole study of Guzheng. The teaching method of oral teaching is mainly to teach by mouth and feel by heart, so that the soul and language communication between the two can be carried out, so that the music teaching not only stays in the language, but also increases the learners' feelings in music and comprehension. In addition, folk Guzheng masters also adopt the teaching method of reflection after class, make detailed records of students' learning, and summarize their teaching every semester or year. In this way, the teaching situation will be clear at a glance, and the teaching methods suitable for students can be adopted according to different problems.

The teaching process of teachers is also a process of learning and self-improvement, and teachers can clearly recognize their shortcomings after reflection after class, so summarizing and recording the teaching methods is beneficial to both teachers and students. For many scholars of Guzheng today, the increase of students will inevitably lead to the decline of teaching quality, and strong teaching methods are the guarantee of improving teaching quality. For example, in the process of collecting and sorting folk music materials, Zhou Yanjia always adhered to the concept of "precisness and truth". He only wanted to leave the most authentic, authentic and simple traditional Zheng music to his descendants. To ensure the accuracy of the score, he always verifies it by checking other recordings. So it can be seen that most Guzheng masters like Zhou Yanjia have a strict and truth-seeking attitude towards teaching and music arrangement. They would rather spend more time to check the authenticity of their scores. Their meticulous academic philosophy is worth learning from. In academic research, "erudite and diligent thinking". They not only collected, collated and summarized folk music materials, but also copied these zheng scores and carried out in-depth interpretation. And through long-term research, they have unique opinions on the playing techniques and theoretical research of each traditional school of Guzheng. Their research results are recorded in many materials and textbooks, and these theories are of great significance to Guzheng practitioners to understand the traditional school of Guzheng. His scholarly attitude of pursuing the source and his scholarly thoughts of erudite and diligent thinking have been admired by later generations.

He was "modest and studious" towards his peers. Guzheng professional academic exchanges have always been advocated and promoted by Guzheng masters of that generation. For example, Cao Zheng has visited representatives of various Guzheng schools and conducted in-depth academic exchanges and discussions. For example, I learned "Zhongzhou Ancient Melody" from Lou Shuhua; Learned Shandong Qin book and Shandong Zheng music from Zhang Heming; He learned Henan Zheng music from Cao Dongfu. Visited Guo Ying, the representative of Chaozhou school, and co-edited Chaozhou Zheng Music and used it as teaching material; Discussed the

historical development and performance style of the Hakka Zheng with Mr. Luo Jiuxiang; I learned about Wulin Zheng (Zhejiang Zheng) from Mr. Wang Xunzhi and Mr. Sun Yude. In addition, various forms of exchange meetings, such as "National Music Week · Professional Forum on playing Zheng" and "Chinese Guzheng Academic Exchange Meeting", these Guzheng exchange meetings have greatly promoted the prosperity and development of Guzheng. It is an academic activity with the participation of professionals, teachers and students. The exchange focused on five topics, namely, Guzheng performance research, teaching research, theoretical research, Guzheng music creation research and Zheng instrument reform, which had a profound impact on the later artistic path of the participants. First, participating in the Guzheng academic exchange will help teachers and students deepen their study and research on Guzheng. On the one hand, it will promote teachers' teaching research and methods, and on the other hand, it will increase the opportunities for students to learn and exchange with famous masters, so that they can broaden their horizons, broaden their horizons and understand many aspects of knowledge. Second, the Guzheng academic exchange will be of guiding significance for students to clarify their learning goals and graduation destinations. Third, through the advocacy of Guzheng academic exchange, generations of students can inherit and develop the art of Guzheng. In the future, whether they are going to professional jobs or establish social training institutions, they can further carry forward and popularize the art of Guzheng, which is more conducive to the in-depth development, innovation and dissemination of the cause of Guzheng. Fourthly, through the exchange meeting, the folk music culture can be propagated, the public can understand the folk traditional music and enhance the national pride. Fifth, the exchange will promote the role and status of traditional Zheng music in Guzheng teaching, and appeal to the public to respect the historical characteristics and status of Guzheng itself, and inherit the connotation of traditional Chinese culture. Sixth, the exchange will show the exquisite playing skills of various Guzheng players, so that different schools can learn from each other, promote each other, communicate with each other and develop together. Seventh, through the exchange meeting, scholars can learn about the

contributions and achievements made by the predecessors of Guzheng. The holding of academic lectures and seminars on the Guzheng has far-reaching significance for the performance research, teaching research, theoretical research, creation research, instrument reform, inheritance and development, etc. It shows the unity of the Guzheng community and its efforts for national music, and fully shows the prosperity and development of the Guzheng cause.

Section 2 The development of Chinese Guzheng art in the 1950s

The establishment of the People's Republic of China provided an opportunity for the development of Zheng music art. The "Double Hundred Policy" proposed by the central government in 1956, the "Eight Character Policy" proposed in 1960, and the promotion of artistic democracy and other party cultural policies rescued the Zheng and Zheng art industry, making Zheng music art flourish. Many higher art colleges have successively established majors in Guzheng performance, and the art of Guzheng music has thus begun a new stage of inheritance in music schools. Those folk artists who once struggled for survival have begun to step onto the podium of various higher art colleges, cultivating a large number of outstanding performers with superb skills. They are active on stage, screen, and in the teaching world, becoming the backbone of the revival of Chinese zither music. After representatives of different schools of zither were hired at some music schools across the country, they innovated the art of zither music based on the collection and organization of traditional music, creating a batch of new works full of life atmosphere, contemporary characteristics, and even popularity among the people. The creation of zither music presents a prosperous scene. With the gradual growth of the Zheng music creation team, the themes of Zheng music creation have also become increasingly rich, and the creative techniques and forms of works have become more diverse. In addition, a series of effective new attempts have been made in performance techniques and instrument reforms, vividly outlining the historical trajectory and tremendous achievements of zheng music since the establishment of New China. Mr. Miao Tianrui once said, "Creation is an important issue in music, and when it comes to music, the key is to talk about creation. Music

creation can be said to be a driving force for the development of ethnic music. If we promote the development of music culture, the foundation lies in inheritance, and the key lies in innovation. The creation of Zheng music in the early days of the founding of the People's Republic of China was an inevitable product of the development of modern Chinese music culture, and the creation of Zheng music during this period fully reflected the mainstream development of Zheng music. In terms of Guzheng creation itself, there have been many new developments and achievements in the 17 years after the founding of the People's Republic of China, which are an organic part of Chinese music history. They provide certain references for the creation, performance, and many other aspects of modern and contemporary Chinese music. With the continuous deepening of research on the history of modern Chinese music, the study of the thematic history of Zheng music will increasingly be included in the research field of scholars, attracting attention from the academic community.

This section attempts to conduct a comprehensive and in-depth investigation of the development of Guzheng art during this period based on relevant research, mainly focusing on Guzheng professional education, Guzheng music works, instrument reform, and other related content for in-depth analysis and research. This section focuses on the creation of Zheng music in the early days of the founding of the People's Republic of China. From the perspectives of music ontology analysis, performance techniques, and creative ideas, a writing method combining historical theory is adopted. In addition, the author's nearly 20 years of performance accumulation and years of teaching practice comprehensively and deeply studied and analyzed Zheng's music works from different regions, genres, and themes. The artistic characteristics of Zheng music creation during this period are summarized and concluded to have a more comprehensive and profound overall understanding of the development of Zheng music art in this period and further affirm the influence and historical significance of Zheng music art development in the early days of the founding of the People's Republic of China. To provide reference and inspiration for the future development direction of Zheng music art and to provide a more comprehensive

understanding of the overall development of Zheng music in the academic community over the past 17 years.

2.1 Advanced Guzheng professional education in the early years of the founding of China

In this period, the reform of higher music education in new China can be said to be in the process of constant exploration, and the strategy of steady progress was adopted, which made the construction of higher music education system in China achieve initial results. In the new period, the construction of music school education system has been improved, and the academic system, curriculum and other aspects have been scientifically standardized, which has laid the foundation for the construction of socialist higher music education road. The construction of music education system has been preliminarily improved, so that music educators can stop and think: how to build a higher music education system with Chinese characteristics? Therefore, in the continuous development of socialist higher music education, a thinking and attempt on the construction of national instrumental music education system gradually surfaced. After the founding of the People's Republic of China, the music industry and various schools adapted to the new form of music culture construction. There were heated discussions on the improvement of national instruments and the expression of national instrumental music. Under this upsurge, universities have perfected the construction of teaching system of national instrumental music, written teaching materials of national instrumental music, and improved the instrumental instruments, promoted the prosperity development of our country's instrumental art education.

2.1.1 Specialization and scale of higher Guzheng education

As one of the grandmasters of Guzheng art in New China, Cao Zheng, a performer, educator and researcher, taught Guzheng in the Central Conservatory of Music for the first time in 1949, becoming the first person to promote the art of Guzheng to higher music institutions, thus winning a place for this ancient national instrument in the field of professional music. In addition, "Since the 1950s, the types and varieties of urban traditional music, as an important part of socialist culture, have been stimulated

by their own composition laws and the needs of social development, and the pace of professional evolution has been intensified", Guzheng art was soon promoted as a professional technology in some higher art colleges and universities across the country. After the founding of the People's Republic of China, many Zheng practitioners began to teach in colleges and universities. The art of Guzheng was widely spread, the theory of Zheng music was further studied, and the playing skills of Zheng were continuously developed and innovated. The art of Zheng music truly stepped into the stage of professional education and development. At the same time, this was a group-oriented event. At that time, many folk Guzheng musicians completed their status transformation one after another, which shows the rapid scale development of higher Guzheng education.

In 1950, Master Cao Zheng, a Zheng representative from Henan Province, was transferred from Hefei to Shenyang Northeast Lu Xun Art School (later renamed Northeast Music College), where Guzheng major was established for the first time in New China's music colleges, and he served as a first-class lecturer of the school. Soon after Northeast Luyi set up Guzheng professional course in 1950, art colleges and universities all over the country also set up Guzheng courses one after another, training a large number of teaching and performing personnel for the Guzheng major, so that this ancient music art has been carried forward by others. From 1957 to 1959, Cao Zheng lectured in Xi 'an Conservatory of Music and Shanghai Conservatory of Music for one year. During his lectures in Shanghai, he also took the courses of Nanjing University of the Arts simultaneously. In the autumn of 1964, he was invited to the China Conservatory of Music to teach and study the Guzheng. In the autumn of 1953, after the introduction of Cao Zheng, Zhao Yuzhai, a zither player from Shandong Province, was transferred to the Northeast Conservatory of Music (now Shenyang Conservatory of Music). From 1960 to 1962, he was also invited to the Central Conservatory of Music as a Guzheng teacher of the conservatory. He frequently traveled between Shenyang and Beijing to devote himself to the development of Guzheng education and trained a large number of zither players and educators. In 1954, Cao Dongfu began to teach the zither

in Kaifeng Normal College, Henan Province, and later transferred to Zhengzhou Art College. In 1956, he was officially hired by the Central Conservatory of Music. Cao Dongfu was appointed as a teacher in the folk music Department of the school, teaching Guzheng performance. In view of the demand of Guzheng teaching, he was transferred to Sichuan Conservatory of Music in June 1960 and taught until 1964. "Leaving all the skills he has mastered to future generations" is Cao Dongfu's greatest wish. He has cultivated many folk music talents for the motherland. His artistic creation throughout his life has made positive contributions to the development of Chinese folk music. In 1955, Zhang Weizhao, a zither player from Shandong Province, was invited to teach at the Central Conservatory of Music. In the same year, Gao Zicheng also took part in the teaching work of the school. In 1957, he went to Xi 'an Conservatory of Music as a professional teacher of Guzheng. In 1956, Wang Xunzhi, a zither player from Zhejiang Province, was hired as a professional teacher at the East China Branch of Central Conservatory of Music (later renamed Shanghai Conservatory of Music). He devoted himself to the research and teaching of Guzheng art. With his profound folk music skills and high literary and artistic accomplishment, he became the founder of the zither school in Zhejiang. "In 1958, Shanghai Conservatory of Music founded the Department of Folk Music, offering three majors: Theory of folk music, direction of folk music (conducting folk music) and folk instrumental music. The Guzheng major was officially established." Guo Ying, a zither player from Chaozhou who once worked as a full-time soloist for the Shanghai Orchestra, is also a Guzheng professional teacher in the Department of folk Music at the conservatory. In 1956, Su Wenxian, a zither player from Chaozhou, taught at Shenyang Conservatory of Music, and in 1958 he went to Guangzhou Conservatory of Music. In 1957, Jin Zhuonan, a zither player from Shandong, taught at Shandong College of Arts, and in 1958, he taught at Nanjing College of Arts. In 1959, he returned to Shandong and taught the Guzheng in Shandong Art College (now Shandong College of Arts). In 1959, Luo Jiuxiang, a representative of Hakka Zheng, taught in Tianjin Conservatory of Music. In 1960, he was transferred to

Guangzhou Conservatory of Music (now Xinghai Conservatory of Music) as a professional teacher of Guzheng.

Until 1964, more than a dozen higher music colleges and universities in China had set up Guzheng major, and the professional academic atmosphere was increasingly strong. During this period, zither musicians of different schools were not limited to one college to teach their skills, but they often traveled to and from each other to cultivate more students, so that the Zheng music art of different Zheng schools could exchange and learn from each other, and the playing techniques of different schools could also be improved. The repertoire has been more widely spread throughout the country, so that Guzheng music education from the point to line inheritance quickly entered and promoted to the state of everywhere.

2.1.2 The unification and standardization of Guzheng teaching

Guzheng masters of different schools have been teaching in colleges and universities, so they began to standardize and unify the teaching of different schools. During the teaching period, the Guzheng masters also edited a lot of Zheng etudes and some teaching materials related to Guzheng, which made the teaching of Guzheng break through the traditional art rules and step into the development stage of art norms. In terms of the compilation and unification of Guzheng teaching materials, from 1946 to 1950, Cao Zheng edited Guzheng Music (Gongqu Music mimeograph), Guzheng Etudes (simple score mimeograph), and Dazhong Zheng Music (simple score mimeograph). From 1954 to 1958, he also edited three volumes of Selected Zither Music, Guzheng Playing Method, and Guzheng Etudes. Among them, The Method of Playing the Guzheng was officially published in the People's Music Publishing House. This book published more than 20 kinds of symbols of the playing techniques of the left and right hands of the Zheng, which played a certain role in standardizing and unifying the symbols of the Zheng techniques. Cao Zheng's study of musical notation in Guzheng's teaching is of great significance. In the early stage of professional transformation, he followed the traditional inheritance method, starting from reading musical notation, Gongchi musical notation, or two and four musical notation integrated

with oral teaching, and then gradually experienced the process of fingering, singing melody, listening demonstration, leading, and systematic practice. In 1959, Cao Zheng drafted the proposal for the Conference of National Instrument Majors (Guzheng, Pipa, Erhu) at the Shanghai Conservatory of Music. These important teaching materials conferences were held, the teaching syllabus was formulated, the fingering method was reviewed, and compulsory and optional repertoire was selected for students majoring in Guzheng in national academies of music and art. It has made extremely important suggestions for the systematization of professional teaching materials of Guzheng in the college and has a wide influence and undoubtedly made outstanding contributions to the popularization and promotion of Guzheng. In 1956, Wang Xunzhi, a representative of the Zhejiang Zither School, taught at the Shanghai Conservatory of Music. He had good practice in various performances and exchanges of Shanghai Guoyue and had a deep understanding of the "silk and bamboo music" in the Jiangnan area.



Figure 4 Wang Xunzhi and the students (at Shanghai Conservatory of Music)

Source: Provided by Wang Wei (Professor of Guzheng at Shanghai Conservatory of Music)

Wu laid the foundation for the musical vocabulary of the Zhe school Zheng in the future. Under the influence of his thoughts on Guzheng and under the standards of the professional college system, he and his students wrote the first series of Guzheng

courses at the Shanghai Conservatory of Music, which were divided into seven units, including 182 basic exercises, 171 practice pieces, and 45 compositions. In 1956, Henan People's Publishing House published the article "Henan Drum Melody" for Cao Dongfu. In the same year, this folk artist was teaching at the Central Conservatory of Music, and he brought Henan Bantou melody to the top music institution in China. It can be seen that the Zheng song scattered among the folk for a long time was gradually sorted out and published after the founding of the People's Republic of China. Under the teaching system of art colleges and universities, the teaching of Zheng music has rules to follow, and the professional education of Guzheng is more scientific, systematic, professional, and unified. Zheng music art has been developed in different degrees from the collection and arrangement of traditional musical scores, professional teaching, theoretical research, creative repertoire, instrument reform, book publishing, and audio and video distribution. With the support of the government, Zheng's music art has shown a flourishing scene.



Figure 5 Cao Zheng

Source:Academic Hundred Talks

After the founding of the People's Bank of China, the major of Guzheng entered the threshold of colleges and universities one after another, changing the teaching method that had long been spread in the folk "oral instruction", Zheng music education gradually stepped on the track of specialization and standardization, and began a new stage of Zheng music art inheritance in colleges and universities. The social status of artists has changed, and the aesthetic concept of folk music has changed, from being relatively free and casual to gradually developing into standardization and logical thinking. First of all, the traditional folk instrumental music, which has standardized fingering symbols for most instruments and unified notation arrangement and adaptation, is faced with the standardization and unification of teaching materials. This unity and system brings a strong impact to the all-round transformation of Chinese instrumental music. First of all, the teaching method of traditional oral teaching and music is an important learning path to express the improvisation and irregularity of traditional Chinese music. The "tone tones" we often feel, such as "Jiahua", "slide" and "shaking", have a strong "freedom". At this time, the "freedom" is faced with the problem of maintaining the original aesthetic interest by the "standardization" of the music score from the Gongqu score to the simple score. Folk music inherits the performing art that takes the performance characteristics of the genres as the essence, and after the transformation, it mainly teaches comprehensive teaching materials, rather than the learning of the repertoire and skill inheritance within the respective genres. The old generation of artists spent their whole lives studying and examining the notes and melodies that they were familiar with flowing from their mother tongue music culture, and the collegial thinking promoted the integration of traditional schools of Guzheng in a sense.



Figure 6 Wang Xunzhi's Teaching

Source: Provided by Wang Wei (Professor of Guzheng at Shanghai Conservatory of Music)

In short, the establishment of New China revitalized the art of Zheng music. With the support of the policies of the Central Committee of the Communist Party of China and the people's Government, both the professional education system of Zheng and its performing groups formed their own distribution networks, which promoted the development and progress of Zheng music art in a big step. Later, the "unexpected prosperity" of Zheng music creation during the Cultural Revolution had to be attributed to the solid foundation laid by Zheng music art in the early days of the founding of the People's Republic of China; Until the late 1980s, the emergence of the "New Zheng music era" could not be separated from the important influence of this historical period.



Figure 7 Shi Zhaoyuan, Gao Zicheng, Zhao Yuzhai

Source: Provided by Lei Hua (Professor of Guzheng at Xi'an Conservatory of Music)

2.2 Guzhengart performance in the early years of the founding of the People's Republic of China

Under the guidance of social background and policies, Guzheng took specialization and occupation as the direction of development, and formed a new "performance type" entertainment mode with stage listening and appreciation as the main theme, that is, the formal representation of "other language group entertainment". Through the new creation of music in line with The Times, flexible and diversified performance forms, and multi-dimensional communication paths, the Guzheng carries the function of "reflecting the growth of new China, expressing and praising the great achievements of the people in the revolutionary struggle and production construction, creating people's art with ideological content and artistic value, and being popular with the people, so as to exert the great effectiveness of educating the people" To the historical responsibility.

2.2.1 Rise of professional performance activities

Influenced by the "new music education system", the professionalization of artists is first marked by academization. Artists' admission to higher education is the inevitable result of the country's emphasis on music education after the founding of the People's Republic, and it is the limit of the modern education system on the identity of teachers. At the same time, the performance forms of "new performing arts groups" are also rising quietly. After the founding of the People's Republic of China, under the impetus of the reform of Musical Instruments, the comprehensive national orchestra also developed rapidly, and a new type of national orchestra was established one after another. For example, in 1952, the Ministry of Culture established various professional literary and art groups on the basis of the original troupe, including the Shanghai Chinese Orchestra (1952), the National Orchestra of the Central Song and Dance Troupe (1952), the China Radio Chinese Orchestra (1953), the National Orchestra of the China Film Orchestra (1956), and the Shanghai Film Orchestra for National Wind String Band (1956), Avant-Garde Song and Dance Troupe National Orchestra (1956), and Central Chinese Orchestra (1960).



Figure 8 Zhao Yuzhai and students perform

Source: Provided by Lei Hua (Professor of Guzheng at Xi'an Conservatory of Music)

At that time, it was not only the self-entertainment improvisation of folk-free organizations but also the professional performance venues and the creation of music works that had changed from the original way of group accumulation and co-creation to the way of music professionals as the main body of creation. In addition, the external conditions of performance also changed; the original instrumental music language in the countryside, mountain villages, teahouses, and ceremonies became the cultural bearer of the concert hall, and the performance acoustics, sound, and techniques began to change according to the aesthetic requirements of professional music and combined with the aesthetic taste or preference of the public hearing. Most solo instrumental music works of this period, often with a vivid simulation of the history and the remaining ququ, song tone, opera tone, and local language, the title content of folk customs, and simple local flavor, derived from the local folk tone. There is no doubt that the exploration and use of various skills in musical instrument performance reached a considerable height in this period. From the representative repertoire of traditional instrumental solos, a large number of folk performers have revealed their technical talents in the great development of collection, arrangement, and adaptation. It can be seen that folk music, with its natural characteristics, boarded the professional music stage.

In the spring of 1956, Mr. Zhao Yuzhai went to the Czech Republic with the national art delegation to participate in the 11th "Prague Spring" music festival. He performed songs such as "Autumn Moon in the Han Palace" and "Qing Fengnian", and achieved great success. The next day after the performance, Czech harpist Maria Rinova invited Zhao Yuzhai to her home for four consecutive times through her relationship, and hoped that Mr. Zhao would guide her to play the zither piece "Qing Fengnian" on the harp. It was also because of this opportunity that the new zither piece "Qing Fengnian" was officially included in the harp textbook as a famous harp piece. It has expanded the influence of Chinese folk music in the world. After his trip to Prague, he recorded more than ten zither songs in Moscow at the invitation of Moscow TV Station. In August of the same year, Zhao Yuzhai went to Beijing to participate in the National Music Week. In the winter of the same year, Mr. Zhao joined the Chinese

musicians delegation to perform in four countries in Northern Europe. The first competition was successful in Helsinki, and he was highly praised by the President of Finland. After his performance in Sweden, he was even surprised to be called "God Qin" by international friends. After that, he recorded 25 pieces of music for Swedish National Television, and all the huge remuneration was donated to the Chinese Embassy. In 1954, Luo Jiuxiang joined the Minsheng Han Troupe of Dapu County as a Guzheng and three-string player, which was the second turning point in his music career. In 1956, Luo Jiuxiang, Rao Congju and Rao Shushu, as representatives of Hakka music, went to Beijing with the Guangdong delegation to participate in the first National Music Week performance, and introduced Hakka music to the whole country for the first time.

During this period, the educational form of music schools changed greatly, from the "class-based" teaching mode in the Yanan period to one that closely matched the needs of the basic construction of the country in the early days of the founding of the People's Republic of China. Therefore, the mode of artistic performance and propaganda education went deep into the masses in the form of art groups. While shoulding the task of political propaganda, they also improved their skills and ideological level in performance practice. Music schools still adhere to the principle of "teaching is not divorced from reality", requiring students to regularly assign or organize groups or work teams to various factories, mines, rural areas, military units and schools to practice literature and art, or organize groups to collect materials for creation in various departments during their studies. At that time, the Central Conservatory of Music followed the educational concept of "learning in practice", and a group of teachers and students from the Guzheng major and the departments of composition, vocal music and orchestra in the Department of ethnic music, as well as the sound industry group were selected to participate in the "Central Ethnic Visiting Group" to the southwest and remote areas for in-depth life, investigation, visit and performance activities lasting six months to one year, so that students could get close to the folk music Distance contact, access to direct feelings. During the Spring Festival, teachers and students were organized into three teams of workers, peasants and soldiers to Mingyue Shop in Dingxian County,

Tianjin East Bureau Garrison and nine factories in Tianjin to carry out performance and creation activities, and bring their works to the masses of workers, peasants and soldiers to be tested. In summer vacation, the division of labor between teachers and students was clear, and they formed performance teams, education teams, factory practice teams and folk music collection teams to carry out performance, education and collection work around the country. Through winter and summer vacation activities in the countryside, students learned about the music hobbies and musical life of the workers, peasants and soldiers, and at the same time learned from them, which provided new nutrition for the transformation of their own ideas.

All kinds of Guzheng concerts are deeply in school auditoriums, factories, parks, squares, rural streets and other public places, to popularize the art of Guzheng to the people. The frequent appearance of the Guzheng in the public stage has shortened the distance between it and the public, increased the number of Guzheng fans, stimulated the public's love to learn the Guzheng, and made the Guzheng art obtain the "revolutionary attribute of the people's art". In addition to stage performances, Guzheng also uses radio, television and other mass media as another effective way to expand its audience. Since 1954, China National Radio has been the first to broadcast music recorded by famous Guzheng artists from all over the world, which has aroused positive response.

2.2.2 Popularization of amateur performances

Founded in the spring of 1949, the China Music Research Society is an amateur music group focusing on the study of Chinese national instrumental music. It has more than 100 members, including workers, teachers, students and government officials. They are divided into Chinese orchestra, Guangdong Music Group, classical music group, dance group, rap vocal group, creative research group, etc., and perform and research work. They have adapted and composed more than 10 songs such as "Land Returns Home", "Everyone Likes" and "Happy Dance Music". In addition to rehearsing traditional Cantonese music pieces, the group of the Research Institute also has innovative adaptations of new pieces. For example, "Thunder in the Dry" and

"Embroidered Red Shoes" were changed into large and medium-sized pieces, with harmonic polyphony and new orchestration; The "Racing Dragon and Winning the Gold" was changed into the form of ethnic orchestral music, and Pipes, Larynx, Suona, Guzheng and folk gongs and drums were added, all of which achieved good results. The troupe performed frequently. Taking Tianjin as an example, from December 1953 to May 1954, it gave more than 20 performances and participated in the factory tour of "Tianjin Music Group Joint Performance Group" organized by the Music Studio of the Municipal Administration of Cultural Undertakings. During the performances, they promoted the pre-printed scores, such as "Spring", "Land Returning Home", "Golden Snake Dance", etc., to the factory. In July 1954, in order to meet the public's listening needs, Tianjin People's Radio invited some of the songs (including solo, ensemble and ensemble) frequently performed by the Association in recent years to re-record, promote and preserve.

In addition to systematically organized groups such as the China Music Research Society, which insist on independent activities for a long time, some relevant organs and departments often cooperate with major groups to organize many large-scale activities with considerable scale in order to liven up the artistic atmosphere, enhance musical exchanges between groups, and improve the skills of musicians. For example, in 1955, the Ministry of Culture, the All-China Federation of Trade Unions, the Central Committee of the League, the Ministry of Higher Education and the Ministry of Education jointly sponsored a "Mass amateur music and Dance watching performance"; January 2, 1956 to On January 10, Tianjin Municipal Bureau of Culture, Municipal Federation of Trade Unions and Tianjin Municipal Committee of Youth League jointly held the sixth Tianjin Workers' Amateur Art performance in the Workers' First Workers' Cultural Palace, with a total of 9 performances, in which 26 workers' representative teams (including the city's 17 industrial systems, 9 districts and one unit directly under them) performed 154 programs. The program is rich in content and diverse in form, such as Guzheng solo, Jinnan Flower Drum dance, sword dance, flute solo, Erhu Quartet, piano solo, accordion ensemble, Anhui South Flower Drum Opera, etc., which

are all excellent programs full of folk colors. The performance reflects the rapid development of the mass music activities and the improvement of the mass music level in 1955, uniting more music lovers and forming a broader amateur art army. Since March 1958, the Central Conservatory of Music, Tianjin Mass Art Museum and Tianjin People's Radio Station have jointly held music appreciation concerts regularly (7:30 to 9:30 p.m. every Saturday) in the Ballroom of Mass Art Museum, No. 105 Qufu Road, Xinhua District. The performances are mainly singing, with various types of Chinese, foreign, ancient and modern instrumental music performed. The Conservatory of Music arranges special personnel to explain each program before performance, so that the audience can have a deeper understanding of the content of the work.

The Chaozhou Folk Orchestra was officially established in October after the "National Music Week" in 1956. From the initial purpose, the Chaozhou Folk Orchestra was established to participate in the artistic performances organized by the government and inherit the local Chaozhou music. Therefore, it can get some financial support from the government every year, and the orchestra is subject to the management of the government. Enjoying the government funding, the folk orchestra not only gathered the best folk artists in Chaozhou at that time, such as Qiu Houshang, the famous master of big gongs and drums, who was good at literary style gongs and drums, with dense and even drums, elegant and delicate drums. Xu Yuxing, the famous master of the big gong and drum, was good at gongs and drums in the martial arts, with exquisite drumming technique and bold momentum. Chen Song, a famous master of the big gong and drum, is good at both civil and martial drum sets, with distinct rhythm and graceful posture. He is also good at playing the Suona. Lin Yunbo, a famous instrumentalist, is good at the hengdi, three-string, Guzheng, and Pipa. Zhou CAI, a famous instrumental artist, is good at gongs, drums, and Suona. His Suona playing is skillful, full of characters, and full of rhyme in one tone and unique. Some musicians have received professional music education, such as Wu Zangshi, who graduated from Hangzhou National Art College in Zhejiang Province. He knows Chaozhou music and is good at Pipa. The participation of many famous Chaozhou musicians has made the Chaozhou Folk Music Troupe shine

brightly, which also brings new possibilities for the development of Chaozhou music. They are all amateur folk artists. In the past, these artists had a very low social status, doing business during the day and rehearsing together at night. At that time, there were four drum kings: the East Gate, the West Gate, the South Gate, and the North Gate. Those who wanted to learn could only worship one master, so the skills they learned were very limited. During the temple fair, each family came to compete, and sometimes they could not win or lose even when it was dark. Then, in 1953, the government invited them to form the Teochew Folk Music Research Group, encouraging them to open up and train the next generation. In 1956, the Teochew Folk Music Group was formed. In this way, various genres were unified, and what came out was our Teochew Folk Orchestra, which made a great contribution. Famous artists of different genres were organized through the power of the government, which provided a foundation for the greater development of Teochew music.

2.3 Analysis of characteristics of Guzheng music

Following the policy of the first Cultural Congress that literature and art must "express the lives of workers, peasants and soldiers and serve them". In 1933, the Second Congress put forward that the main task of literary and artistic work should be to focus on creation, called for "further developing the cause of literary and artistic creation and encouraging writers and artists to create more and better works", and determined that socialist realism should be the highest criterion for literary and artistic creation and criticism. The realistic style of music emphasizes the concern and participation of music in real life, which has a wide influence on the creation of national orchestral works in the early days of the founding of the People's Republic of China. It carries on the real life in the form of expression

Refined and summarized, the social reality reflected in the artistic creation and the people's ideological consensus. Realism style is characterized by taking social form as the background and combining people's real life to create. Move people's hearts with beautiful melody, experience the beauty brought by music, and produce the imagination of objective things, and timely reflect the performance of the inner world of characters.

In the early years of the founding of the People's Republic of China, the works of the national orchestra paid special attention to the expression of music content. In the works of the folk musicians and composers in this period, they tried to show the new spiritual outlook of the people of New China, and invisibly recorded the major events in the real life of the Chinese people with music, such as land reform, bumper harvest and so on. In the process of creating works, the composer refined his analysis of life and social experience, found the needed musical materials, integrated them into the works, and spread them through music to create a unique musical image.

With the continuous learning of traditional Guzheng musicians with new identities in the new working environment, their knowledge vision and ideas become richer and broader. At the same time, they gradually find that there are some limitations and areas that need improvement in the artistic expression of Guzheng. Due to their dedication and love for the art of Guzheng, Guzheng musicians began to think about how to use the ancient national instrument to express the new society, the new atmosphere and the new spirit of The Times. So they learned chords from western instruments, arpeggios and large strokes from harp, and sweeping strings from folk instruments such as pipa... To gradually enrich the artistic expression of the zither and improve the playing skills. It is precisely because of such a group of folk Guzheng musicians who are skilled and passionate about Guzheng, and because of their tireless study and pursuit, the art of Guzheng has made remarkable achievements and began to show a prosperous situation.

2.3.1 Emphasizing the "realism" of music

Specifically to the art of Zheng music, that is, the creation of Zheng music should use socialist thoughts and feelings, use the revolutionary traditional spirit of our nation, and use revolutionary optimism and patriotism to encourage and educate all working people, actively exert their creative spirit and labor enthusiasm, and strive for socialist industrialization. The two cultural Congresses have played a positive historical role in promoting the prosperity and development of Zheng music art, so that the connection between literature and the people and real life has been significantly

strengthened. In the early days of the founding of the People's Republic of China, the "realism" feature of Zheng music creation was mainly manifested in its distinctive characteristics of The Times and the important position of the subject matter reflecting the real life. The distinctive characteristics of The Times. Art as a kind of social ideology, it is the product of The Times. The creation of Zheng music in this period reflected the background of The Times. Zheng composers were directly or indirectly influenced by the politics, culture and society in this particular historical period, which inevitably made the creation of this stage with obvious marks of The Times and reflected a new style different from the traditional Zheng music. Strong "life". The source of artistic creation comes from life, and all art is a reflection of social life. In the early years of the founding of the people's new Zheng music, close to the people's lives, reflecting the true aspirations of the people. As Sun Wenyan, a professor at the Shanghai Conservatory of Music, said, "The Guzheng comes from the people, and composers and Guzheng players should return it to the people." Mr. Feng Guangyu also mentioned in memory of Cao Dongfu, the master of Henan Zheng School, that "his art comes from the people, his art serves the people, and he is deeply loved by the people." It can be seen that the creation of Zheng music in the early years of the founding of the People's Republic of China has a high correlation with the author's personal feelings and experience of social life. Most of his works are the true reflection of the real life at that time, expressing the author's profound emotional experience. The creation of Zheng music in the early years of the founding of the People's Republic of China is full of distinctive characteristics of The Times and life atmosphere. In terms of subject matter and content, they highlighted the reflection of real life, especially depicting the industrial and agricultural labor life and the thoughts and feelings of workers and peasants in the socialist construction, and the contemporary situation was closely combined together. Another example is Ren Qingzhi's "Happy Canal" and Liu Tianyi's "Busy Weaving". The music is a true portrayal of real life and vividly depicts the working scene at that time. In terms of musical character, these works not only have a strong folk life color, but also highlight the close combination with the new era.

2.3.2 With clear "title"

The title of the traditional Zheng music comes from three aspects, most of which are named according to the first sentence of the plate structure music and the playing method; Some titles are based on the name of Ci Pai tune; In addition, there are titles based on historical allusions. After the founding of the People's Republic of China, different from the traditional titles of Zheng songs, the titles of the newly created Zheng songs often came directly from real life, and the titles corresponded to the subject matter of Zheng songs. During this period, title became the aesthetic principle that Zheng music creation generally pursued. Most of the works have a clear title, which gives a direct hint to the content and emotion expressed in the music. For example, Weaving Busy, a Zheng song composed in the 1950s, shows the scene of textile workers' hard work; The sixties "Nao Yuanxiao" is also a picture of the Lantern Festival people happy and lively scene. It can be seen that the Guzheng music of this period can clearly see the specific content reflected in the work from the title.

During this period, another highlight of the compilation and creation of the "title" of Guzheng music was the use of tones and melodies in minority areas for music creation and adaptation, which was also a pioneering move. After the founding of the People's Republic of China, under the guidance of the Communist Party of China's policy of "Let a hundred flowers bloom and a hundred schools contend" and "bring forth the new from the old", many musicians went deep into the folk and ethnic minority areas to create music. Since the 1950s, the folk music materials of the ethnic minorities in southwest China have been paid attention to. Literary and artistic workers give full play to the representative tones and melodies of various regions and ethnic groups, and apply them to music creation, such as the Yao's Chang-drum dance, the Miao's flying song, the Yi's jumping dance, and the Tibetan Guozhuang.

The song adopts Yao's unique Chang-drum tone, which is full of strong Yao customs and shows the lively scene of Yao people celebrating the festival. The compilation and creation works of this period provided valuable experience for the use of minority tones, adaptation and creation in the following periods. The adapted

Guzheng solo Dance of the Yao Nationality is divided into four parts. First, the introduction shows the suffering of the Yao people approaching the meeting place with the sound of horns in the morning sun. Second, "Song of Praise", the villagers cheered, the mountains echoed, and the singing of drums woke up the sleeping earth. Third, "nocturne", when night falls, people talk about their hopes for a happy life around the campfire. Fourth, "Summary", the joyous scene is reproduced, showing the spiritual outlook of the Yao people's struggle to move forward. This work has a distinctive national style and rich life atmosphere. It is one of the excellent Guzheng adaptations in the early years of the founding of the People's Republic of China. The melody is rich in singing, euphemistic and lyrical, enthusiastic and cheerful. The music explores the expressive force of Guzheng from every Angle. The finger-shaking technique used in the adagio is not only delicate and smooth, but also full of changes in timbre and intensity. The sound pattern of the long drum beat simulated by the hand in the bass register represents the sound image of the drum. The introduction part of the music is played slowly from the weak to the strong, as if the Yao young man is beating the long drum slowly to make the drum beat. This piece of music gives full play to the characteristics of the plucked Guzheng instrument, flexibly imitating the light and rhythmic sound of the long bones, and there seems to be a sense of mystery in the music.

The content required by the title is conducive to the performer's better grasp of the style and charm of the work. The content of expression determines the main direction of music development and the specific music style. They are also solo pieces rather than opera music, and the whole piece is conceived according to the logic of musical development.

After the status transformation, the traditional Guzheng artists received traditional music education, but they were not fettered by traditional music. Instead, based on maintaining respect for tradition, they learned both Chinese and Western and introduced new ideas. This brave spirit of innovation is worth learning for future generations. Through the above brief review and introduction of the personal art

practice experience of Guzheng folk artists, we can see that they have extraordinary attainments in their respective professional fields. The reason why they are included in the vision of universities is out of the need for mining, protecting, and inheriting traditional folk culture in the early days of the founding of New China and the need for establishing and developing New China's national music culture. As far as they are concerned, from folk artists in the old era to college teachers in the new era, they have completed an important transformation of social status. Under the socialist planned economy at that time, the stable work and life guarantee they obtained was only basic, and more far-reaching was that they rose from the social level of grassroots artists or free artists to the ranks of messengers of socialist music culture communication and practitioners of professional music culture education. Professionally, their personal art accumulation before the transformation also existed in the face of the socialist music and art education system that was being constructed. The transformation of the individual should be incorporated into the collective, the single should be incorporated into the system, the workshop should be incorporated into the school system, and so on; there is a process from adaptation and adjustment to further development. On this premise, in the process of promoting the development of folk music, on the one hand, they fully demonstrated their ability, constantly absorbed and integrated new experiences and nourishment, and gradually formed a set of effective reform methods, which played an important role in the initial construction of the transformation from traditional music to modern music.

2.3.3 Eclectic compositional techniques

After the founding of the People's Republic of China, harmony in the basic course of music theory of the Conservatory expanded the concept of major and minor keys. It not only emphasized the gradual approach of exercises to actual creation, so as to improve students' ability to use harmony in creation, but also clearly and systematically explained the functional system of harmony from the aspect of rationality, and expounded the mutual relationship between functionality and color. Its experience

in dealing with Russian tone and harmony arrangement is of reference value to the study of the inherent scale and harmony arrangement of one tone in our country.

The application of national color harmony. The creation of Zheng Qu after the founding of the People's Republic of China began to use some simple chords, mainly the major and minor triads within the pentatonic scale, as well as some fourth and fifth overlapping chords. The addition of chords changed the previous characteristics of the single linear thinking of the traditional zither music, and made the composition of zither music transition from monophonic thinking to multi-acoustic thinking. For example, Yin Qiying's adaptation of the Yao Nationality Dance Music used the left hand column style or the broken triad chord to match the right hand melody. The harmonic technique is consciously applied to the creation of Zheng music, which enriches the texture of Zheng music, makes the music full of layers and renders the atmosphere.

The continuity and breakthrough of traditional musical form structure. The form structure of traditional zither music is usually dominated by eight plates and a series of cards. However, the creation of zither music in the early period of the founding of the People's Liberation of China has already jumped out of the mode of the traditional zither music plate structure, and even some zither music made a bold breakthrough in the form structure of the traditional zither music. Nao Yuanxiao and Picking Flowers mentioned above are both in the form of a double trilogy. "Nao Yuanxiao" is based on the folk activities of Henan Province. The music is expressed during the Spring Festival and Lantern Festival, where artistic activities such as walking on stilts and ancient decorations are carried out, and activities such as lion dance, bamboo horse, land boat, Lantern Festival and fireworks are also added on the fifteenth day of the first lunar month, reflecting the music.

The music reflects the happy life of working people. The structure of the music is a double trilogy with an introduction. The overall structure of the music can be divided into four sections, which are "introduction, adagio, allegro, and rapture.". Among them, the "introduction" is relatively short, only one line, which is the beginning of the music style and tone, and the rhythm is relatively free. To begin with, an upstroke and

fast double support of high pitch mi and sol serve as the opening act, which instantly points out the theme—"nao," lays the tone of the whole music, and forms an organic whole with the theme paragraph, which has the role of brewing emotions and predicting the content. At the same time, it arouses the enthusiasm and attention of the audience, arouses the curiosity of the audience so that they can revere the music afterward, and plays a good interactive role. "Adagio" can be divided into three levels, of which the first layer is the narrative paragraph, the overall speed is relatively slow, and the speed is marked as $1=54$. This paragraph contains three sentences, each composed of eight bars of square phrase; each sentence falls on the *dol* tone. Basically in the middle area, the melody is relatively gentle. Compared with the first level, there are more decorative melodies in the second level, which speed up. The mood is melodious, and the contrast between strong and weak is obvious. The melody is basically played in the treble area. The third level is faster, which is $1=102$; the speed is gradually accelerated from slow. The addition of a dotted rhythm makes the mood of the music more elastic and more interesting in the relief. Here, to further set off the "noise" in the Lantern Festival, the left-hand sweep string was added, and the left-side sweep string of the piano code was more special. The "Allegro" section speed also includes three levels. The first level, with a speed of $1=112$, is two sentences of $8+4$, from where they all fall on the *sol* tone; The speed of the second level rises to $1=120$, consisting of three 6-bar phrases and more irregular phrases, which tend to be significantly shorter than the first level; The emotion of the third level is further strengthened, imitating the deafening sound of gongs and drums to sweep the strings, which plays a role of paving the way between the previous and the next. The whole allegro speed continues to accelerate, the musical motive is getting shorter and shorter, the mood is getting more and more compact, and there is a lot of use of the glissando so that the audience is unconsciously immersed in the joyful melody and the climax. The "fast plate" is divided into another section. In front of the quitban, the right hand is mainly responsible for playing the music, and the left hand is responsible for pressing and sliding, while the left hand moves to the right side of the instrument to play, forming a double voice part. The addition of the left-hand melody

expands the thickness of the texture and strengthens the sense of melody space. The speed of this section is the fastest in the whole song, reaching 1=174, full of a strong sense of rhythm and momentum, plus the atmosphere of sweeping and scraping, gradually pushing the music to the climax. The structure of the music is distinct. From the order of the four sections, whether it is within each section or between sections, the speed is gradually accelerated, the emotions are constantly rising, progressive layer by layer, expressing the clear musical "theme—"noisy"—as well as the simple and clear musical motive. The latter part is variations and splits based on the melody of the previous part, and the melody is a monophonic part. Only the fourth part—Jiban, with the help of left and right-hand melody—enhanced the musical expression. It directly enters the melody of "do" as the main tone by alternating the main and dominant tone of the previous paragraph, as if the "suspense" caused by the dominant tone in the previous paragraph has been "solved" here back to the main tone, making the theme tone more prominent. To echo the strong emotions of the introduction, the author uses a dynamic rhythm, a sudden speed, and finally, a long note to blow, pushing the music to a higher tide, like a rolling wave rushing forward, showing that the people are full of ambition, "looking forward to a better future."

It can be seen that the form structure of zither composition in this period began to shift from the traditional form structure to the three-part structure and even the multi-section free structure. The application of tonal transformation. For example, in the melody of Zheng melody "Heroes Defeat Dadu River", there is a switch from G to C. Another example is that in the middle melody of "Nao Yuanxiao", the intonation of the left hand according to the string constitutes a temporary off-tone of the music, which enriches the musical image, which is also very innovative in the creation of Guzheng music at that time. Through the emergence of the left hand tone "si", it caused the change of melody tonality color, from D Gong mode to D sign mode, but only temporarily left the original tonality, neither consolidated nor developed on the new tone D sign mode, but returned to the original D Gong mode after a short stay. Such a change in tone changed the previous composition technique of "one key goes through

the influence of western composing techniques on Chinese Guzheng music creation. This set the tone for modern Guzheng music creation, which is commendable.

In terms of the development of multi-tone thinking, the Guzheng music created in this period began to use some simple four - and five-degree overlapping harmonies, and simple major and minor triples and their inversion chords within the pentatonic scale. Although the use of these harmonies and chords in the music mostly emphasized the accompaniment of bass and rhythm, which was used to render the lively and joyful atmosphere, they had already shown a trend of developing to multiple sounds, which had a pioneering significance.

At this time, while accepting the concept of Western works, Guzheng players brought their simple and concise folk music thinking into the adaptation and creation of folk music, consciously exploring the organic nature of the combination of melody and mode of folk music. The Guzheng melodies were infused with new content according to western composing techniques, and certain arrangements were made in the mood of each piece to enhance the contrast and change of rhythm, speed and strength, so as to raise the expressive force of music to a higher level.

At this time, the Guzheng players combined the professional compositions represented by Liu Tianhua in modern music history with the folk compositions represented by Abing, effectively promoting the development of folk instrumental music, and produced a number of outstanding works with strong national styles and distinct characteristics of The Times.

The means of musical expression were more abundant. No matter in the music intensity, speed, timbre, rhythm, etc., Zheng music works of this period paid great attention to the gradual process and degree of contrast between the above factors. Some melodies have a tendency of polyphonic, which makes the composition of zither music more abundant. This polyphonic technique has certain difficulty and skill in Guzheng performance. It expands the independence of the left hand, gets rid of the previous simple accompaniment mode and foil role, and forms a sharp contrast with the melody of the right hand.

2.3.4 Pioneering and innovative playing techniques

New playing skills

Before the founding of the People's Republic of China, folk Guzheng musicians experienced a life of forced displacement for survival. After liberation, they were valued. This great change makes them work hard and exert their power in their new jobs. They cherish the hard-won learning opportunities and are eager to learn. In the process of continuous learning of various music theories, they found that there is some room for improvement in the artistic expression of music and the perfection of playing techniques. For example, like the piano, the Guzheng is an instrument of one note, one key or one string. So why can't the Guzheng play chords like the piano? Can it play the special skill of multiple voices? The Guzheng has a wide range of four octaves, but why can't it enrich the color of the music and enhance the momentum of the music with large strokes like the harp, a western color instrument? Like the Guzheng, the pipa is a national plucked instrument in our country. The Pipa has sweeping string, sweeping wheel and other playing techniques to show the magnificent momentum of the music. Can the Guzheng, which is also a national plucked instrument, learn from these playing techniques when playing the instrument? In order to solve these problems, the old generation of Guzheng players keep trying. While maintaining the traditional skill charm, they also tried their best to expand the artistic expression techniques of Guzheng. At this time, the innovative sources of playing skills are mainly divided into two aspects. The first is to learn the playing techniques of foreign instruments and domestic instruments. For example, the sweeping string of the Guzheng is to learn the sweeping string of the Pipa, and the scraping is to learn the playing techniques of the western colorful instrument harp. Two-handed playing technique; Music example 3,1 =D

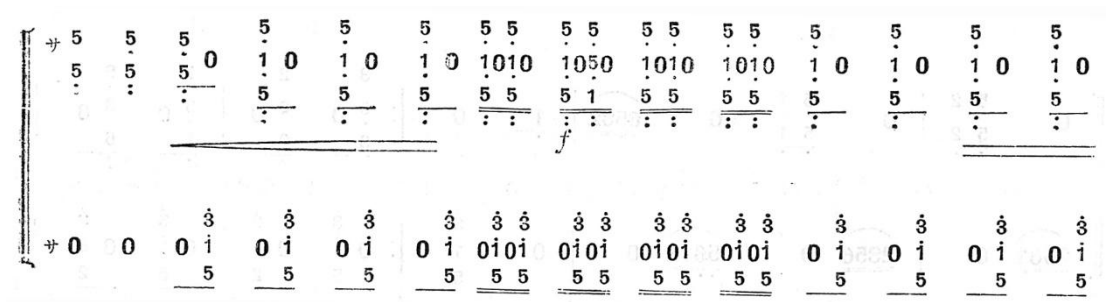


Figure 11 Qing Fengnian

Source : Collection of Chinese Guzheng Grading Songs

Development of finger-wagging techniques; Beginning in 1958, a batch of Zheng songs such as "Yue Er Gao", "Haiqing Nahe", "Bawang Unarmor", "Pu 'an Mantra", "Xunyang Night Moon", "Xiao Nishang" were sorted out successively. In addition to inheriting the traditional Zhejiang zither music techniques, these scores also borrowed, learned and integrated the playing techniques of Pipa, Sanxian, dulcimer and even western instruments, and also learned and developed the techniques of other zither schools. For example, the use of finger-wagging techniques extends from a single long note to the entire sentence and even the melody of the entire section. For example, there are many places in Haiqing Nahe: the introduction paragraph is basically completed by the finger wagging technique, plus the dense fast four points of the left hand as the melody paving. Example 4, 1 = G

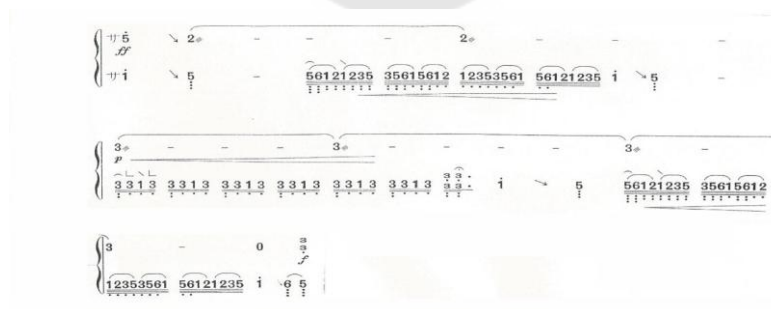


Figure 12 Haiqing Nahe

Source : Collection of Chinese Guzheng Grading Songs

The left hand develops from simple chords and chords to complex rhythmic patterns and polyphonic melodies, such as "The Overlord takes off his Armor" and "Haiqing Nahe". Music Example 5, 1=G

The musical score is presented in two systems. The first system consists of two staves with a sequence of chords and single notes, such as 2030 5030, 2030 1020, 3020 3030, 5060 1010, 1060 5050, 3020 3030, 5030 2030 on the top staff, and 0203 0503, 0203 0102, 0302 0303, 0506 0101, 0106 0505, 0302 0303, 0503 0203 on the bottom staff. The second system includes more complex rhythmic patterns, such as 2060 16532, 1111 1111, 1111 1111, 5555 5555, 5555 5555, 2 1, 2 5, and 0206 0. The notation uses numbers 1-5 for notes and various symbols for rhythm and dynamics.

Figure 13 Haiqing Nahe

Source : Collection of Chinese Guzheng Grading Songs

"No tone" scratching. The so-called "no-tone" is the irregular tone produced by the string on the left side of the code. This is also a breakthrough and innovation for left-handed playing techniques, which can vividly and realistically simulate sound effects such as typhoon and canal water. For example, it is fully reflected in the Zheng song "Xingfu Qu". In addition, the left hand in addition to the traditional techniques of

press, flutter, glissando a lot of use, the frequency of playing on the right side of the instrument code is also gradually increased.

With large scale scraping. "Scraping" means that the big finger is quickly connected to "support" a few strings or the index finger is quickly connected to "wipe" a few strings. The big finger and the index finger are often connected together for a circular legato. "Scraping playing" is a kind of playing technique that best conforms to the characteristics of Zheng instrument, but it is rarely used in traditional Zheng music, and large scale scraping is even less used. However, in the newly created zither songs in the 1950s, "scraping" became one of the common techniques, and the technique of "large-scale scraping" was often used in the introduction or end of many songs to connect the phrases and render the atmosphere. For example, in the Zheng songs "Spring Stream" and "Happy Canal", the use of large scale scraping to simulate the sound of running water runs through the whole song, as the foil and foil of the artistic mood of the music. In the traditional zither music, scraping is not common, but in the newly created zither music in the 1950s, scraping is used in many techniques, and large-scale scraping is used in the introduction and the end of the music to achieve the atmosphere. For example, the end sentence of Yao Nationality Dance Music. Example 6, 1=D

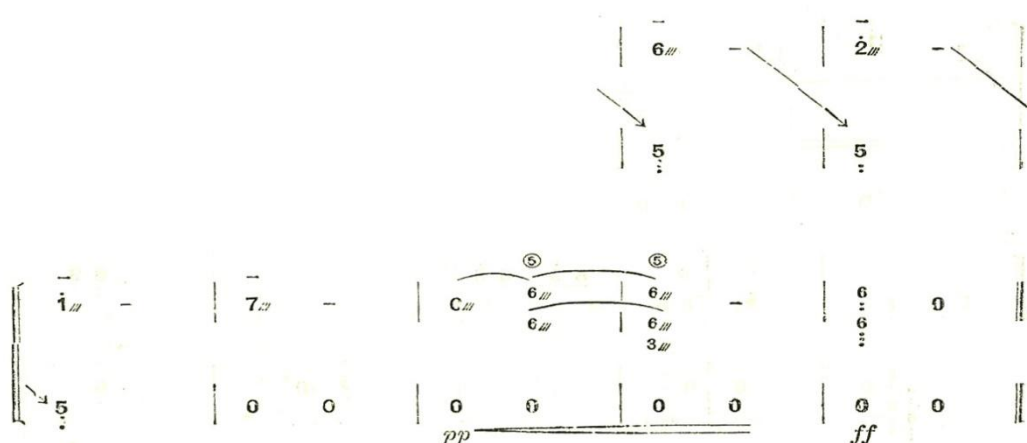


Figure 14 Yaozu Wuqu

Source : Collection of Chinese Guzheng Grading Songs

This period also belongs to this type of technological innovation: in 1955, Liu Tianyi's "Fangzhi Mang" has a fast alternating fingering method with small hands; In addition, Zhao Yuzhai's "Xin Chun" and "Gongren Zan" all adopted more complicated two-handed technique. The list of Zheng songs created in the 1950s is as follows: Table 3

Table 3 The list of Zheng songs created in the 1950s is as follows

Vi ntage	Tracks	Creator	Key technical features
1952	Chunjian Liu quan	Xu Disheng	Left hand scraping
1955	Qing Fengnian	Zhao Yuzhai	Alternating large hands; Scraping; Arpeggio; Plucking with right hand and pointing with left index finger
1955	Fangzhi Mang	Liu Tianyi	Left hand scraping; Alternate small handfuls; stippling
1956	Nao Yuanxiao	Arranged by Cao Dongfu	Left hand scraping; Sweep string
1957	Chun Jie	Zhao Yuzhai	Left hand arpeggios; Alternating large pinches of both hands; Finger wagging
1957	Yaozu Wuqu	Music by Liu Tieshan and Mao Yuan, adapted by Yin Qiyong	Arpeggios for left hand; Alternating large pinches of both hands; Dot fingers Scratching; Sweep string; Finger shake
1957	Liu Hai and Hu Xiuying	Chao Dong-fu	Left hand pinch and scratch
1958	Gongren Zan	Zhao Yuzhai	Left hand arpeggios; Left and right hand scratching
1958	Heroes Defeat the Dadu River	Luo Zongxian, Shi Le Meng Qu Luo Zongxian, Shi Le Meng Qu Adapted by Lu Diansheng	Hands big pinch alternate; Scraping; Fingering; Finger shake

Table 3 (Continued)

Vi ntage	Tracks	Creator	Key technical features
1958	Xingfu Qu	Ren Qingzhi	Both hands scraping; Scratch on the left side of the code
1958	Xiu Jinbian	Adapted by Zhou Yanjia	Right hand big Tuo chop
Between 1950 and 1958	Shanpo Yang	Ren Qingzhi	Right hand quick datuo chop

The second is the independent innovation of playing techniques. They either imitate the sound of nature, or create new techniques in order to achieve certain timbre effects. The Guzheng produces a husky sound with short aftersound, which is used to express the sound effect of imitating drums, enhance the variation and visualization of the music, and increase the artistic expression of the Guzheng. Cao Dongfu created "Nao Yuanxiao", the most distinctive part of this music is to use the left hand to dial the string on the left side of the piano code to imitate the sound of a gong. Because there is no fixed pitch on the left side of the Guzheng code, and Mr. Cao Dongfu changed the string material to steel wire in his innovation of the Guzheng, the timbre after fluctuations is very metallic, so the sound effect of hitting gongs and cymbals is produced, and the number of strings are dialed together and the volume is very large, and the rhythmic playing with the right hand clamp method mimics the sound of drumming. This kind of percussion gongs and drums are immediately audible, giving people a strong auditory impact. It depicts the sound of gongs and drums, dragons and lions dancing, and the scene of jubilation. The original technique used in Ren Qingzhi's "Happiness Canal" in 1958, and the performance of tamping sound is one of Ren Qingzhi's specific fingering. The double split variable tone do to express the powerful percussion sound requires strong force. The double chop technique involves strumming

two adjacent strings simultaneously with a large pointed inward motion. In order to make the volume more heavy, Mr. Ren held down the do string with his left hand to become the pitch of re, and played the double tone re with the right hand in the reverse split technique, which increased the intensity and played a powerful tamping sound. When using this technique in the music of this hand, the most important thing is that when the left hand presses the inflection, it is directly pressed in place, and there can be no hesitation in the action, so as to avoid the slide that may be brought out. Secondly, pay attention to the simultaneous use of the left and right hands. With both, you can show a powerful tamping sound.

"Point post". This technique involves using the index finger of the left hand to point on the string post while playing a certain string with the right hand, creating a sound similar to beating a drum.

The development of performance techniques in this period can be summarized from simple and complex, from fixed to lively, and different new techniques are concentrated in one piece. For example, the shaking finger from the initial long shaking, after continuous practice, later formed a peak in the 1965 "Zhan Typhoon", at the same time, this work also reflects the creator's search for special acoustics, that is, to imitate the typhoon blowing by the clasp shaking, chord chord left scraping and so on. Therefore, the technical innovation from the 1950s is the beginning of Zheng music to enter the track of sound development.

Guzheng music in the early years of the founding of the People's Republic of China laid the foundation for the development of contemporary Guzheng music, and music works with strong originality and unique style emerged during this period. The combination of Chinese and Western creation techniques and bold innovation in genre style made the field of folk music gradually develop from a single form existing only in adapted repertoire to a prosperous scene reflecting the realistic life of a variety of themes and adapted repertoire forms. From the point of view, the works are the embodiment of the composer's distinctive personality; From the point of view of art appreciation, the artistic taste of the audience has its own characteristics and often

changes, and the emergence of unique styles in the creation of music works undoubtedly caters to the aesthetic needs of that historical period.

2.4 Improvement of Guzheng instrument in the early period of the founding of the People's Republic

In October 1954, the National Music Research Committee of Chinese Musicians Association and the National Music Research Institute of Central Conservatory of Music jointly held the first Instrument improvement Symposium in Beijing, which was a summary of the improvement work of Musical Instruments before 1954. In the early years of the founding of the People's Republic of China, the slogan of "bringing forth the old and bringing forth the new" was put forward by the majority of scholars in folk music. Based on this demand, the experimental work of musical instrument improvement was gradually carried out. We should explore a correct way in line with the development of the band in this road of repeated trials, and any work can not be carried out blindly, should follow certain principles, and the improvement is no exception. According to the above data arrangement can be seen that there were a lot of improved Musical Instruments, the real production and practical Musical Instruments are not many, in the test process there are many problems, some folk music workers have attracted attention to these phenomena. In the article "On the Improvement of Musical Instruments" published by Li Yuanqing in 1994, the advantages and disadvantages of Chinese Musical Instruments and the ways of improvement were clearly analyzed, and elaborated from four aspects: advocating equal temperament; Systematize Musical Instruments and expand their vocal range; Fixed strings to obtain the best and loudest pronunciation of stringed instruments; To determine the standard tone and standardize the instrument specifications. In April 1955, Li Yuanqing published "on the Improvement of Musical Instruments" in the article proposed the principles of musical instrument improvement: first, pay attention to the preservation and development of the original musical instrument national characteristics, such as timbre, shape and other aspects; In terms of tone, he once again emphasized that the equal temperament and international pitch should be adopted unwaveringly; Secondly, it should proceed from the specific

work needs; Third, to try boldly, through playing to test its effect; To start from the specific work needs; Third, to try boldly, through playing to test its effect; Fourthly, accept the advanced experience of the Soviet Union in improving Musical Instruments; Fifthly, pay attention to the improvement of brotherly ethnic instruments and ancient Musical Instruments. These five principles attracted the attention of many reform workers at that time, pointed out the direction for the reform workers, and played an important role in the later reform work. In this period, the reform work of Musical Instruments was mainly based on the reform experience of various musical instrument groups in the western symphony orchestra, with the systematization and science of Musical Instruments as the main idea of improvement, and carried out by various folk music groups The improvement of Musical Instruments. Among them, the improvement work of China Radio Chinese Orchestra is the most outstanding, which systematizes each group of Musical Instruments and pushes the musical instrument community to systematize.

At that time, many ethnic and folk Musical Instruments began to develop from self-entertainment to performance, and the art of Zheng music was no different. In the creation of Zheng music, the adoption of new musical content and new creative techniques increasingly exposed the contradiction that the performance and expressive force of the instrument were inadequate. For example, in the early days of the founding of the People's Republic of China, the tonality of zither music was relatively simple; In view of the limitations of the string arrangement of the Guzheng, it is difficult for the music to carry out frequent distant modulation. For another example, the author mentioned in the second section of the second chapter of the main body of the Zheng adaptation "Heroes Defeat the Dadu River", the author Lv Diansheng in 1958 based on the same name.

Adapted from the chorus, this work was originally a magnificent and highly combative piece of music, but when the author used the 16-string zither to play the work, he found that the 16-string zither hindered the performer's expressive force and was far from enough. It is precisely because of these factors that hinder the creation of Zheng music, which inspired some Zheng musicians to improve the idea of Guzheng

instrument, instrument reform has gradually become one of the most important tasks of the art of Guzheng. As the saying goes, "the innovation of Zheng music will inevitably lead to the improvement of the instrument itself, and the reform of the instrument type will inevitably affect the pace of the creation of Zheng music and then relate to the overall development of Zheng music art." In the early days of the founding of the People's Republic of China, the creation of Zheng music promoted the gradual enrichment and perfection of performance techniques, which made the reform of Musical Instruments inevitable

It further promoted the improvement of music reform technology.

2.4.1 The embodiment of musical instrument improvement

Before the founding of the People's Republic of China, the reform and development of Chinese traditional Musical Instruments was relatively slow. It was not until the early 20th century that Mr. Liu Tianhua borrowed western Musical Instruments to reform Erhu and its playing method, which made Chinese traditional Musical Instruments enter a new stage of reform and development. After the founding of the People's Republic of China, under the situation of adapting to the needs of the development of The Times, the scientific and large-scale improvement work of Guzheng musical instrument was carried out one after another, and the improvement of national musical instrument gradually attracted the attention of people in the music industry. In July 1954, the Chinese Musicians Association set up the instrument improvement group; In October, the Folk Music Committee of the China Music Association and the Institute of Folk Music of the Central Conservatory of Music held a symposium on folk music improvement in Beijing. In February of the same year, Li Yuanqing, former director of the Institute of Chinese Music, put forward four ways to improve Chinese Musical Instruments from the aspects of intonation, range, volume and standard intonation. "On the problem of vocal range: It is proposed to systematize Musical Instruments and expand their vocal range." "About the volume problem: the use of fixed strings to obtain the best and loudest pronunciation of stringed instruments; Improving the method of string making, experimenting with metal strings; And appropriately control the volume

intensity of different instruments." The establishment of instrument improvement institutions and the valuable opinions and suggestions put forward by those interested in instrument reform have undoubtedly played a guiding role in the implementation of instrument improvement and effectively promoted the smooth progress of the reform of Chinese national instrument.



Figure 15 Zhao Yuzhai and instrument makers are researching improvements to the guzheng

Source: The 67th issue of "Playing the Guzheng and Discussing Taoism" on China Guzheng Network

Of course, as a national music art, Zheng instrument is no exception. Since the 1950s, the reform of the Zheng instrument has carried out a variety of experiments, on the one hand, the shape of the Zheng, timbre, volume, temperament, the number and quality of strings, string tying methods, production materials, and arts and crafts have been improved, on the other hand, the modulation of the Zheng has also carried out a variety of research and exploration. In 1954, in order to develop the national orchestra, the instrument group of the Central National Orchestra conducted experiments on the improvement of the traditional zither with silk strings and steel wire strings. The members of the instrument improvement group increased the stringed zither from 13 strings to 15 strings; Beautify the shape of the Zheng, wrap the red wood frame around it, reduce the panel to thin, shorten the Zheng 156cm, the string length between the two mountain passes is 123 cm; Increase the use of gear shaft, string from hand string to mechanical

shaft winding string. Through trial, the researchers felt that the addition of strings and the addition of gear axles were successful, and the shortening of the Zheng body did not have a great impact on the sound quality, but the adopted mahogany frame beautifies the appearance of the Zheng, but interferes with the resonance of the Zheng, making the sound quality not ideal. The researchers switched to the wire test and found that the sound quality was clear and it was a good wire Zheng. In order to improve the sound quality of the wire Zheng, the researchers referred to the production of dulcimer, Pipa and other Musical Instruments, focusing on changing the lining structure of the wire Zheng, using the original outer frame, a new sound box is placed in the frame, so that the pronunciation is better than the sound quality of the original Zheng. "Since the 1950s, Shenyang Conservatory of Music has jointly formed a Zheng reform group by professional teachers, students and production staff, and formulated two reform programs of tension modulation and truncated string length modulation. At the same time, the two plans were decided and the development began. In the early 1960s, two mechanical tuning zither came out one after another, but because there were still many technical improvements to be made, they were not put into production at that time. After a period of time, under the continuous efforts of the Zheng reform group of Shenyang Conservatory of Music, a relatively successful foot-operated bridge code-shifting column modulation Zheng was finally developed. Shenyang Conservatory of Music's pioneering work on Zheng reform has attracted the attention of Zheng circles and musical instrument manufacturing circles all over the country. They are actively engaged in the reform of Zheng in their different positions throughout the country. Especially with the intervention of professional musical instrument manufacturers, the reform of Zheng has flourished."



Figure 16 The strings and codes of the Guzheng were improved in 1957

Source: The 67th issue of "Playing the Guzheng and Discussing Taoism" on China Guzheng Network

In 1957, Mr. Zhao Yuzhai also proposed to the Musical instrument factory of Shenyang Conservatory of Music the idea of expanding the Zheng body and adding strings, so the first 21-string Zheng was born, which is the prototype of modern Guzheng. After Mr. Zhao's suggestion, the instrument factory began to develop the tonal zither. In 1959, the first tension modulation Zheng was developed in China. Since Cao Dongfu first reformed the Zheng instrument in 1938, in 1955, he once again reformed this ancient instrument. The first reform was due to the limitations of the silk string Zheng's lack of rhyme, and Cao Dongfu's use of trill and interplay in the processing of the plate head melody was expressed through rhyme, so he changed the silk string to steel string, thus making the sound of the Zheng bright and crisp, and enhancing the charm of the Zheng melody. At the same time, he also expanded the 13-string Zheng to 16 strings, thus ending the history of the 13-string Zheng used for thousands of years. In 1955, Cao Dongfu began his career of Zheng music creation. During the creation process, the 16-string Zheng could no longer meet the needs of new Zheng music, so

he made another reform on this instrument: lengthening the sound box and expanding the volume; The original 16-string instrument was increased to 18 strings; High school sound Zheng string using dulcimer wire string, bass Zheng string using dulcimer metal winding string, so that the tension between the high, medium and bass Zheng strings uniform, in timbre, timbre quality, volume and other acoustic quality connection natural, excessive without trace, increase the thickness of the sound and penetration and timbre gradually from clear to thick contrast; So that the effective pronunciation length of Zheng (Yanzhu to Yueshan) to do a reasonable setting; For the modulation of the Zheng, the method of shifting the column, the method of hand-pressing the key, and the method of setting the column according to the tone (according to the need of the music), all these reforms provide favorable conditions for the creation of Zheng music. After the reform, the Zheng is completely new. It not only broadens the vocal range, expands the volume, but also optimizes the tone quality and timbre, enhances the thickness and penetration of the tone, and enhances the function and artistic expression of the Zheng in an all-round way. For the Zheng music circle, Cao Dongfu's pioneering work is undoubtedly not a pioneer for the reform of the Guzheng. He is worthy of being the pioneer of the successful reform of the Guzheng. The two Zheng instrument reforms can be described as Mr. Cao Dongfu's major contributions.



Figure 17 Zhao Yuzhai performing with an improved 21 string guzheng

Source: The 67th issue of "Playing the Guzheng and Discussing Taoism" on China Guzheng Network

Zhejiang Guzheng master Wang Xunzhi also put forward a bold idea and put it into practice on the Guzheng instrument type making. In 1958, under his guidance, Xu Zhengao of Shanghai Folk Musical Instrument Factory cooperated with Wang Yizhi, Guo Ying and Cao Zheng, and gradually made the S-type 21-string nylon-wound Zheng on the basis of the original 16-string Zheng. The length of the sound box of the original Zheng was increased to about 1.65 meters, and the later Yueshan was changed to S shape, and the number of strings was increased to 21 strings, so that the string tone range reached four octaves, that is, D-d³. The texture of the strings was set by Wei Hongning, Wang Xunzhi's student, and Dai Chuang, a musical instrument factory of the Shanghai Conservatory of Music, as nylon steel strings of different thickness wrapped in nylon wire. In addition, the armour worn when playing the Zheng was fixed with adhesive cloth instead of the traditional holster, and the armour pieces were mostly made of tortoiseshell.

It can be seen that the reform of Musical Instruments has become an inevitable necessity of The Times and the need of Zheng music creation. In the late 1950s, the development of excellent performance of the zither has become the instrumental music factory and music art colleges and universities of scientific research topics. For example, in 1958, Zhang Zirui designed the 31-string truncated zither; Dai Chuang designed the pedal cut string tuning Zheng, and for the first time designed the S-shaped tail yue and nylon wire wrapped wire string on the Zheng; In 1962, Li Wanfen reformed the tension storage code Zheng; In 1963, Wei Hongning reformed the modulation zither of hand-shifting vertical code ball. Zheng artists and instrument manufacturers of all schools have made positive contributions to the reform of Zheng instruments, providing a broader development space for the creation of Zheng music.

After the founding of the People's Republic of China, with the continuous improvement and innovation of Zheng artists, the shape of Zheng has been greatly changed, not only from 13 and 16 strings to 21 strings, 25 strings, and silk strings to wire strings or nylon strings. The success of the trial production of the S-type 21-string

Zheng can be called the biggest breakthrough in the shape of the traditional Guzheng in the 1950s and 1960s. Its advantages are mainly reflected in the following aspects:

First, it expands the range of sound. The 21-string Zheng is arranged in the pentatonic scale of Gong, Shang, Jiao, Wei and Yu, and the range is D and d₃, which has been increased from the original three octaves to four octaves.

Second, the increase in the number of strings increases the volume of the instrument, increases the resonance and increases the volume of the Zheng.

Third, the increase in the number of strings makes the Zheng body wider, and the curvature of the Zheng panel becomes slower, which is easy to play.

Fourth, the back beam of the Zheng is designed into an S-shape from the original straight line. The use of S-shaped Yueshan makes the high and low tension of the strings reach the basic unity, and also makes the Zheng shape more beautiful.

Fifth, the nylon wire string is used to make the sound of the Zheng sweet and pure.

Sixth, the Zheng body is equipped with three sound beams, so that the Zheng body is more pressure resistant, but also make the pronunciation of the Zheng more concentrated.

The bass zone The Zheng body is thicker than the high zone, on the one hand, in order to improve the timbre of the bass zone, on the other hand, it is easy to play. It can be seen that the change of string quality makes the timbre contrast and change become a reality; The rationality of the increase in the number of strings expands the range of sound, and makes the gradual process of strength and speed possible, and the range of musical performance of Zheng is also greatly enhanced. Instrument reform and zither music creation are a process of mutual influence and promotion. "It can be said that playing technology is directly accompanied by the evolution of Musical Instruments, and the development of playing technology, Musical Instruments and musical acoustics directly affects the composer's imagination; And the composer's desire to create, in turn, became the driving force for the reform of Musical Instruments." After the reform of the instrument, by changing the string system,

expanding the vocal range and increasing the volume, it promoted the prosperity of Zheng music creation, the development of playing techniques and the enrichment of playing forms, and a large number of excellent new works of great popularity emerged. The improvement of the instrument making technology and the standardization and unification of the production facilitated the teaching of the Zheng, helped the popularization of the Zheng in society, expanded the scope of use of the instrument, and promoted the prosperity of the art of Zheng music. Accordingly, Zheng concerto also appeared one after another. "If the development of Guzheng art depends on successful performance and excellent creation, then successful performance and excellent creation come from scientific, standardized and systematic teaching". As the Guzheng instrument itself reform, and further promote the pace of Zheng music creation. It can be seen that as a kind of music art, its education, creation and the instrument itself are closely linked and promote each other. "To do a good job, you must first develop your instrument". As an important carrier of music and sound, the reform of Guzheng instrument provides a prerequisite for the enrichment of Zheng playing techniques, which is conducive to the full play of players, provides a broad space for its musical performance, and more meets the needs of Zheng music creation.

On the whole, the music reform workers have revised the timbre of the Guzheng instrument in order to better show the requirements of the new national orchestral works. At the same time, it also expanded the range of the musical instrument to achieve better performance. The improvement of the Guzheng instrument improved the original backward national instrument in different degrees in terms of sound quality, shape and playing method. It should be said that the comprehensive improvement of the Guzheng instrument in the early days of the founding of the People's Republic of China provided valuable experience for the improvement of the entire national instrument. At the same time, the drawbacks exposed in its application provided an empirical basis for the improvement work of Guzheng instrument after the 1960s, and opened up the improvement ideas of the instrument reform workers.

2.4.2 Inspiration of instrument reform

On the gains and losses of musical instrument reform. The author believes that the 1950s improvement, not only the volume and range of the Guzheng has been expanded and increased, enhanced the expressive force, at the same time can better adapt to The Times Zheng music requirements in all aspects. The improved 21 strings, like the 88 keys of the piano, have been established as the most basic configuration. The improvement of Guzheng promoted the prosperity of music creation, the development of playing techniques and the enrichment of playing forms. The improvement of instrument making technology and the standardization and unification of production facilitate the teaching of Guzheng.

In the improvement of Guzheng since 1949, the nature of estrangement from tradition and the tendency of Westernization in the performance and playing techniques of the instrument appear faintly, which makes this national instrument with the unique charm of China dilute and ignore its own unique timbre and unique charm to some extent. The new aesthetic of music art has always made requirements on the vocal range volume of the Zheng, hoping that the improved Zheng can increase the volume and expand the range on the basis of the original traditional Zheng, so only by increasing the number of strings to achieve the effect of vocal range expansion. In terms of increasing the number of strings, Guzheng has been maintained between 12 and 16 strings in the past two thousand years, and the number has increased rapidly from 16 to 21, and the material of strings has changed from silk strings to metal strings. The thickening of strings and the increase of tension have increased the difficulty of "writing rhyme" with the left hand, and the characteristics of "singing, knead and play" of the left hand in the left voice area have been weakened. Which had an impact on the performance of the style of zither music. On the other hand, such a large tension makes the existing Zheng structure unbearable, which should be paid attention to. The tension is beyond the ability of the instrument. The development of any musical instrument in terms of structure should conform to its own physical characteristics as the principle.

Thoughts on the reform of Musical Instruments. National culture is the soul of a nation, a unique form and thought. Pluralism is a significant sign of modernization, and it is also the only way to create instrumental music. In some ways, the structure and shape of the instrument determines the technique and style of performance. For example, the Guzheng is divided into two unequal areas with the piano code as the boundary. The performer plays in the right tone, and "takes rhyme" in the left phoneless area by kneading slip. The characteristic of the Guzheng instrument itself is that the shape structure determines the imbalance between the left and right regions. Modern playing techniques require players to be independent of the ten fingers to obtain a kind of "liberation", which provides a broader promotion range for the development of Guzheng works. However, the author believes that the new requirements for playing techniques in any period should not be forgotten, which is the foundation of Zheng music art itself. At the same time, it is also the basis for the embodiment and maintenance of the styles of each Zheng music school. The best manifestation of the charm of Guzheng is in its "kneading and pressing the flutter". "Digging from the tradition, inheriting from the school", the improvement of playing techniques should follow the structure and characteristics of the instrument itself. Only one in the sound volume to improve, in the face of Zheng playing techniques for reference and development, need to do is not only one-sided pursuit of the left and right hand quick fingering skills and strict intonation requirements, to retain its traditional charm style is also essential to the different. Different Musical Instruments have different cultural backgrounds, but also have different performance and performance □, piano can not have the effect of "kneading, singing and trembling" like the Guzheng, and "complex" can not be used as the essence of the performance of the Guzheng instrument and the improvement standard. Complement the sound with rhyme, and flourish the sound rhyme. The respect to the genre and the attachment to the music are the principles that must be followed and insisted in the development process of Zheng music. Only in this way can the traditional and folk soil absorb the nutrients needed for development, in order to reflect the national style at the same time more diverse and rich.

When we listed the personal artistic practice experiences of several older folk artists, it was mentioned to varying degrees that they brought the essence of their own musical styles and schools to each other, and at the same time, they also made innovations in the teaching practice of higher music universities, such as Mr. Gao Zicheng's arrangement of Shandong Zheng music documents over the years, and Mr. Wang Xunzhi's development of the performance techniques of this school. All these can be regarded as the deliberate development of traditional culture in the teaching of these predecessors. "Deliberately" here refers to the fact that although these predecessors were leaders in a certain field and had extensive social influence before entering higher music universities, their identity and artistic behavior were faced with the general audience in the society, and the development of their ability was based on their personal situation, and it was difficult to influence others too much. However, as college teachers, the situation has changed. Due to the new career requirements brought by the change of status, one of them has to strive to maintain the original resources (performance skills); on the other hand, while gradually adapting to the teaching environment and rules of colleges and universities, he has to constantly explore new resources and seek new development. Therefore, he has to carry on the traditional culture he has mastered. It is necessary for everyone to make a deliberate breakthrough. Although the approach and focus are different, the desire to break the original technical limits and develop innovation is the same. In fact, as far as the essential characteristics of the development of artistic practice are concerned, even if these artists are not engaged in teaching work in colleges and universities, they may develop or change their own school traditions under certain time or conditions, but the educational mechanism and characteristics of colleges and universities give birth to this motivation, making it an urgent and conscious, and a deliberate result. Therefore, we can say that this is a kind of progress, a kind of progress that breaks the traditional boundary in advance, and thus allows these artists to open their vision in parallel comparison, turn the "established" into "developed", and on the basis of maintaining the original nature of their style, they consciously integrate with the local cultural style, brewing a new style of expression. We realize that the

important thing is not only what these artists have done and what kind of effect they have achieved, but their behavior itself is close to the institutional education system, trying to walk out from the rules of folk skills inheritance, and consciously incorporating themselves into the systematic education track without losing their original characteristics, which has laid a good foundation for the teaching development of this major The Foundation. This is what can be achieved by deliberate development in inheriting traditional culture.

The formation and establishment of new performance styles. There is no denying that in the case of high self becoming, The performance style of Shandong Zheng School plays an irreplaceable role in the teaching of Zheng in Xi 'an Music Academy, but after decades of development, the level of Zheng art in Xi 'an Music Academy is no longer satisfied with the style inherited from Shandong Zheng School. Whether it is the teaching system, performance techniques, Zheng music creation and even musical instrument manufacturing, it has come to the forefront of the country, and because of its inheritance and influence of Qin culture, it is different from other zither. The communication and integration of the school, as well as the continuous exploration and integration of the Qin music culture gene, have formed many new techniques and styles in Zheng art performance (this is not to intentionally separate the communication relationship between Shaanxi Zheng art and Shandong Zheng style, but to illustrate the new development of traditional Zheng art performance and teaching in Shaanxi), so as to regain the ancient "Qin Zheng" elegant name, and become the Zheng world. Therefore, the influence of Qin Sang Song can be seen briefly. Although today's Guzheng teaching and performance have made great progress compared with the history in terms of style range and skill application, we should clearly see the founding and pioneering role of the older generation of artists in the construction and development of the early folk music discipline, and we should also see the profound connotation of the traditional culture inherited from them and their artistic performances. With the teaching style, this is not without enlightenment for us to seek the new development of the professional discipline of Guzheng.

Section 3 The influence of the transformation of Guzheng art in the 1950s on the modern Guzheng art

With the historical and political shift of the identity of Guzheng masters, Guzheng art, as one of the excellent cultural heritages recognized by the People's Republic of China, must inevitably break away from its old tradition of "self-language and self-entertainment" in modern Guzheng art and serve the cultural dissemination and construction of the People's Republic of China with a new form and content and a new way of "other language group entertainment" for the general public and the children of workers and peasants. However, in different historical periods, there are certain differences in the content, form, and connotation representation of the "self-entertainment" and "other entertainment" ways of playing the Guzheng to more intuitively demonstrate the huge transformation of traditional Guzheng art in the mid-20th century. Through the retrospective analysis of traditional Guzheng music, it can be seen that the fusion of traditional "self-entertainment" and "other entertainment" music styles has formed a convergence in modern times. Therefore, in the macro context of the overall decline of modern traditional culture, the connotation and form of "self language and self-entertainment" and "other language group entertainment" of the Guzheng in the mid-20th century, whether it is musicians who make Guzheng their profession or amateur Guzheng enthusiasts who love Guzheng as friends, have collectively retreated to the cultural community constructed by folk Guzheng workshops and Guzheng societies. In the discourse system and communication mechanism defined by the group, they adhere to the recognition of the Guzheng art form, traditional values, and cultural symbols through the "self-language and self-entertainment" music mode. In the mid-20th century, with the tremendous changes in social form and political system, the artistic attributes of Guzheng underwent a functional overall shift. The policy of literature and art in New China established the dominant position of the "people-oriented" discourse and highly defined the positioning requirements of literature and art as "originating from the people and serving the people" based on the will of the state power. As a member of Chinese ethnic instrumental music and a carrier of popular culture and art, the external

environment for the survival and development of the Guzheng has shifted from the small tradition of Guzheng workshops and Guzheng societies to the larger concept of the country and society. The audience has also shifted from small groups of Guzheng enthusiasts to a larger category of people.

Under this social background and policy guidance, modern Guzheng has developed towards specialization and professionalization, forming a new "performance oriented" way of entertainment with stage listening as the main theme, which is characterized by the form of "other language group entertainment". By creating innovative Guzheng music that is in line with the times, flexible and diverse performance forms, and multi-dimensional dissemination paths, it carries the function of reflecting the growth of New China with Guzheng, expressing and praising the great achievements of the people in revolutionary struggle and production construction, creating people's art that is rich in ideological content and artistic value, and is loved by the people, in order to play the great role of educating the people and fulfilling the historical responsibility.

3.1 Guzhengart from folk to professional

Combined with the vertical historical context and horizontal theoretical summary of the dual research vision, the previous paper reviews and analyzes the special historical event of "folk Guzheng practitioners entering universities" in the middle of the 20th century, and basically clarified the historical transition of Guzheng from the "traditional Guzheng" inherited by the folk for thousands of years to the "modern Guzheng" developed professionally for a hundred years. Behind the evolution of Guzheng from "folk" to "professional", musicians are in the track of social and cultural changes in the 20th century, the dynamic process of individual integration into the collective, single integration into the system, and workshop integration into the system, reflecting the dialectical and integrated relationship between "folk and college", "amateur and professional", "tradition and modern" in the development of Guzheng. Therefore, the time dimension of the history of Guzheng music evolution and the spatial perspective of Chinese social development are taken as the starting point, and the historical phenomenon of "folk Guzheng players entering universities" is integrated into the macro

context of Chinese social and cultural changes since the 20th century. This paper discusses the stage differentiation of the social roles of Guzheng musicians and the causes and characteristics of their relationship changes through selection. This paper comprehensively studies the relationship between "folk and professional" of Guzheng in the social and cultural changes through the gradual weakening of the natural inheritance mode linked by blood and geography, and the diversified blending and development trend formed by the modern inheritance mode dominated by business and interest. It not only examines the inheritance and continuation of the natural tradition of Guqin in the historical event of "folk Guzheng practitioners entering universities", but also its evolution and influence on the era of "intangible cultural heritage" in the 21st century, so as to re-examine the cultural positioning, gains and losses of the development of professional Guzheng in the relationship between ancient and modern times and between China and the West through these collision, adjustment, absorption, integration and redevelopment processes.

3.1.1 Differentiation and evolution of social roles of Guzheng musicians

social role refers to the individual's specific identity and corresponding role in the social system, and is an organic part of the social structural relationship. As one of the two basic forms of re-integrating the elements of social structure, social role differentiation is "horizontal differentiation caused by category differences", which mainly refers to the differentiation process of group occupational roles, reflecting the inevitable requirements of the development of division of labor in modern society. Guzheng musicians, as the main body of Guzheng culture creation, are also the objective carrier for the survival and dissemination of Guzheng music. The change of their social role relationship determines the changing process of the function, cultural characteristics and survival mode of Guzheng music to a certain extent, and is an important factor to maintain the objective stability of the development of Guzheng. The differentiation of the "folk and professional" social roles of Guzheng musicians began at the beginning of the 20th century and was completed in the middle of the 20th century. After a relatively long period of evolution, it not only inherited the macro foundation of modern Chinese society

and culture, but also directly affected the development process of Guzheng music in different stages after the reform and opening up and the "intangible cultural heritage", forming a distinctive feature of stage differences.

According to the development history of Guzheng, the social roles of Guzheng musicians were mainly differentiated and reshaped under the background of the strong input of Western music culture. The dynamic shaping of Guzheng musicians' social roles began at the beginning of the 20th century and finished in the middle of the 20th century, and finally formed the "folk Zheng musicians" rooted in the traditional soil and incorporated into music. The two categories of "professional Guzheng masters" in the education system have completed the differentiation of "folk" and "professional" in the modern Guzheng art. In the middle of the 20th century, the special historical phenomenon of "folk Guzheng practitioners entering universities" is the process product of this differentiation. With the distinction between amateur and professional status as the standard, Guzheng music has achieved great development in the cultural attribute of emphasizing introspection and music content to entertain itself, and the artistic function of emphasizing performance skills to express meaning and music expression to entertain people. The two have jointly promoted the Guzheng to achieve a contradictory and unified balance and blend in the two dimensions of humanistic height and artistic depth. Ultimately, this gradual differentiation process for thousands of years comes from the internal fission and reconstruction of Guzheng art, which is unified in the traditional field of folk Guzheng as a whole, in line with the objective law of natural development of Guzheng. Therefore, "folk" and "professional" seem to deviate from each other in the development path, but in fact, they jointly construct the two sides of the art of Guzheng, and become the internal motivation to promote the development of Guzheng to maturity and prosperity.

Throughout the development track of New China in the middle of the 20th century, since the economic system, social system and cultural structure are in the process of adjustment, reform and shaping, the state has absolute control over various fields and matters. The transformation of Guzheng people's social roles was directly

affected by the external social and political environment, which contributed to the frequent two-way flow between the social roles of "folk and professional" in this period. In this era, the boundaries of Guzheng people's identities were diversified and crossed. On the one hand, with the establishment of various professional art groups and Guzheng majors in music colleges in New China, in order to meet the actual needs of Guzheng professional performance, teaching and research, in the macro context of the presence of the country, according to the urgent needs of professional development and teacher expansion of music colleges, or through the leaders of the cultural authorities (Lv Ji et al.) and the leading figures in the development of Guzheng(Cao Zheng et al.) Force recommendation, or by the strong invitation of the teaching management person in charge of the colleges (the principal of the school, the director of the folk music department, the director of the teaching and research department, etc.), some folk harp people were able to promote the direct transformation of social identity through a relatively loose mechanism, enter the professional field of Guzheng development, and build the social role of the first professional Guzheng players in China. Therefore, folk and tradition, as the foundation of the development of Guzheng and the basis of teachers, gave the professional Guzheng at this time a comprehensive identity boundary, that is, with the imprint of the profound accumulation of folk Guzheng, but also tried to adjust to the requirements of the professional Guzheng model, no matter in the teaching method, the way of playing or identity, it reflects a distinct blend and transition.

On the other hand, although the folk Guzheng group still continued the non-professional social identity, it practiced the folk form of traditional elegant collection and teaching by teachers and apprentices through the spontaneous organization of literati music. However, at this time, the word "folk" had become a non-traditional content category relative to the official one. As local Guzheng music associations and other non-governmental organizations were gradually assigned to the unified leadership of the music association and the cultural department, and fully integrated into the official cultural institution management system of New China, "literati music associations

transformed from traditional autonomous folk associations into institutional institutions with democratic characteristics, although they were still amateur folk. The association, but it has an exclusive superior management organization ". The official intervention provided the support and guarantee of venues and funds for folk music activities, and the organizational structure of the music society was expanded and developed, but at the same time, the form, content and audience of traditional art practice, which was originally free and arbitrary, were regulated, guided and restricted. Therefore, although folk Guzheng members can continue their communication mechanism of friendship in the traditional cultural environment built by the music club, their autonomy in music practice is largely restricted by the national hierarchical management system, and thus they have shifted to the dual role of "semi-folk and semi-official". In addition, in order to enrich the learning content of folk genres, local music colleges have flexibly hired folk Guzheng teachers as short-term part-time Guzheng teachers, forming a "non-static" social identity structure of subjective folk and phased professional interweaving, which is also the infiltration and supplement of folk Guzheng to professional teaching.

In the middle of the 20th century, the Guzheng major was in the initial stage, and it maintained an inseparable linkage relationship with the folk Guzheng community. However, the Guzheng group left in the folk, some short-term flow in the professional Guzheng education system, some subject to the bureaucratic management mechanism, showing both the folk and professional (official) dual characteristics, under the centralized planning of the national ideology, jointly constructed the "folk and professional" in this stage of multiple social role relationship.

Throughout the history of the differentiation of Guzheng people's social roles, the most fundamental difference lies in whether they were interfered with and affected by external forces. The differentiation of Guzheng people's social identities began with the drastic change of the external living environment of Guzheng. This sudden differentiation in just a few decades, along with the changes of The Times and the rolling tide of social development, had a qualitative impact on the existence mode, inheritance mode, entertainment characteristics and aesthetic standards of Guzheng

with an irresistible external force. Therefore, the "folk" and "professional" differentiation of Guzheng is not only separated by the group to which the Guzheng people belong and the way of Guzheng music activities, but also by the degree of association and interaction between the Guzheng people and the Western art paradigm and modern education system. Based on the different development directions and functional orientation of Guzheng specialization and popularization respectively, with the explicit form of the integration of some traditional Guzheng musicians into the professional education system and professional art groups, and the establishment of Guzheng specialty to train talents specializing in Guzheng performance, research and teaching as a symbol, the role relationship between modern and contemporary Guzheng people has entered the differentiation and evolution stage of "folk" and "professional" .

Differentiation and change are two basic dimensions to explore the development of Guzheng people's social roles of "folk and professional". Differentiation relatively focuses on the difference representation of their identity boundaries, while change presents the dynamic process of social structure transformation through the analysis of their mobility under different social systems. The stage of institutional integration in the middle of 20th century. With the "folk Guzheng practitioners entering universities" in the middle of the 20th century, Guzheng completed the initial differentiation of "folk and professional". As a transitional stage, the traditional Guzheng practitioners who stayed in the folk and the professional Guzheng practitioners who entered universities were in the dynamic process of adapting to changes and establishing boundaries. With the goal of jointly serving the mass culture construction of New China, they formed the characteristics of mutual integration and highly integrated social roles.

The integration of social functions. In the mid-20th century, China was in the era of a centrally planned economy. During this period, the structure of China's traditional socialist society was characterized by a high degree of centralization and overall unity. It formed a "homogenized" social structure dominated by the working class, the peasant class and the intellectual stratum attached to the main class, namely, the

so-called "two classes and one stratum". The state concentrated most of the social resources and social opportunities through a powerful political integration mechanism and distributed them to different organizations, groups and individuals according to the needs of the national strategic development goals. In this highly integrated social division of labor and overall planning of resources, individuals, as socialist collective laborers, are completely subject to the regulation and distribution of the will of the state and are absolutely subject to the regulation and arrangement of the overall interests. Therefore, no matter the folk Guzheng or the professional Guzheng, their main cultural functions must comply with the unified requirements of socialist ideology and political and cultural construction, transform the traditional Guzheng art to realize the development demands of "people's literature and art", and coordinate to serve the mass cultural life of the workers, peasants and soldiers. In this sense, the social roles of "folk and professional" Guzheng people in the middle of the 20th century had a certain identity. Under the guidance of the national literature and art policy and the arrangement of the cultural authorities, Guzheng teachers in universities, Guzheng players in art groups, Guzheng students in professional colleges and traditional Guzheng practitioners in folk Guzheng clubs worked together to reform the strings, improve instruments, compose and create music, explore multiple combinations of Guzheng performance forms, and spread to factories, schools, parks, theaters and other public with relatively homogeneous art practice activities. In the same field, the Guzheng music is promoted and popularized, and the mass media such as radio, television and film are widely used to narrow the distance between the Guzheng art and the working people through the listening and listening path of "music with the masses". At the same time, under the guidance of this highly integrated national mechanism, large-scale recording, performance and research activities such as national Guzheng survey and recording, Guzheng song discovery, classical folk music tour were held in the mode of "national chess" guided by the government and coordinated by the people, which objectively contributed to the vigorous development of the "golden decade" of Guzheng.

At this point, it seems that the relationship between the social roles of "folk and professional" in the middle of the 20th century has been covered with a vague and indistinct coat. Because the two are still in the early stage of differentiation, they did not form a clear boundary of explicit symbols, and showed the integration and integration of "you have me, I have you". Therefore, some scholars believe that "although the difference between amateurs and professionals began to appear after the founding of the People's Republic of China, under the strong integration of socialist ideology at that time, various types of cultural resources were unified by the state... Thus, consistent cultural behaviors appeared in the high integration of social culture ", and thus denied the independent significance of the social role differentiation of Guzheng people at this stage. It is undeniable that the middle of the 20th century is indeed a rather special historical stage. The highly administrative and centralized political integration system artificially suppressed the social differentiation within a very low degree and scope, and the top-down regulation, distribution and coordination mechanism implemented by the state endowed the corresponding social groups with homogenous and fixed identity characteristics. After self-education and self-transformation, the Guzheng group regained the new identity recognition of intellectuals and folk artists in New China. The social class orientation of the people as workers and members of the proletariat contributed to the social transformation of Guzheng cultural function, and jointly assumed the social function of transforming Guzheng art and developing popular literature and art. However, although professional Guzheng and amateur Guzheng share the same cultural goal and mission, their social authority and specific division of labor are still different. Behind this seemingly "similar" identity relationship and seemingly consistent social status, there are hidden seeds of differentiation. First of all, it has become an established fact that Guzheng practitioners have changed from "social people" in the temple and the square to "professional people" in the system, and become one of the social professions limited by professional knowledge and skills. Just as the series of transitions after "folk Guzheng practitioners enter colleges and universities" detailed above, it is the process product of the differentiation of "folk and

professional" identities at this stage. Secondly, oriented by function, professionalism and technology, relying on western educational technology means and taking modern educational management system as reference, although professional Guzheng comes from the folk and relies on tradition, it has been deeply influenced by standardized, specialized and hierarchical teaching mode and management system in its development process, and has quietly undergone a gradual change and exerted a subtle effect on professional Guzheng. The internal construction of Zheng teachers' identity has laid the core and foundation of modern and contemporary Guzheng professional education, and the starting point of all these changes is just from here. Therefore, as the only way to study the relationship between Guzheng people's "folk and professional" social roles, the middle of the 20th century is the quantitative accumulation stage of the differentiation of their explicit identities, transition, blending, blurring... It just shows the unique characteristics of The Times of Guzheng art in this stage, and is also the reference coordinate to investigate the changes in the relationship between the two, so it has an independent division of its historical stage

The academic significance and research value of Guzheng.

3.1.2 Complementation and blending of Guzheng inheritance methods

After the founding of New China, in order to meet the needs of Guzheng professionals and relying on the vigorous development of school education, Guzheng has fully entered the field of professional music education. The school has become an important inheritance path to cultivate modern and contemporary "academic" Guzheng practitioners. According to the professional identity of the "inside the system" and "outside the system" of the Guzheng teachers, relying on the difference of inheritance modes between schools and Guzheng workshops, Guzheng inheritance can be divided into professional teaching and amateur teaching.

Professional teaching. With the introduction of "folk Guzheng practitioners into universities" in the middle of the 20th century, Guzheng moved from "folk" to "professional" music education system. Relying on the steady inheritance mechanism of school education, Guzheng has "broken through the closed state caused by artisan

inheritance, expanded the teaching scale and ensured the steady progress of teaching activities", becoming one of the main ways of modern and contemporary Guzheng transmission and development. Based on the modern higher education system, professional Guzheng education effectively guarantees the ultimate realization of high-quality and professional Guzheng performance, teaching and research personnel training goals through reasonable setting of teaching objectives, systematic construction of the curriculum system, efficient implementation of the teaching process and stable management mechanism, and has distinct characteristics of high order, systematization and standardization. First of all, as a "systematic knowledge teaching and learning activity system", the curriculum is an important source for students to form a complete knowledge system, ability structure and personality characteristics. Therefore, the professional Guzheng education constructs a curriculum group that integrates Chinese and Western, and assists the study of Guzheng playing techniques and the in-depth study of Guzheng study with a complex and diversified knowledge structure, which is conducive to comprehensively improving the teaching efficiency and research level of Guzheng. Secondly, since the middle of the 20th century, when the first group of Guzheng teachers entered the university to write textbooks and compose music, the teaching of Guzheng has formed a relatively complete accumulation of repertoire and textbook construction. These theoretical aggregation and practical exploration, full of teaching experience of generations of Guzheng teachers, have laid the basic steps and paradigm of professional teaching for modern and contemporary Guzheng inheritance, and ensured the orderly inheritance of Guzheng music. Stability and order of the Guzheng inheritance. Thirdly, higher education is the frontier of discipline research. Relying on the significant advantages of the advanced, advanced and convenient transformation of scientific research results into teaching resources, the "academic" Guzheng masters have made many innovations to break through the traditional Guzheng paradigm. Through the innovation of Guzheng playing techniques, the bold reform of music notation, and the integration and development of multiple music creation, all of them are in the teaching content and model. It is constantly expanding the

new latitude of Guzheng professional education in terms of style. Therefore, after the Guzheng professional education, the students not only master the exquisite and proficient Guzheng playing skills and musical expression, but also have the musical vision and knowledge structure of learning both Chinese and Western, and are the more comprehensive music literacy and theoretical structure of the Guzheng specialized talents.

Amateur teaching. According to the history of Guzheng music, amateur transmission is the mainstream way of Guzheng transmission and continuous development. Relying on the folk Guzheng community and the teachers and students of Guzheng as well as the friendship of musicians, the art of Guzheng has been passed on for thousands of years and in an orderly manner. Later, with the rise of school education in the 20th century, especially the establishment of Guzheng major after the founding of New China, amateur teaching gradually evolved into a concept opposite to "academic" Guzheng education, meaning that Guzheng teaching activities were carried out with Guzheng practitioners "outside the system" as the inheriting body and Guzheng learning institutions such as Guzheng clubs around the country as the inheriting carrier. As a Guzheng inheritance mode that emphasizes social popularization, amateur teaching has the remarkable characteristics of freedom, openness and comprehensiveness. Compared with the clear plan and goal of professional teaching, students in amateur teaching have more initiative, and can independently choose the content and progress of Guzheng teaching according to their interests and foundations. With relatively free teaching Settings and flexible and open practice methods, Guzheng teaching activities have greater independent space and individual differences. At the same time, because it is always rooted in the folk soil of the continuous growth of the Guzheng, the non-professional identity characteristics of amateur teaching reduce the utilitarian factors in the inheritance of the Guzheng, so it can be combined with extensive involvement in traditional arts such as calligraphy, painting, poetry, and more conducive to the cultivation of comprehensive art and the acquisition of local genre styles, so it retains and continues the Guzheng to a large extent The cultural tradition and aesthetic purport

of literati art. In addition, as an effective force to popularize education in Guzheng society, amateur transmission has effectively expanded the social coverage and influence of Guzheng inheritance. "Compared with Guzheng music education in colleges, the threshold for learning the Guzheng club is much lower, and good Guzheng players from all social strata and all ages enjoy the same opportunity to learn the instrument. This kind of open inheritance means that the Guzheng music inheritance in the community has a wider coverage and a greater social effect." More importantly, after the training of amateur teaching, many students were admitted to professional music colleges to specialize in the study and research of Guzheng, which provided a group of talents for China's "academic school" Guzheng profession. Thus, amateur teaching and professional teaching are connected, "in the common social and cultural structure, in different social and cultural levels", shoulder the mission of cultivating Guzheng new forces.

According to the media equipment and methods used in the inheritance of the Guzheng, it can be divided into two kinds. The first is the natural inheritance method based on oral instruction and supplemented by musical score. The natural inheritance of oral transmission is "a variety of inheritance methods formed and accumulated by the inheritor in the long-term traditional life, and it is the natural selection of traditional culture itself in the historical development process." During the development of Guzheng music for thousands of years, the traditional Gongqu score with imprecise sound was chosen as the text carrier to retain the special humanistic character and artistic charm of Guzheng music. Due to the "living" mode of artistic existence of Guzheng music, in order to ensure the accuracy and stability of the inheritance of Guzheng music, the oral method characterized by hand-to-hand and face-to-face directness was formed. As a natural inheritance method determined by the characteristics of Guzheng music, the teaching methods and steps of oral transmission, physical style and mental teaching are integrated into one, which penetrates the transmission and penetration of "technique -- art -- virtue" in a trinity, and shapes the comprehensive and accessible artistic cultivation and humanistic quality of Guzheng people. First of all, oral transmission and body

pattern are two teaching links that complement each other and complement each other. "In the specific inheritance process, the importance of the teacher's personal demonstration of singing and playing is no less than oral transmission, and even more important than oral transmission". Therefore, in the inheritance of the Guzheng, the teaching method of "playing against each other" is often adopted, that is, the so-called "two Qin against Zhang, each plays once at the beginning, and the sound is accumulated into a sentence and even a paragraph". Under the teacher's correction and demonstration, students can also observe and imitate the teacher's finger-playing method and playing treatment closely, laying a solid foundation for the independent "mind understanding" of playing skills. Secondly, the teaching process of oral transmission and physical style not only refers to the teaching behavior of the teacher as the teaching subject, but also covers the life and fragmentation process of daily communication between teachers and students. It is the so-called teaching by word and example, the noble character and comprehensive cultivation of the teacher are the heart of the Qin that learners need to understand with their hearts, and it is also the deep humanistic core and "overtones" of the Guzheng oral transmission. In addition, as the core link for learners to exert their subjectivity and initiative in the Guzheng inheritance relationship, spiritual teaching is the most important part of Guzheng inheritance. Learners' understanding and understanding and even innovative development under the influence of the teacher's skill teaching and Qin virtue are the inexhaustible source for promoting the endless growth and inheritance of Guzheng art. Therefore, although with the development of The Times and the progress of science and technology, the external media of Guzheng inheritance are gradually increasing, oral teaching, as a "natural choice" in line with the historical development of Guzheng music and the humanistic tradition, is still the main way of Guzheng inheritance.

Second, the modern inheritance method relies on multiple media such as radio records, letters, teaching materials and network self-media. After entering the middle of the 20th century, taking advantage of the rapid development of New China's broadcasting industry and sound recordings, Guzheng recording materials, commercial

records and radio programs ushered in rapid development, and became the auditory media to promote the inheritance and development of Guzheng. At that time, compared with the high cost of record and the rarity of record players, radio, a mass media, attracted a large number of young students for the inheritance and development of Guzheng music with its remarkable characteristics of low cost, wide coverage, high communication efficiency and great social influence. They volunteered to join the ranks of Guzheng learning. The method of multi-media inheritance has its historical particularity and is a product of The Times at a certain level of social development, which played a powerful auxiliary role in the inheritance of Guzheng in the middle of the 20th century.

The interactive relationship of Guzheng inheritance mode. After the founding of New China, Wang Xunzhi joined the Department of Folk Music of Shanghai Conservatory of Music in 1956 and became one of the first professional Guzheng teachers in China. He trained Zhang Yan, Xiang Sihua, He Baoquan, Sun Wenyan and other professional Guzheng practitioners in a systematic and advanced mode of professional teaching and inheritance. At the same time, he taught his piano skills to his daughter Wang Changyuan, continuing the family tradition. However, under the influence of the professional music education system, the Guzheng inheritance mode gradually changed from the natural inheritance mode of oral instruction to the modern inheritance mode of emphasizing the skills with the help of multiple media, and thus changed the natural ecology of the development of the Guzheng school. Therefore, Wang Changyuan's "professional inheritance vein" developed towards the open trend of multiple teachers and schools. Among them, He Baoquan, as the representative, has been taught by many teachers (almost including the masters of all major schools in the country), combined with different ways of professional teaching and amateur inheritance, and integrated the multiple media carriers of natural inheritance and modern inheritance, forming a multiple inheritance relationship of teacher-student inheritance, the friendship of piano friends, and the teaching and receiving of teachers and students. His unique learning experience and distinctive Guzheng music style are a

vivid portrayal of the blending and symbiosis of modern and contemporary Guzheng inheritance. Both amateur and professional inheritance can be carried out at the same time as family inheritance. For example, the children of Guzheng masters Gao Zicheng and Zhou Yanjia have been taught the individual inheritance of family learning skills since childhood, and then admitted to professional music colleges and received professional teaching under the modern inheritance mode, inheriting the folk tradition and modern educational background, and combining family inheritance with professional inheritance and teacher-student relationship. Natural transmission and other characteristics, different inheritance methods complement each other and complement each other's inclusiveness, resulting in comprehensive and diversified ability.

Through the analysis and interpretation of the inheritance pedigree and main ways of the Zhejiang School Wang Xunzhi, to a large extent, it represents and reflects the state of multiple cross, complementary and blending of Guzheng inheritance ways since the 20th century. In particular, the establishment of the Guzheng specialty in the middle of the 20th century, as a change mechanism to promote the change of the traditional ecology of the Guzheng, has produced a tremendous impact and change on the Guzheng which had been steadily developed for thousands of years in the way of oral instruction. As the inevitable result of conforming to the open society and diversified development, the inheritance methods of multiple simultaneous and multiple integration jointly promote the orderly inheritance, innovation and development of modern and contemporary Guzheng art.

3.2 "Change" and "unchanged" in the transformation

Based on the particularity of the social and historical period in the middle of the 20th century and the phased characteristics of Guzheng professional education, folk musicians have undergone multiple transformations after entering colleges and universities in terms of social status, ways of playing, ideas of inheritance, teaching methods and textbook compilation, showing a gradual "change" process of explicit or semi-explicit. However, for the Guzheng, which has been in its original field for

thousands of years, these changes did not happen overnight. The musicians who came from the folk and took root in the tradition still retained many "unchanged" aspects in their internal cultural attributes, which formed the transitional and blending characteristics of Guzheng professional education in the middle of the 20th century, becoming a bridge between tradition and modernity and connecting folk and professional The "root" of the Guqin art.

3.2.1 Inheritance and continuation of humanistic character

Since ancient times, the folk Guzheng people group is a special cultural existence. Cao Zheng, Zhao Yuzhai, Gao Zicheng, Wang Xunzhi, Luo Jiuxiang... This group of "entering college" musicians, which spans both traditional and modern, folk and professional, is rooted in the nourishment of the traditional ecological field of Guzheng in the first half of the 20th century, with a knowledgeable artistic vision and profound cultural attainments. They had experienced the historical stage in the first half of the 20th century when the whole Guzheng art was aphasia in the mainstream of modern Chinese music development. Although they had been running around and striving for it, they had finally failed to survive. "In any era, there are always some outstanding individuals who cling to something that has been abandoned by the whole society, and the value of those things is not recovered until many years later." It is this cultural commitment to revitalizing and inheriting the Guzheng, as well as the unswerving determination to "build their humanistic feelings for the Guzheng and the instrument itself into an endless and interdependent life community" that makes this special group of Guzheng players across historical stages finally usher in a new mechanism for "folk Guzheng players to enter colleges and universities" in New China, sharing the historical mission and opening modern times together The first zither study. Today, when people look at the rich Guzheng achievements made in the short decade since the 1950s and admire the great achievements of predecessors, it is precisely the achievements of Guzheng scholars who have transformed the Guzheng into life and forget both things and self. Behind these rich historical achievements are the opportunities of The Times, the boost of the system, the guarantee of the organization, the decision-making of the leaders, but more

importantly, the collective contribution of this group in the middle of the 20th century to complete all these. "In history, any academic development, on the one hand, has to rely on society, that is, historical opportunities as people often say; On the other hand, it depends on complementarity and mutual assistance within its own category, the resultant force of history." The pure and persistent faith and spirit of the Guzheng have long been integrated into the lives of the Guzheng community, becoming a tireless and practical life lesson. It is with the sense of mission and responsibility of "continuing to learn for the past" that the mid-20th century group took the opportunity of "entering colleges" and devoted themselves wholeheartedly to the collation, research and inheritance of the Guzheng. With the wind of rigorous study, tough will, selfless dedication and outstanding achievements, they "opened up a new era" for modern Guzheng. In the middle of the 20th century, the group of "entering colleges" Guzheng members not only has profound academic knowledge, exquisite piano skills, but also noble and outstanding piano virtues. Besides teaching piano skills and theory, they deeply influence every student with noble sentiments. The significance of its inheritance is not only in the teaching of music, but also in the cultivation of ideology and personality. It set up a model of learning high as a teacher and being upright as a model, and thus constructed the core essence of the Guzheng inheritance in this period. Guzheng, as a way and carrier for a gentleman to mold his temperament and cultivate virtue, is the core of Chinese traditional humanistic education to shape a complete personality. As the saying goes, "listening to the piano is like seeing a person", the highest realm of Guzheng music is the integration of the human and the piano, and the virtue carried by the piano. Therefore, on the basis of teaching the technique of the piano, the musicians continue the tradition of "Taoist demonstration" and attach importance to the education of the piano virtues: to teach the students the moral integrity of the plum Blossom in Three ways; Playing "Gaoshan Liushui" encourages students to pursue the spirit of "indifferent to fame and wealth, detached from things and noble aspirations"; Playing "Fishing Boat singing evening" inspired students to love nature and life; With "Water Lotus" to teach students to practice pure and noble character;

Appreciation of "Pingsha Luoyan" to help students understand the life philosophy of keeping right and not scratching... With the help of the rich and profound humanistic purport of Guzheng music, the inner fit between the mood of the performer and the meaning of Guzheng music can be realized; Teaching by example is more than teaching by words, which constitutes the deep cultural mechanism of the endless growth, inheritance and development of Guzheng art. The profound qin virtue thought contained in Guzheng music and the noble character cultivation of musicians form an organic whole that echoes and corroborates each other, reaching the spiritual realm of the Qin as its human being, and becoming the common spiritual core of Guzheng inheritance in this period.

Table 4 inheritance in this period

Educational Institutions	Course Category	Compulsory Courses	Elective Courses
Central Conservatory of Music	Basic and theoretical courses	Basic music theory, sight singing and ear training, music masterpieces, Western music history, music theory and analysis, piano, etc	Folk songs, rap music, opera lectures, and rhythm studies
	specialized course	First Instrument, Second Instrument, Ensemble and Percussion, Introduction to Ethnic Instrumental Music, Composition of Ethnic Instrumental Music, Reading Method of Gongchi Score, Acoustics, etc	

Table 4 (Continued)

Educational Institutions	Course Category	Compulsory Courses	Elective Courses
Shanghai Conservatory of Music	Basic and theoretical courses	Basic music theory, sight singing and ear training, harmony acoustics, polyphonic music, analysis of musical forms, Chinese music history, appreciation of ethnic and folk music, appreciation of foreign ethnic music, piano, etc	Acoustics, Humanities, Rhythmology, Chinese Visual Arts, etc
	specialized course	First major instrument, second major instrument, ethnic instrument ensemble, etc	
Shengyang Conservatory of Music	Basic and theoretical courses	Sight singing and ear training, history of Chinese and foreign music, harmony, analysis of works, music aesthetics, etc	

Table 4 (Continued)

Educational Institutions	Course Category	Compulsory Courses	Elective Courses
	specialized course	Major in instrument performance, minor in instrument performance, ensemble, arrangement, band conducting, etc	
Nanjing Arts Institute	Public compulsory courses (including professional basic courses)	Politics, Mao Zedong's literary and artistic thought, literature, foreign languages, sports, basic music theory (including harmony acoustics, work analysis, etc.), sight singing and ear training, folk music, Chinese and foreign music history, conducting, choir, ensemble, etc	

Table 4 (Continued)

Educational Institutions	Course Category	Compulsory Courses	Elective Courses
	Professional Skills and Techniques Course	Major in instrument performance, minor in instrument performance, (teaching content mainly includes traditional music, ensemble music, and exercises and music created by teachers and students, as well as accompaniment for opera, rap music, etc.)	

3.2.2 Internal connection of Guzheng music tradition

In the development of Guzheng music for more than 2,500 years, although music score and documentation are also important carriers of Qin music art, due to the special text mode of meter notation and the spirit essence of no rules, the transmission of Guzheng music must rely on the integration of word, example and mind. Therefore, in the early stage of the establishment of Guzheng professional education, the Guzheng masters who "entered universities" still based on the traditional inheritance of the Guzheng, mainly adopted the traditional "oral teaching" method of playing face to face, that is, the so-called "two Guzheng pair, each plays once at the beginning, and the accumulated sound becomes a sentence and even a paragraph". In the unison, "(students) follow step by step, and the rhythm and movements are processed from the unison". Once there is a mistake, they will promptly demonstrate and correct it, and finally achieve the same unison between the two masters and apprentices before they teach the next piece. Through the guidance and inspiration of the teacher's tireless

explanation and demonstration, patient and ingenious thinking, the traditional teaching method of direct and effective, concise and clear, in the intuitive watching and listening, the combined playing and error correction, the touching string, fingering, strength, skills and even meanings of Guzheng performance are passed on to the students unchanged, ensuring the accurate transmission of the Guzheng tradition. This "interpretive creation centered on 'performance activities'" inheritance of "body teaching", "does not necessarily inherit fixed music, but spontaneously transforms in a relatively stable musical style, giving the inheritor quite free plasticity space, and reflects the" multi-layered structure of musical text "in performance, reflecting the inherent existence of Guqin music" physical practice ". Therefore, despite the special assistance of Guzheng etudes, the teaching of Guzheng performance in this period did not form a fixed way of thinking with fixed score music text as the object of presentation. Guzheng music inheritance still focused on externalizing one's own musical understanding into music sounds in line with the subject's aesthetic interests through the behavior of playing and the individual habits of playing music, and what was learned from the interaction between teachers and students was an activated playing paradigm, as well as the internal musical structure of the harmony between people and Guzheng. In addition, "into the university" Guzheng family or inherited from childhood, or with the tutor of the violin, or teachers from fellow teachers and friends, and a wide range of poetry, literature, books, paintings, music, martial arts and other Chinese traditional culture of the subtle, with the traditional literati necessary "water grinding fine work" self-cultivation. As both traditional literati and modern intellectuals dual identity attributes of Guzheng group, with the common art and culture. Therefore, although the professional music education system emphasizes the discipline refinement and the professionalism and systematization of the curriculum system, the older generation of Guzheng practitioners can still give play to their outstanding advantages of "generalist style" and deepen the understanding and expression of the tradition of Guzheng music through the integrated relationship formed between Guzheng and sister humanities disciplines and art categories, so that scholars can have a long-term "unified conscious cognition and

soaking. In the moist body feeling, they seek for the aesthetic purview and spiritual connection outside the Guzheng music, and form a deep understanding and self-identification of the Guzheng culture. "The most routine, ordinary and mundane part of a culture, but it is the most basic, consistent, profound and core part of the culture, which has been so complete and so deeply integrated in every detail of life that people no longer need to explain and explain each other." Guzheng culture has been passed down steadily for thousands of years, becoming the "self-evident" common cultural consciousness of Guzheng scholars who entered universities in the middle of the 20th century. As the actual carriers of the intangible culture of Guzheng art, they used linguistic teaching and non-verbal body and spirit teaching methods in the process of conveying its form by mouth and understanding its rhyme by heart. The knowledge of music form also includes experience, feeling, perception, memory and other seemingly personal and subjective contents, which exactly contain the core traditional essence of Guzheng music, and comprehensively inspire learners to understand and comprehend the deep spiritual level of the aesthetic purview and ideological connotation of the music. Thus, in the direct inheritance of "music - music" and "people - people", it completes the overall construction and creative training of Guzheng sound, emotion, meaning and rhyme, continues the deep internal connection with the "flowing tradition" of folk music, and ensures the "activation" inheritance mechanism in the early stage of the establishment of Guzheng professional education.

3.3 Transformation promotes the development of modern Guzheng art

In the middle of the 20th century, as the starting point and motivation to promote the modern transformation and development of Guzheng, "folk Guzheng practitioners entering universities" directly gave birth to the birth of professional Guzheng education and professional groups in New China. With their foresight and authority in grasping the general development trend and discipline context of the Guzheng, the "academic school" Guzheng players played a core role that other groups could not achieve in constructing new thoughts, establishing new styles of music and disseminating new ideas of the Guzheng. Based on the modern higher education

system, the professional Guzheng teaching mechanism with clear goals, curriculum system, standardized management and efficient implementation has been constructed, and the professional inheritance model has thus become a powerful cornerstone to promote the modern development of Guzheng.

3.3.1 Comprehensive cultivation of Guzheng art learning ability

As the core content of the teaching activities of colleges and universities, the curriculum aims at the realization of the goal of talent training, and builds a "collection of diverse categories, complex systems and huge quantities... Is a system that includes diversified teaching contents and teaching activities." Combining the teaching syllabuses of Guzheng major in Central Conservatory of Music, Shanghai Conservatory of Music and other major music colleges in the middle of the 20th century, China's Guzheng professional education in this period strives to "systematic professional training and instilling knowledge of modern music theory", so that students "have more extensive cultural and artistic knowledge and accomplishment", in order to achieve "training of national instrument solo, ensemble professional talents, graduation After graduation, serve as national instrument soloist, or music junior college teaching work "talent training goal. In order to assist students to form a complete knowledge system and complex ability structure, with reference to the teaching mode of folk music in the former Soviet Union and Eastern Europe, the professional education of Guzheng in New China has constructed a curriculum system that integrates Chinese and Western courses, which is mainly reflected in the basic and theoretical courses and professional courses (see Table 12).

Through the above table, which visually presents the curriculum situation of the major of national instrumental music performance (Guzheng direction) in some music colleges in the 1950s, we can get a glimpse of the common rules of the curriculum system of the Guqin major in its initial stage:

First, the curriculum of both Chinese and Western. Under the influence of the historical background of comprehensively learning the educational mode of Soviet higher education, the curriculum of Guzheng major during this period directly borrowed

the education and teaching mode of western music to a large extent. Compulsory courses of music theory such as basic music theory, solfeggio, ear training, harmony, polyphony, musical form analysis and western music history were generally set up, as well as compulsory courses of professional skills such as piano and chorus. And accounted for a large share in the course proportion and class time arrangement, to a certain extent, expanded the diversified musical vision of the traditional Guzheng. At the same time, in view of the particularity of the Guzheng major, since the 1960s, various music colleges have revised their teaching programs several times, increased the proportion of class hours of "professional history theory" in the major of ethnic instrumental music performance, and carried out "nationalization" reform and exploration on the teaching content of Western courses such as solfeggio, basic music theory, and work analysis. The proportion of traditional Chinese music culture such as opera. In order to meet the actual needs of Guzheng music analysis ability and humanistic accomplishment, the students of the Central Conservatory of Music can also choose works analysis and melody courses of the composition department, and add literary works reading, fine art appreciation, and ancient Chinese classes for the major of national Musical Instruments. In Shanghai Conservatory of Music, Guzheng students can choose humanities, Chinese plastic art history and other cultural public courses. In addition, although the necessary professional knowledge of Guzheng history, music, melody and aesthetics is not reflected in the curriculum in the form of independent courses, the Guzheng masters who entered universities in the middle of the 20th century, with their profound quality and theoretical level of Guzheng, have always carried out theoretical inheritance in the teaching of professional courses of Guzheng, so as to improve their theoretical level and enhance their understanding and expression of music. Therefore, although the Guzheng curriculum of colleges and universities in the early years of the founding of the People's country showed the objective limitations of a large proportion of western music and a lack of professional Guzheng courses, the Guzheng teacher group of "entering colleges" endowed the Guzheng education in this period with a strong "transitional" mark by virtue of their broad vision and solid traditional

music foundation, and still maintained the integration of technology and artistry to a large extent Symbiosis, trying to seek the orderly balance of "Western discipline construction and Chinese cultural inheritance".

Second, focus on the cultivation of creative ability. In order to "reflect the growth of new China, express and praise the great achievements of the people in the revolutionary struggle and production construction, and create the people's art rich in ideological content and artistic value, which is popular with the people", since the 1950s, the collection, recording and sorting of traditional music led by the National Music Institute of the Central Conservatory of Music, namely, "to take ancient melodies as the beginning With the help of composition ", it laid a solid foundation for the creation of Guzheng music. In order to create new music reflecting the spirit of socialist times, the 20th century Guzheng professional education emphasized the cultivation of music creation ability in the subject setting and teaching plan.

Thirdly, in terms of discipline setting, the "three-in-one" discipline structure model established by Shanghai Conservatory of Music, which integrates the performance of national instruments, the guidance of national bands and the theory of national music, is the most representative. Since its establishment, The Shanghai Conservatory of Music, Guzheng major has always been closely integrated with the creation of folk music. With the integrated curriculum system integrating performance, creation and research, it has expanded the traditional mode of folk instrumental music teaching emphasizing technology, and fully reflected the educational concept of Shangyin "assisting Xilian in China and applying it as a body". Based on the interdisciplinary and integrated discipline system of the department of national music, Shangyin has not only strengthened the systematic skill training, but also connected with the deep integration of music creation practice, and constructed an effective comprehensive education model in the composition and integrity of Guzheng professional education.

Fourth, in terms of teaching plan, in order to expand the material of music creation, the Guzheng music should be closer to workers, peasants and soldiers and serve people

Function orientation of the public, in addition to the established teaching content in the curriculum, various colleges and universities also invite folk performers and performance groups to the school for short-term lectures, hold various academic lectures and concerts, and regularly organize students to observe local opera and ethnic songs and dances outside the school and have a discussion visit. In summer, there are collective activities such as going to the countryside to collect folk music. Especially in 1959, with the development of the "six sides" activities, in the form of "labor, performance, creation, collection, guidance and learning", we strengthened the in-depth exploration and learning of folk music, so as to comprehensively improve the ability of music creation in the deep integration of theory and practice. In addition, these newly created music is also a compulsory content of Guzheng professional teaching, which has been written into the undergraduate syllabus of Guqin major in various colleges and universities. The first-year undergraduate teaching of Shanghai Conservatory of Music includes "two new scores of folk music, folk songs and opera", accounting for 50% of the total music teaching; the teaching repertoire of Guzheng performance professional course in Nanjing University of the Arts also clearly stipulates the important role of "etudes and music created by teachers and students". Due to the political background and cultural orientation of the special historical period in the middle of the 20th century, the overall artistic specifications of the Guzheng works created in this period are high, the content of the theme and the mark of The Times are clear, and some fine music is born. However, this comprehensive education mode, which combines Guzheng performance with Guzheng creation and theory research, and adopts the educational idea of "performance, creation and research" for balanced development, has historical value and significance that are still worthy of in-depth consideration and reference in terms of cultivating diversified musical ability and shaping applied talents.

3.3.2 Both traditional and modern Guzheng styles are present

In the middle of the 20th century, the group of Guzheng "entering universities" formed the characteristics of "multi-teacher system" of Guzheng professional education in this period with its deep nourishment rooted in local folk schools and flexible mechanism of multiple teachers and schools and frequent exchange, which met the objective requirements of students to learn from more teachers and take into account the diversity of musical style inheritance to the greatest extent. In terms of the composition of teachers, each music college has generally established a full-time and part-time teacher structure that complements each other and integrates the form of special teaching and teaching. The full-time Guzheng teacher of Shenyang Conservatory of Music is Zhao Yuzhai. In 1956, Su Wenxian, a Guzheng master from Chaozhou, was hired to give lectures in the school. In addition to the full-time teacher Wang Xunzhi, the Guzheng major of Shanghai Conservatory of Music hired Guo Ying, Cao Zheng, etc., to give short-term lessons, which enriched the diversity of the style of qin school by complementing full-time and part-time work. To this end, various music colleges have also implemented a wide range of inter-school exchange teaching mechanism, sending teachers to each other, learning from each other, communicating and cooperating, sharing teaching resources and complementing disciplinary advantages in a regional collaborative way, opening a comprehensive genre vision for the continuous development of regional Guzheng music, in order to achieve the educational purpose of "absorbing different finger methods and cultivating all-round talents". This kind of "generalist" teaching structure with diversified knowledge structure and combination of specialized teaching and teaching forms is a special phenomenon in the transition stage of Guzheng from "folk" to "professional". It inherits the artistic characteristics of Chinese traditional literati musician Botong and cultivates Guzheng players, educators and researchers with complex musical ability. In terms of teaching methods, it also permeates the teaching concept of multi-teachers and multi-schools, forming a distinctive teaching feature that comes from the same teacher system but is not limited to the unified style. Wang Xunzhi advocated innovation, encouraging

students to master the Guzheng playing skills and artistic expression ability on the basis of the traditional music for original thinking and personalized artistic treatment, for example, Zhejiang school of "High Mountains and Flowing Water" has several versions of performers, such as Xiang Sihua, Sun Wenyan, and this tradition has been continued. Therefore, the Guzheng professional education in the middle of the 20th century broke the shackles of a single region, school and technique with an open music view and a school view of "collecting the best of all families", and assembled a diverse group of teachers with different styles, so as to facilitate students to visit and learn from each other, enrich the content knowledge system of professional Guzheng teaching and the characteristics of piano music style, and become the modernization of China's Guzheng, the main force of the development.

3.4 The emergence of the phenomenon of "de-civilianization" in Guzheng professional education

The Guzheng professional education established under the mechanism of "folk Guzheng practitioners entering universities" in the middle of the 20th century ensured the stable and orderly inheritance of Guzheng art at the institutional level. However, as the product of the planned economy era in the early days of the founding of New China, the higher education system of "national chess game" and the all-in-one administrative intervention affected the natural law of the development of Guzheng art to a certain extent, with excessive emphasis on specialization. Based on the education concept, technical teaching mode and hierarchical management mode, Guzheng professional education has increasingly presented a phenomenon of "de-civilianization" in its subsequent development, which has a deep impact on the cultivation of modern and contemporary Guzheng artistic talents and the existence mode of art.

3.4.1 The restriction of the initiative of the educational subject

In line with the central planned economic system in the middle of the 20th century, the will of the state had absolute control over all fields and matters during this period, forming a highly centralized and overall unified social structure. In this highly integrated social division of labor and overall planning of resources, the individual, as a

socialist collective worker, is completely subject to the regulation and distribution of the will of the state and must absolutely submit to the regulation and arrangement of the overall interests. Therefore, whether it is the composition of students in Guzheng education or the teaching development of music colleges, it has been given a strong color of administration and regulation, which objectively restricts the subjective initiative and individual differences.

As a newly established brand new major, Guzheng faces the phenomenon of shortage of students due to its narrow audience. Therefore, many of the first batch of Guzheng students enrolled in the school are transferred from other majors under the administrative arrangement and encouragement of the school. For example, Zhang Yan of Shanghai Conservatory of Music transferred from piano to Guzheng and was taught by Wang Xunzhi, the founder of Zhejiang School. In 1955, at the age of 11, Zhang Yan studied piano in the Middle School attached to Shanghai Conservatory of Music, and then she began to transfer to the Guzheng major. Xiang Sihua, another famous zither of the Zhejiang School, also had a similar experience and switched from piano to Guzheng major. The same is true of Guzheng, especially Guqin. Gong Yi, a teacher of the Guangling School of Guqin at the Shanghai Conservatory of Music, also switched his major from cello to Guqin.

In 1958, Liu Zhiming, then Vice Minister of Culture, made it clear at the teaching reform meeting that "we are ready to mobilize some people who engage in Western culture to engage in national and folk music when discussing the issue of school adjustment". Since then, Shanghai Conservatory of Music has vigorously promoted the policy of "nationalization", which has received positive response. Many students majoring in piano and flute have switched to folk music.⁵ Therefore, at the beginning of the establishment of the Guzheng major in China, the students' foundation is quite uneven, and their personal feelings when they actively or passively transferred

⁵ Sun Jinan Chronological History of Modern Chinese Music Education (1840-2000) [M]. Shanghai: Shanghai Conservatory of Music Press, 2012:177

to the Guzheng major are also different. In the grand historical narrative of "collective", the "personal" memory is nowhere to be found, only the special phenomenon of students under the control of "administrative" in this particular historical period is left, which is thought-provoking. In addition to the composition of students, the administrative management of higher education system by the will of the state is also reflected in the establishment of majors, the construction of curriculum systems, the writing of teaching syllabuses, the compilation and publication of teaching materials and many other aspects. The decision-making power of personnel, teaching, finance and other major matters in colleges and universities needs to strictly implement the government's plan and arrangement, which has lost the main power and active function of independent school running. Finally, "This kind of planned and centralized education and teaching makes colleges and universities completely become subsidiary units of the education administration department and act in accordance with the instructions of the education administration department. It is difficult to follow the law of higher education and the law of talent growth in running schools, it is difficult to give full play to the subjectivity and creativity of cadres and teachers, and it is difficult to establish a relatively stable and sustainable development of education and teaching order."⁶ It is precisely because of the high homogeneity and administration of the running mode and teaching implementation of colleges and universities throughout the country during this period that the individual differences and the subject initiative of different colleges, disciplines and professions were seriously ignored.

3.4.2 The weakening of the humanities of Guzheng music

The professional teaching of Guqin established and carried out under the background of the above disciplines strictly follows the standardized and unified teaching plan, teaching syllabus, management system and operating rules formulated by the state. "Taking precision as the principle, teaching students the most necessary scientific knowledge and technical training according to the prescribed class hours", teachers cooperate with the planned, administrative and unified management

⁶ Bie Dunrong, Wang Genshun Higher Education Teaching [M]. Higher Education Press, 2008:190

requirements, and complete the teaching step by step. The teaching courses and work tasks assigned by the department. An interesting thing is worth mentioning. Lin Youren, a piano player, once tried to reform the final examination form of Guqin majors at the Shanghai Conservatory of Music, adopting the traditional "Yaji" method of "teachers and students sit in the woods outdoors, students report their learning feelings, and take the initiative to play, and score according to the comments of teachers and students and students' daily learning results", but in the end, it did not meet the teaching standards of the school's "regular" examination. However, it failed to be realized and was regrettably abandoned. You can see, The unified teaching mode and programmed management and regulation have artificially confined the natural flexibility of traditional art teaching and learning to the established scope and rules, and the humanistic tradition of qin music with Daoism and hidden images has been impacted by practical and standardized modern education. The natural musical attribute and musical cultural differences of the Guzheng have been ignored, and the uniqueness of its literati music and the existence of "Daoism". The meaning was gradually eliminated, and Guzheng became a member of the homogenized folk music education system. At the same time, the western educational concept and music culture, as the deep mechanism of modern professional music education in China, make the traditional Guzheng culture in the rapid encounter with the western modern knowledge system, the orientation of precision and skill has a great turn, which has a profound impact on the aesthetic paradigm of Guzheng art. Modeled on the former Soviet Union's higher education system, in the middle of the 20th century, China's professional music education almost fully inherited the teaching content based on the western music discourse system. Only the basic music theory, solfeggio and ear training courses, which emphasize the training of accurate pitch and regular rhythm, are taken as examples. Erhu performance is a compulsory subject in the entrance examination of major music colleges, and has become the criterion for selection and measurement of musical ability. Home Min Huifen once failed to pass the initial test of solfeggio and failed to enter the Shanghai Conservatory of Music, almost missing the opportunity to study. As a compulsory basic

course for every music major student, this kind of basic music course also accounts for a large proportion in the school hours. When Zhang Yan, a zither player, studied in the Middle School attached to Shanghai Conservatory of Music, she had five solfeggio ear training classes a week, which shows that the course was attached great importance at that time. However, different cultural contexts determine the "incommensurability" of traditional Guzheng culture. In solfeggio and ear training courses, the teaching content mainly focuses on western musical vocabulary, and the "quantitative" musical thinking such as fixed pitch and equal rhythm are cultivated. For students learning Chinese music, the training of tone change, language style and scattered rhythm in Chinese music is lacking, but the training is more important in art guidance. It affects the unique charm of Guzheng music.

Despite the profound traditional culture foundation of folk Guzheng practitioners who "entered universities", the Guzheng professional teaching in the middle of the 20th century tried to balance the relationship between Chinese and western, ancient and modern, traditional and modern, and folk and professional, so that the Guzheng college inheritance in the early period of New China still retains the natural ecological imprint of Guzheng to a large extent. However, the social division of labor brought about by the development of modernization meant the end of omniscient education and teachers, and specialization became the historical necessity of national modernization. Therefore, with the gradual development of Guzheng specialization in the past decades, the visualization and quantification of Guzheng musical notation, the stage and expression evolution of Guzheng performance, the unification of musical style and technique... All of them have gradually changed the traditional way of existence of Guzheng music from the cultural roots. Thus, the art of Guzheng was divided into several branches, such as Guzheng performance and music theory, in the modern music culture system with clear functions in the division of labor in Ming and Qing dynasties. The humanistic and traditional characteristics of literati music of Guzheng were gradually weakened. In particular, with the increasing distinction between "inside the system" and "outside the system", the internal identity and value orientation of

Guzheng members further accelerated the process of breaking professional Guzheng education from its traditional ecological environment, the lack of cultural heritage and the humanistic spirit of Guzheng, the weakening of traditional performance technology, and the academical teaching mode rooted in the western music system. The phenomenon of "de-civilianization" has become the development dilemma of modern and contemporary professional Guzheng, which has affected the inheritance quality of Guzheng as traditional music to a certain extent.

3.4.3 Limitations of "text-centered" music view

Whether it is "Canonization" of Guzheng music, or advocating the creation of Guzheng music, folk Guzheng practitioners accumulate classic texts for Guzheng teaching and concert performance through recording, setting up scores and creating music, supplemented by recognized simple scores or staff scores at the beginning of "entering universities", making them the cornerstone of professional development of Guzheng.⁷

In the middle of the 20th century, the transition period between the previous and the next, the Guzheng "entering the university" can still rely on their long-term immersion in the folk field of Guzheng's profound skills, can easily walk outside the musical text, the law is not determined as the principle, and carry out a comprehensive inheritance of the body and mind. However, due to the profound changes in the field of practice, the "entering universities" Guzheng practitioners and the first generation of "academic" students still inevitably had differentiated development and functional changes in the vocabulary of Guzheng music performance. Some scholars have made a multi-dimensional comparative study on the ancient performance of Wang Xunzhi and the first generation of professional students Xiang Sihua and Fan Shange based on the sound entity of Guqin zheng. By comparing the differences in the three aspects of "sound time expansion, sound rhyme relationship and musical expression in the musical language expression of Guzheng", this paper intuitively presents the initial changes of

⁷ Xiao Mei Traditional and Contemporary Interpretation of Ethnic Instrumental Music [J]. Chinese Musicology, 2020, 2:78

the first generation of "academic" Guzheng artists in the aspects of performance consciousness, elastic "psychological rhythm" and timbres hearing aesthetics under the dual influence of folk Guzheng tradition and professional teaching paradigm, reflecting the concept of musical style, The explicit influence of factors such as playing style on the inheritance of professional Guzheng.

Later, with the standardization and systematic development of Guzheng professional music education, the connotation of "revitalization" in the text of Guzheng music, as Xiao Mei said, "the independent work of organizing historical narrative by individuals as the center of their spiritual externalization of the text", has been gradually reduced, and has gradually been deeply influenced by the "text-centered" musical thinking mode dominated by Western quantitative notation. With its stability and solid symbolic meaning, it not only promotes the intuitionistic, convenient and efficient learning of Guzheng music, but also obstructs the vivid and direct connection between Guzheng players and their musical life, forming a "text-centered" music view that is completely different from the folk Guzheng tradition, and fundamentally affects the literature of modern and contemporary Guzheng professional education. The core of Guzheng.

Under the influence of the concept of pitch, the playing consciousness of Guzheng changes from a fingering logic and fingering thinking, which is a fingering memory mode. Changed to the cognition of fixed pitch and its sound image and concept as the starting point, the string position, symbol position and fraction of traditional musical thinking were replaced by the intonation concept in the sense of solfeggio and ear training in the West, and the elastic "mental rhythm" of traditional Chinese music rich in individual meaning was limited to the quantitative beat and regular rhythm rhythm, orderly and stable but lacking vitality. The interpretation space of the Guzheng score as the backbone framework gave way to the notation symbols of the solfegata performance, and the folk tradition of lively playing, rich intonation and rhyming could not be found. Due to the neglect and annihilation of the inherent characteristics of the Guzheng, the genres and styles in contemporary professional

music education have long been diluted and blended, and the high quality characteristics of "one face of a thousand people" have been lost.

More importantly, the continuous development of Guzheng for thousands of years is based on the individual variability of the players and the richness of the genres. As Zha Fuxi said, "The music that has changed the most in the qin circle is known, and most of them are excellent; The foundation of Gaibi music is excellent, it is easy to attract people to play; In addition, the more frequent the playing, the greater the reform, the law of development is also." Generations of traditional Guzheng artists have constantly innovated the artistic presentation of Guzheng music with diversified interpretation and personalized scoring, forming an inheritance system centered on the main player, which is the internal driving force for the endless growth of Guzheng.

However, under the influence of the increasingly solidification "text-centered" music concept, Guzheng inheritance has gradually become a modern knowledge sequence accumulation method based on the evaluation criteria of teachable, learnable and measurable, which objectively limits the traditional paradigm of Guzheng's activated music. There has been a trend of "replacing virtual sounds with real sounds, and replacing uncertain sounds with definite ones; Replacing free and irregular rhythm with regular rhythm, and adding changes to melody according to one's own understanding and contemporary aesthetic taste ", the technical turn makes the unique cultural and artistic characteristics of Guzheng music gradually fade. In the pursuit of the diversification of playing skills, the clarity of music, the contrast tension and drama of the modern aesthetic tone, the played ancient music has lost its original characteristics, resulting in ⁸The variation or disappearance of the traditional musical form..... Making Chinese Guzheng music lose its unique value. Therefore, the rigid and solid teaching method and inheritance quality have deeply affected the sustainable development of

⁸ Wu Zhao Review, Reflection, and Prospect: The Fifth Anniversary of the Selection of Chinese Guqin Art as a Representative Work of Human Oral and Intangible Cultural Heritage. Art Review, 2008, 1 1:27.

Guzheng art, which has become a realistic dilemma to be solved urgently in the professional education of Guzheng.



CHAPTER 5

CONCLUSION AND DISCUSSION

Conclusion

As the teaching of Guzheng in the middle of the 20th century was in the transition period from "folk" to "professional", it was still dominated by imitative and experiential teaching mode, which showed the profound mark and characteristics of The Times of folk "mentoring" mode. It retained the tradition and soul of Guzheng art in artistic unity and cultural symbianism, and tried to seek an orderly balance between technology and artistry. Therefore, it has become an important bridge between tradition and modernity, and between folk and professional.

The three folk *Guzheng* performers mentioned earlier have made outstanding contributions to the transformation of *Guzheng* from traditional to modern.

Gao Zicheng, devoted himself to studying and collecting 132 Shandong *Guzheng* pieces through decades of teaching practice, and published them by Beijing People's Publishing House in 1986. The collection is divided into five parts: the first part is the Lu Zheng Lao Ba Ban ensemble suite; The second part is the Lu Zheng Qin Shu Qu Pai; The third part is the essence of Shandong Zheng's ancient music, which truthfully selects the biographies of Wang Dianyue, Zhang Weinuo, Gao Zhixian, Niansheng, etc; The fourth part is the Lu Yu Daban suite; The fifth part is the zither music created by Mr. Gao Zicheng based on traditional Shandong zither music. Among them, songs such as "High Mountains and Flowing Water" and "Variations on Fengxiang Song" were compiled in the early 1950s. The songs "Qinshu Qupai Lianzuo", "Jiangxiang Pai", "Qiusheng" and others are all written based on Shandong Qinshu Qupai and Changpai. The "Joint Play of Ancient Songs" was translated and compiled based on the Gongchi notation while maintaining the traditional style of Shandong zither music. This is a remarkable achievement that has provided great guidance for future generations to understand and master the style of Shandong zither music. Gao Zicheng's outstanding skills in playing Shandong zither music are the pressing, trembling, sliding, and singing techniques of his left hand. He presses out the style, trembles out the emotions, sings

out the charm, and has a deep emotional connection with the sliding notes. The combination of these four techniques forms his unique and detailed style. The students who studied with him integrated style and emotion throughout the entire process of playing music, forming the strong left-handed skills necessary for playing traditional Zheng music. This has also made the teaching of Guzheng at Xi'an Conservatory of Music a crucial aspect that teachers have always attached great importance to in the process of mutual inheritance and teaching.

Wang Yizhi gradually enriched his teaching process, forming two finger techniques: one is mainly using the big finger to "long shake" and the left hand to "clip bullets", and the other is using both the right hand to "long shake" and "clip bullets", with the left hand configured with "clip bullets". At the same time, when Wang Yizhi was revising zither songs such as "Sihe Ruyi" and "Yun Qing", he raised the "four dots" and "clip on" techniques of Zhejiang zither to a new height, highlighting the "dots" to form emotional and colorful melodic lines. When playing, the dots were intermittently dense and sparse, high and low, tight and slow, fully expressing the bright, cheerful, lively, beautiful and smooth style of Zhejiang zither. He worked with his students to organize and adapt a large number of traditional Zhejiang zither pieces, including his collaboration with Lu Xiushang on "Lin Chong's Night Run" and his daughter Wang Changyuan's new zither piece "Battle of the Typhoon" under his guidance. At the national conference held in August 1961 to discuss *Guzheng* teaching and textbook selection in higher music colleges, Wang Yizhi provided the conference with seven volumes of *Guzheng* tutorials compiled by the Shanghai Conservatory of Music and 33 pieces from the "Reference Songs for *Guzheng* Teaching in Higher Music Colleges" for the first, middle, and third grades.

Zhao Yuzhai is an outstanding representative of the inheritance, development, reform, and innovation of the Chinese zither world. On the basis of inheriting traditional playing methods, he further reformed and explored the playing techniques and structure of the *Guzheng*, making a big step forward in the development of the *G-uzheng*, which can be said to be a culmination of combining tradition and modernity.

One is the exploration of *Guzheng* playing techniques in teaching. This mainly refers to his attempt to perform the *Guzheng* by alternating his piano hands in his solo pieces "Four Section Brocade" (1.954) and "Qing Fengnian" (1.955). Secondly, the instrument modification of *Guzheng* and the creation of *Guzheng* music. In the early days of liberation, the number of *Guzheng* strings was relatively small, with only 16 strings and a narrow vocal range. In order to further promote the flourishing development of *Guzheng* art, Zhao Yuzhai increased the number of *Guzheng* strings to 21 in 1957. In the same year, he performed his own created *Guzheng* piece "New Year" at the Shenyang Friendship Palace Theater using his reformed 21 string *Guzheng*. In addition, he also participated in the development of the tuning zither at the Instrument Factory of Shenyang Conservatory of Music and developed a tension tuning zither in 1959. In summary, Zhao Yuzhai's *Guzheng* art embodies the characteristic of combining tradition with modernity.

The construction and development of *Guzheng* major comes from and relies on the traditional cultural foundation accumulated by the folk *Guzheng* group of "entering colleges" and the nourishment of the inclusive folk qin school. With the joint efforts of the "entering colleges" harp players, it has been passed on from generation to generation, creating the vigorous development scale and trend of today's *Guzheng* education. Behind the construction of the "professional" boundary of *Guzheng* education is the process of integrating the individual artistic accumulation of "folk" *Guzheng* family into the standardized music education paradigm, and eventually developing into a set of universal standardized, comprehensive, scientific and strict *Guzheng* professional teaching system, which meets the requirements of modern education discipline refinement and teaching efficiency, and becomes the professional development of contemporary *Guzheng*. The important support of the exhibition. In today's vigorous development of *Guzheng* education in colleges and universities, retrospecting and combing the practical exploration at the beginning of its establishment is not only to tell the past, but also to observe the present. In the macro context of China's social and cultural changes over the past 70 years, the social functions and cultural attributes of

the Guzheng have undergone profound changes. The professional education from the folk soil to the college system is gradually far away from its traditional culture and folk roots that have lasted for thousands of years, and it is faced with difficulties such as the dissolution of humanistic spirit, the solidification of musical form and the convergence of aesthetic representation. Therefore, from the dual perspectives of college development and professional construction, this paper systematically combs the history of the initial stage of Guzheng professional education, which undoubtedly provides a mirror for the inheritance and development of contemporary Guzheng from another dimension of time and space. In the 21st century when Guzheng "intangible cultural heritage" inheritance is in full swing, it is difficult for a single group and a single inheritance to assume the historical responsibility of Guzheng development. As an important way to balance the relationship between "academic" Guzheng technology and art, and enhance the humanistic tradition and multiple styles, the mechanism of "folk Guzheng practitioners entering universities" pays attention to the advantages of traditional culture symbiality, school style richness, and teaching method flexibility And its characteristics are a powerful supplement to the inheritance method and teaching content of professional Guzheng. Only by realizing the deep integration of natural Guzheng inheritance mode and professional teaching mode, and returning to the attention of "folk" and "tradition", can we reshape the balanced ecology of the development of "living state" of contemporary traditional music.

Fortunately, since the 21st century, with China's increasing attention to the protection of intangible cultural heritage and the establishment of a new identity mechanism of "representative non-genetic bearers of the Guzheng", the absolute division of "professional" and "folk" professions has been broken and the group of inheritors has been endowed with the cultural symbolic significance of representativeness, authority, influence and credibility recognized by the official field of Guzheng With a new cultural function, social value and inheritance mission. On May 10, 2018, the Ministry of Education issued the Notice on Building a Base for Inheriting Outstanding Traditional Chinese Culture, encouraging the inclusion of excellent

traditional Chinese culture courses in the public art curriculum system of colleges and universities. It can organize ethnic folk artists and non-genetic inheritors to enter colleges and universities to set up elective courses and implement the management of academic differentiation through visiting professors or purchasing services. Establish a study center for inheritance projects to promote and disseminate excellent traditional Chinese culture. From the policy level, it provides a guarantee for the non-genetic inheritors of Guqin to enter colleges and universities to learn Guzheng.

In the way of inheritance, it mainly adopts the form of setting up Guzheng elective course, carrying out Guzheng lectures and concerts, and guiding Guzheng community activities, which actively promotes the return of professional music education to the Guzheng tradition. Up to now, dozens of colleges and universities nationwide have offered Guzheng elective courses, among which Changshu Institute of Technology, Yangzhou University and other colleges and universities have included such courses into the special section of music education talent training program, in order to inherit and develop the regional genre culture. Some folk Guzheng masters also actively promote the development of traditional music in colleges and universities by guiding students' zither association activities, and permeate the tradition of "study-performance-research" folk Guzheng music into the transmission of community activities, enriching the content knowledge system of professional Guzheng teaching.

Fundamentally, this is the contemporary continuation and development of the mechanism of "folk Guzheng players entering colleges and universities" in the middle of the 20th century, which draws on the experience and methods that have been proven effective in history. The vitality of folk Guzheng's inheritance concept, the traditionalization of entertainment methods, and the diversification of schools and styles have injected fresh blood into professional Guzheng education, which once again contributed to the supplement and influence of folk inheritance methods on the teaching content and mode of colleges and universities, becoming a new opportunity for Guzheng to get out of the current development dilemma and reconstruct the traditional ecology, and also a new opportunity for "folk Guzheng practitioners to enter colleges

and universities" in the middle of the 20th century. Historical events give inspiration and reference significance to the development of contemporary Guzheng.

As a micro cultural event in a specific historical context, the "folk Guzheng masters entering universities" in the mid-20th century was a historical inevitability of the cultural strategic development in the early days of the founding of New China. The introduction of professional education mechanisms provided a carrier for the stable transmission of Guzheng, an ancient culture. The arduous process of the professional Guzheng education paradigm from scratch is a microcosm of the lives of the older generation of Guzheng masters who have devoted their entire lives to the Guzheng cause. They have transformed from traditional Guzheng masters who enjoy Guzheng to educators in professional music schools. Through physical teaching practice, they consciously explore the path of college style Guzheng inheritance. In the dynamic process of individual integration into the collective, single integration into the system, and experiential integration into institutionalization, they have initially achieved the integrated construction of Guzheng discipline development and cultural inheritance.

As "transitional figures" in the transition from the traditional folk culture of Guzheng to modern professional paradigms, "entering universities," Guzheng masters in the transitional period take it as their responsibility to continue the development of Guzheng and constantly adjust and broaden their identity boundaries, striving to make the content, form, and style of Guzheng music artfully meet the needs of the times. This transformation process also truthfully reflects the conflict and blending of the binary system of "ancient and modern" and "new and old" in the 20th century, reflecting the dialectical and blending relationship between "folk and academy," "amateur and professional," and "traditional and modern" in the development of Guzheng. On the one hand, influenced by the intervention of the planned economy era in the early days of the establishment of the People's Republic of China, the emphasis on systematic, specialized, and standardized training requirements for Guzheng professionals, as well as the overemphasis on specialized educational concepts, technical teaching models, and hierarchical management methods, has to some extent constrained the initiative of

educational subjects, affected the humanistic character of Guzheng music, and had a profound impact on the cultivation of Guzheng talents and the artistic existence of Guzheng. On the other hand, relying on the folk Guzheng music tradition of "entering universities" Guzheng masters' accumulation and integration, in the process of transmitting its form through mouth and ear, and understanding its rhyme through heart, the overall construction and creative training of Guzheng sound, emotion, meaning, and rhyme have been completed through the activation of music inheritance methods and the multi teacher and multi-school teaching mechanism, striving to maintain the deep internal connection between professional Guzheng education and the "flowing tradition" of music, and to ensure the "activation" inheritance efficiency of Guzheng professional education in the early stage of an establishment to the greatest extent possible.

As pioneers in the popularization and professionalization of Guzheng, "entering universities," Guzheng enthusiasts strived to break through and balance the barriers between tradition and innovation, resulting in the mid-20th century when "Guzheng not only improved but also gained certain popularity. The current situation indicates the revival of Guzheng art, and we are focusing on establishing a new Guzheng aesthetic, thereby forming a "new tradition" of Guzheng professional education in the modern context.

Unfortunately, the Guzheng professional education based on this "new tradition" as its logical starting point has not been able to maintain its continuous connection with folk fields and musical traditions. There is a big difference between the "professional" and "folk" parts of the Guzheng because of how its social function and cultural traits have changed in modern times. The "academic style" Guzheng, which has gradually moved from folk soil to the university system, has gradually moved away from its traditional cultural and folk roots that have lasted for thousands of years. There has been a big change in the way people think about "text-centered" music, and the Guzheng, which is more commonly known as a "musical instrument" than a "Taoist instrument," is getting stuck in the problems of fixed musical form, convergent aesthetic representation, and the loss of humanistic spirit.

Therefore, by using history as a mirror, we can trace and interpret the historical event of "folk Guzheng masters entering universities" in the mid-20th century, accurately following the trajectory of history in reverse. By interpreting "the past" and "the past," we can return to the starting point of Guzheng's century-long professional education and find the "stones from other mountains" that integrate and coexist with the natural inheritance mode of Guzheng with the professional teaching mode. As society and culture have changed since the middle of the 20th century, we need to look again at how Guzheng gradually went from being a "folk" instrument to a "university" instrument. We also need to think carefully about the future of Guzheng professional education in the context of how tradition and modernity interact with each other. With the current continuation of the process of "folk Guzheng families entering universities," we want to rebuild the balanced ecosystem of "living" Guzheng performance and inheritance paradigms. This is the research theme that this article aims to reflect on and explore in-depth, and it is also the historical proposition that Guzheng education has presented to our era after a hundred years of ups and downs.

In summary, from the "cultural relics" of the first half of the 20th century to the "intangible cultural heritage" of the 21st century, the structural flow of Guzheng art, from singularity to diversity, from simplicity to complexity, precisely reflects the specific projection of the binary relationship that has influenced the development and ideological changes of Chinese society over the past century in the field of modern and contemporary Guzheng, including tradition and modernity, professional and amateur, popular and elite, openness and conservatism, and inheritance and innovation. One important way to continue the development of Guzheng art is through Guzheng professional education, which will inevitably return to a focus on "folk" and "tradition." By "folk Guzheng families entering universities" and combining cultural identity, multiple inheritance channels, and different presentation styles, it will create a situation where "professional" and "folk" Guzheng groups are connected and dependent on each other. They will work together to create a balanced ecosystem for the passing down and growth of modern Guzheng.

Discussion

1. This dissertation explores how to view the issue of "tradition and modernity" in the inheritance and development of contemporary traditional Guzheng art.

The dissertation "Traditional and Modern Perspectives on Guzheng Art from Multiple Perspectives" is discussed in two parts: firstly, emphasizing the traditional repertoire of Guzheng. Secondly, dialectically view tradition and modernity. On the other hand, traditional music is perfect, while modern music is less traditional and lacks high style. The author believes that modern music has diverse creative concepts and areas worth absorbing from traditional music, so it cannot be completely denied. We should examine traditional and modern music from a multicultural perspective. Their advantages and disadvantages are not different, but rather the relationship between their foundation, soil, and future development (Wang, 2017).

This study supports the viewpoint of "dialectically viewing tradition and modernity." In addition to "no superiority or inferiority," "tradition and modernity" also imply that they are in a state of "constant updating and change," and today's "modernity" may become tomorrow's "tradition.". Therefore, we should approach tradition and modernity with a developmental perspective and a dialectical approach.

Due to the unique social and historical circumstances of the middle of the 20th century and the staged nature of Guzheng professional education, folk musicians have gone through many changes in their social identity, the way they play music, how they teach, how their textbooks are put together, and other areas after they started going to universities. We can fully or partially understand this gradual "modernization" process. However, Guzheng, having been in its original field for thousands of years, did not achieve these changes overnight. Musicians who originated from the folk and were rooted in tradition, such as "entering universities" musicians, still retain many "traditional" aspects in their internal cultural attributes, forming the "root" of Guzheng art in the mid-20th century. Based on the present, compared to the Guzheng art of the 1950s, how much of the "modern" of that time has become the "traditional" of today? For example, from the perspective of music, solo was the trend of that era. The works adapted and

created by folk Guzheng musicians at that time were almost all for personal performance. In the 21st century, the way of playing the Guzheng has gradually shifted from the mainstream led by solo to the era of ensemble, and various large-scale Guzheng groups that use ensemble as a form of expression have sprung up like mushrooms after rain. Young people find the Guzheng more appealing due to its multi-part ensemble, rich sound system, and powerful visual impact on stage. These reasons have made the Guzheng Ensemble the mainstream of Guzheng art today. Solo has not disappeared; it has become a "tradition" and is still active on more serious stages. Professional competitions still preserve high-difficulty solo works, upholding the higher standards of Guzheng. The above example proves that "tradition and modernity" are constantly evolving and changing.

2. How to view the relationship between the development of Guzheng art in the 1950s and the identity recognition of Guzheng musicians.

For example, the research on the inheritance of Shandong Guzheng music art at Shenyang Conservatory of Music mainly introduces the historical contributions of Zhao Yuzhai, the founder of Shandong Guzheng School. Shandong Guzheng's music primarily resonates in Heze, Juancheng, Yuncheng, Liaocheng, and other regions of Shandong. In 1953, Zhao Yuzhai, a Guzheng player from Shandong, went to teach at the Shenyang Conservatory of Music. He transformed from a folk artist to a university teacher, and under the leadership of Zhao Yuzhai, Shandong Guzheng's music broke through the limitations of its original regional and folk inheritance and began to transform into academic inheritance. He has made innovations in the design of Guzheng instruments, the creation and inheritance of Guzheng music, and has cultivated generation after generation of Guzheng music educators and performers. He established a systematic and scientific teaching system for Guzheng music, innovated the playing techniques of Guzheng, pioneered the dual-handed performance of Guzheng, opened up new avenues for Guzheng music creation, and played an immeasurable role in promoting the development of Guzheng art (Jiang, 2021).

This study suggests that figuring out the inheritance models of schools and the stories of inheritance, development, and innovation that come from them might not always fit with how Guzheng musicians see themselves. Because an undeniable fact is that, based on the life experiences of Guzheng artists such as Zhao Yuzhai, Wang Xunzhi, and Gao Zicheng, they were not the trendsetters of the times but only unexpectedly became famous for their works. They were able to make their works famous not only because they seized the special opportunity during the period of social transformation, but also because of their unique talents. The fundamental reason is that although they are not senior communists, they can consciously identify themselves as socialist literary and artistic workers, constantly trying to find the best fit between ancient zithers and modern Chinese society. Specifically, in terms of music theory, they advocate that "literature and art serve workers, peasants, and soldiers" and adhere to the ideal of socialist literary and artistic creation. Therefore, from the perspective of the history of music development, it is feared that "economic development and technological progress" are not the main reasons for the "comprehensive and significant enrichment and development" of Guzheng music since the 1950s. The main reason is the comprehensive and profound influence of the socialist music culture concept that prevailed in the mid-1950s on folk Guzheng musicians.

Environment and system are the main reasons for Guzheng musicians to identify with their new identity. Its origins can be traced back to a series of historical facts, such as the late Qing Dynasty and the Republic of China, the impact of the Western Wave, and the use of scientific methods by ancient Chinese musicians to reform traditional instruments and performance methods. From this perspective, after the 1950s, the development focus of Guzheng music shifted from traditional to modern, and the tide of socialist music culture construction had already begun in that era. Since then, institutional and environmental changes have triggered a series of significant cultural, social, economic, political, and ideological changes. As for Guzheng artists, following the trend, taking the initiative to respond, changing their original way of thinking, and following the path of socialist music and cultural construction to "serve the

people" does not mean that folk artists can naturally enter mainstream society and develop into people's artists. There must be an inevitable logical result between the two. Therefore, this phenomenon was still a rare and highly symbolic event in the eyes of the people at that time.

On the one hand, building a socialist music culture and incorporating folk music into mainstream society was the mainstream concept in China at that time; on the other hand, due to the principle of "the people are the masters of their own destiny," ethnic and folk music itself has become the basis of value judgment. The widespread entry of folk artists into mainstream society not only has political legitimacy but also, in reality, the conservative faction cannot propose solutions to real-world problems because they find it difficult to create out of thin air and avoid folk music resources and find better teachers and resources outside of these folk artists. So, the establishment of New China unexpectedly solved all the problems left by the New Culture Movement regarding the struggle between the old and the new in terms of the development of ethnic music. Folk music leaped forward, and its identity changed from old to new. Afterward, the more representative debates in the music industry were basically new and new battles. Ethnic folk music has widely entered the music industry, and folk artists have fully entered the ranks of higher education in ethnic instrumental music.

Suggestion

1.New thinking about the results of this study.

Carrying the concept of Western musical thinking and pursuing specialization is one of the important factors that promote the transformation of Chinese music from folk to professional, which is in line with the integration of Chinese and Western music. As Wu Guodong said, "Since the 1950s, urban traditional music genres and varieties have become an important part of modern science, technology, and culture. Due to their own compositional rules and the needs of social development, their professionalization and evolution have intensified. The transition from folk music language to specialized music language is not just about a few musical instruments, but the entire Chinese ethnic music has undergone this historic transformation. The reasons

and essence behind this overall transformation require us to ponder deeply. Not only is this a metamorphosis of a music genre, but it also bears relevance to the ongoing survival and growth of traditional Chinese culture. We can feel the strong influence of Western music in the process of the transformation of ethnic instrumental music from folk to professional, from the purpose of organizing and creating traditional instrumental music, from the change of identity of folk artists to the integration concept of performers and creators. Although this influence has made the transformed ethnic instrumental music shows a new pattern different from the past, the negative effects it brings have caused certain awkwardness in traditional and modern, preservation and development, folk and professional, performance and creation aspects for a long time. The universality of the academy-style education model is that students have an accurate understanding of traditional music. In the new education and performance models that seek unity and standardization but lack individuality, most young performers and creators do not have certain life experiences and an accumulation of traditional music. People cannot help but ask, "How much do we know about tradition?" Why do we have skilled techniques but lack the charm of tradition? Playing a piece of music with high-difficulty techniques is easy, but it is difficult to play a flute with profound traditional charm. The situation of the trio of performers, arrangers, and instructors is a significant event that happened all over Chinese instrumental music during this time. It also shows how Chinese instrumental music is experienced today after it has changed. While performers need to perform, score, and create their own music, it shows that it cannot replace the rapidly developing performance skills on the platform of Chinese instrumental music innovation. Under the training of specialized colleges, generations of performers are achieving the connection between traditional and contemporary discourse. Looking back at folk and traditional Chinese music, the music left by the older generation of artists evokes our memories of historical sounds.

Contemporary Chinese ethnic instrumental music underwent a significant transformation from traditional concepts to aesthetic values in the 1950s and 1960s, which is closely related to the professionalization and institutionalization of colleges. The

core of the institutionalization of contemporary music schools is to use Western musical techniques as the learning objective, and this concept and system represent the power of the national ideology of "using the West for China." The century-old system of Western professional music intertwines with the aesthetic concept of Chinese music, resonating throughout ancient China and folk music.

The vocabulary of music ultimately led to a transformation in the expression of Chinese artists through systematization and logicalization. Under the objective factors of professionalization in this college, we see artists' recognition of this institutionalization. On the one hand, it is the inheritance and transmission of folk music.

On the one hand, it is the inevitable acceptance of the Western music basic knowledge system in the teaching system of higher education institutions, and this interaction ultimately determines.

The vocabulary of traditional Chinese instrumental music cannot form a harmonious integration of tradition and contemporary music during the initial professionalization period.

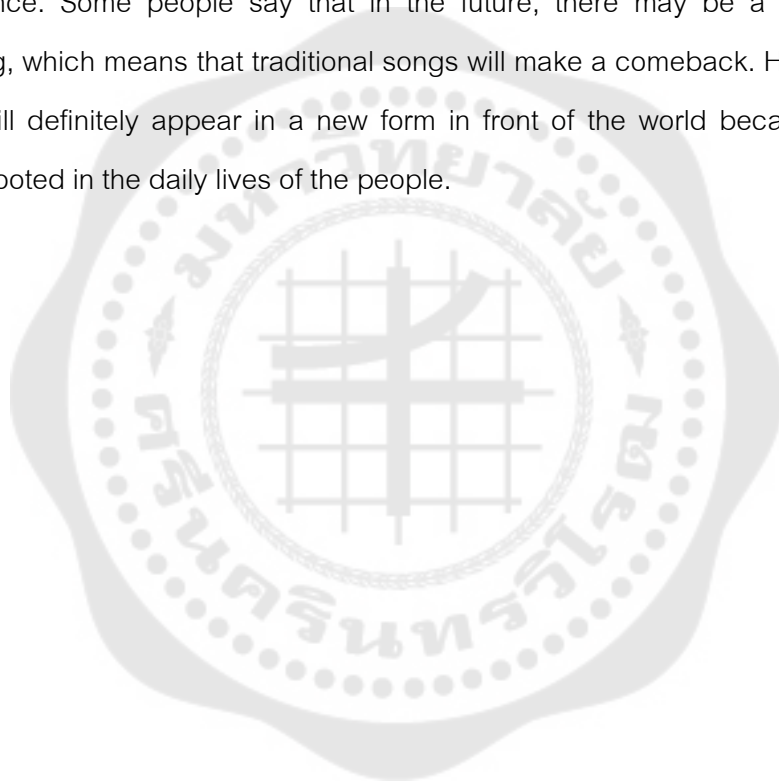
This contradiction still exists today, but in the 1950s and 1960s, with the establishment of folk music departments or majors in music and art colleges such as the Central Conservatory of Music, Shanghai Conservatory of Music, Tianjin Conservatory of Music, Shenyang Conservatory of Music, Sichuan Conservatory of Music, Xi'an Conservatory of Music, and China Conservatory of Music, traditional Chinese music began to be fully integrated into music colleges, forming a "new system of specialized education for traditional Chinese music". After 60 years of competition, a new traditionalist pattern has emerged before us. Chinese instrumental music is no longer a single musical language environment or a single aesthetic concept, and diverse styles have given rise to various possibilities for artistic creation. The old and new traditions have completed the specialized education system and system. One is based on the construction of college music culture, regardless of whether the theoretical and basic framework has the cultural characteristics of the "Chinese national conditions". The mandatory features of this system have yielded music with Chinese aesthetic

characteristics. The other refers to the institutionalization of Chinese music itself. This institutionalization has formed a unique aesthetic value system in the development of Chinese music, including forms of musical expression, aesthetic concepts, and creative methods. This is the expression system of Chinese music itself, marking the conscious and stable development of Chinese instrumental music culture. The institutionalization of Chinese music in this sense is an inevitable and irreplaceable historical past in the process of professional development, and questioning is the best reflection.

Suggestions for Continuing Research

Innovate and develop traditions, making them fashionable as well. Today, we live in an era of diversity, and the rapid and diverse means of mass media have given people more ideas about the development of Guzheng art. People cannot return to the traditional path of transformation in the early days of the founding of the country, because today's Guzheng no longer has many folk melodies to choose from and polish. Objectively speaking, this is not only due to the absence of traditional melodies but also because after the 1990s, with the advent of the information age, new ideas and things in movies and television have strongly impacted people's audiovisual experiences. The public's aesthetic perception has quietly changed, with a trend toward diversification. The traditional portrayal of men farming and women weaving on stage, as well as the simple life in the mountains and wilderness, can no longer meet the requirements of the times and cannot resonate strongly with the public. Therefore, multiculturalism constantly impacts and challenges the tradition of Guzheng art. Today, many people no longer know that there are multiple versions of 'The Raven Plays in the Water,' and they do not know that 'Liuyang River' originally had the earliest version of 'Finger Waving.'. But looking back at history, what we still vividly remember are the works from the early days of the founding of the People's Republic of China. Therefore, 'tradition is a river'; it is a kind of accumulation and also a continuous inheritance and innovation. Since the reform and opening up, the art of Guzheng has also produced several classic pieces, leaving behind many beautiful sounds, but there is still a certain gap compared to the Guzheng art in the early days of the founding of the People's Republic of China. In fact,

this is not just a problem for the creators; there are also many historical reasons. Let's give more time to today's Guzheng, let time accumulate, and create more conditions for the future development of Guzheng art because this is our traditional culture. Like many ethnic instruments, it is an undeniable fact that the Guzheng has not completely overcome its development bottleneck in this century. Because society is changing and traditional music is a product of the agricultural era, the pace of transformation remains relatively slow. But she still moves forward in adversity with her unique originality and persistence. Some people say that in the future, there may be a "retro" period for Guzheng, which means that traditional songs will make a comeback. However, I believe that it will definitely appear in a new form in front of the world because its roots are deeply rooted in the daily lives of the people.



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APPENDIX



Appendix I

Some musical data of Guzheng music

1-1: The title of the song is "Nao Yuan Xiao" (Filled round balls made of glutinous rice-flour for Lantern Festival), Henan Zheng music, composed by Cao

闹 元 宵

河南筝曲
曹东扶曲

1=G

节奏自由 清新明朗地

♩ = 54 优美如歌地

♩ = 60 喜悦地

1-2:The title of the song is “Yao Zu WU QU”, composed by Liu Tieshan and Mao Yuan,
adapted by Yin Qiying

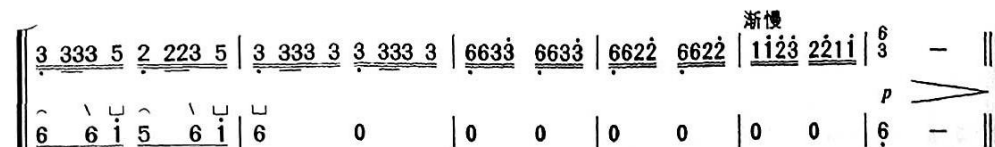
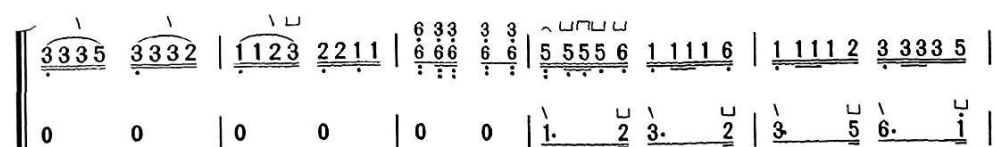
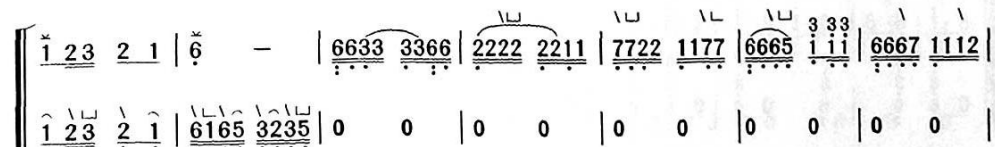
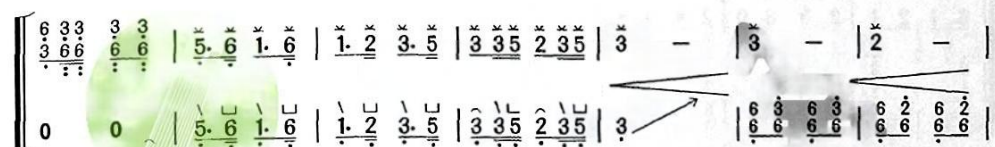
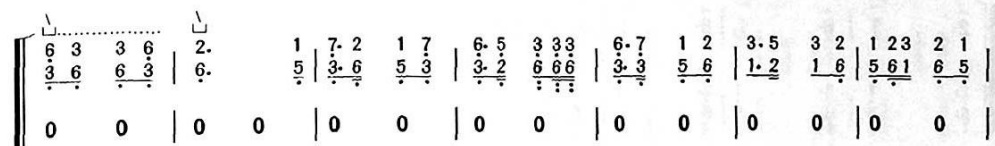
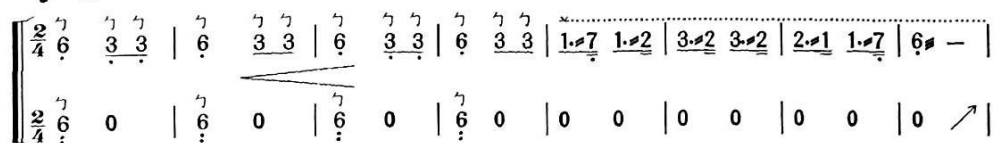
瑶族舞曲

$$I \stackrel{\text{image}}{\sim} D$$

刘铁山、茅 源 曲
尹其颖 编曲

【一】

$\text{♩} = 70$



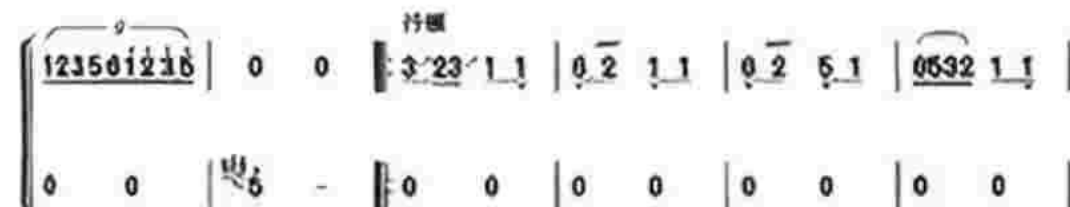
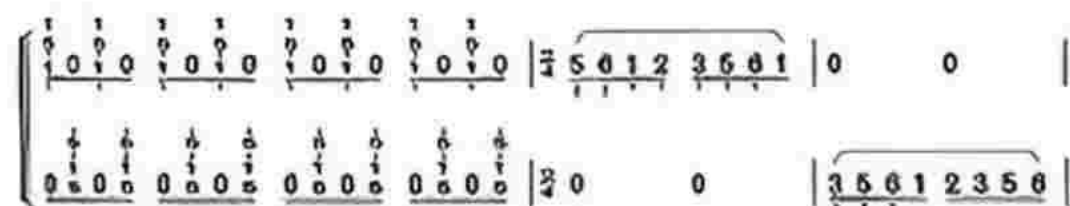
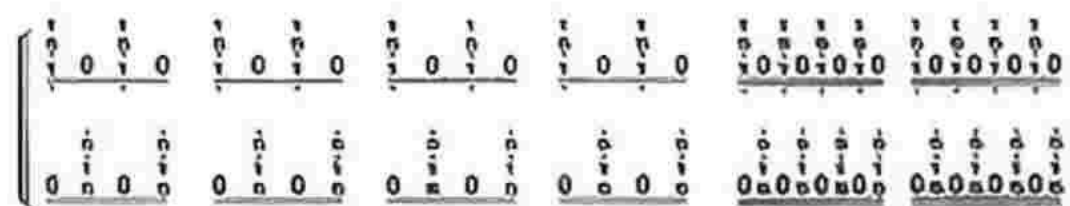
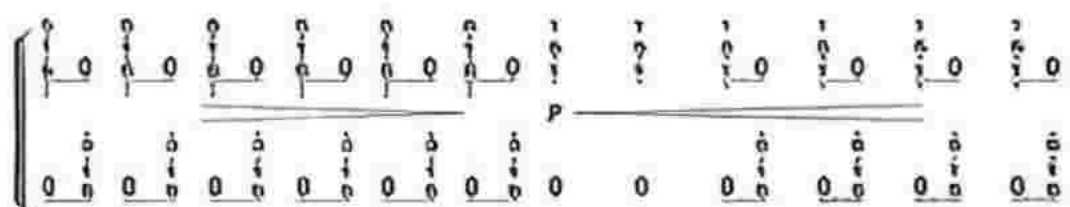
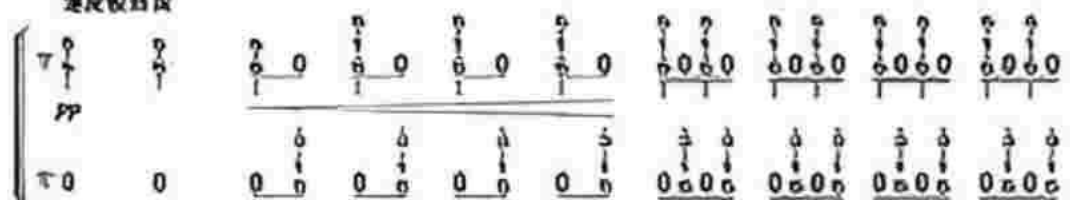
1-3: The title of the song is "Qing Feng Nian", composed by Zhao Yuzhai

庆丰年

1=D

2/4 3/4 4/4

速度较自由



1-4: The title of the song is "San Shi San Ban", a Zhejiang zither piece, passed down by Wang Xunzhi

三 十 三 板
(第一页)

浙江筝曲
王昱之传谱

1 = D $\frac{2}{4}$
慢板 ♩ = 80 轻快、活泼

$\dot{1}$ $\dot{6}$ | $\dot{1}$ $\dot{1}$ $\dot{3}$ | $\dot{2}$ $\dot{3}$ $\dot{5}$ $\dot{1}$ | $\dot{6}$ $\dot{5}$ $\dot{6}$ | $\dot{1}$ $\dot{1}$ $\dot{2}$ | $\dot{3}$ - |

$\dot{6}$ $\dot{5}$ | $\dot{3}$ $\dot{2}$ | $\dot{1}$ $\dot{6}$ $\dot{2}$ | $\dot{1}$ $\dot{1}$ $\dot{3}$ | $\dot{2}$ $\dot{3}$ $\dot{5}$ $\dot{1}$ | $\dot{6}$ $\dot{5}$ $\dot{3}$ | $\dot{2}$ $\dot{5}$ $\dot{3}$ $\dot{6}$ |

$\dot{6}$ $\dot{5}$ | $\dot{4}$ | $\dot{3}$ $\dot{5}$ $\dot{5}$ $\dot{6}$ | $\dot{1}$ $\dot{2}$ | $\dot{6}$ - | $\dot{3}$ $\dot{2}$ $\dot{5}$ $\dot{3}$ | $\dot{2}$ $\dot{3}$ $\dot{2}$ |

mp

$\dot{2}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ | $\dot{6}$ $\dot{5}$ | $\dot{5}$ $\dot{6}$ $\dot{1}$ $\dot{2}$ | $\dot{6}$ $\dot{5}$ | $\dot{3}$ $\dot{5}$ $\dot{6}$ $\dot{1}$ | $\dot{6}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ |

$\dot{1}$ - | $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{5}$ | $\dot{2}$ $\dot{2}$ $\dot{1}$ | $\dot{6}$ $\dot{5}$ $\dot{1}$ $\dot{6}$ | $\dot{6}$ $\dot{1}$ | $\dot{2}$ $\dot{3}$ $\dot{2}$ |

中板 ♩ = 100 轻快、流畅

$\dot{1}$ $\dot{6}$ $\dot{2}$ | $\dot{1}$ $\dot{3}$ $\dot{2}$ $\dot{6}$ | $\dot{1}$ - || $\dot{1}$ $\dot{1}$ $\dot{6}$ | $\dot{1}$ $\dot{1}$ $\dot{1}$ $\dot{3}$ | $\dot{2}$ $\dot{2}$ $\dot{5}$ |

$\dot{6}$ $\dot{6}$ $\dot{5}$ $\dot{6}$ | $\dot{1}$ $\dot{1}$ $\dot{2}$ | $\dot{3}$ - | $\dot{5}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ | $\dot{1}$ $\dot{1}$ $\dot{6}$ $\dot{2}$ | $\dot{1}$ $\dot{1}$ $\dot{1}$ $\dot{3}$ |

1-5: The title of the song is "Xiu Jin Bian", a folk song from northern Shaanxi, adapted by Zhou Yanjia

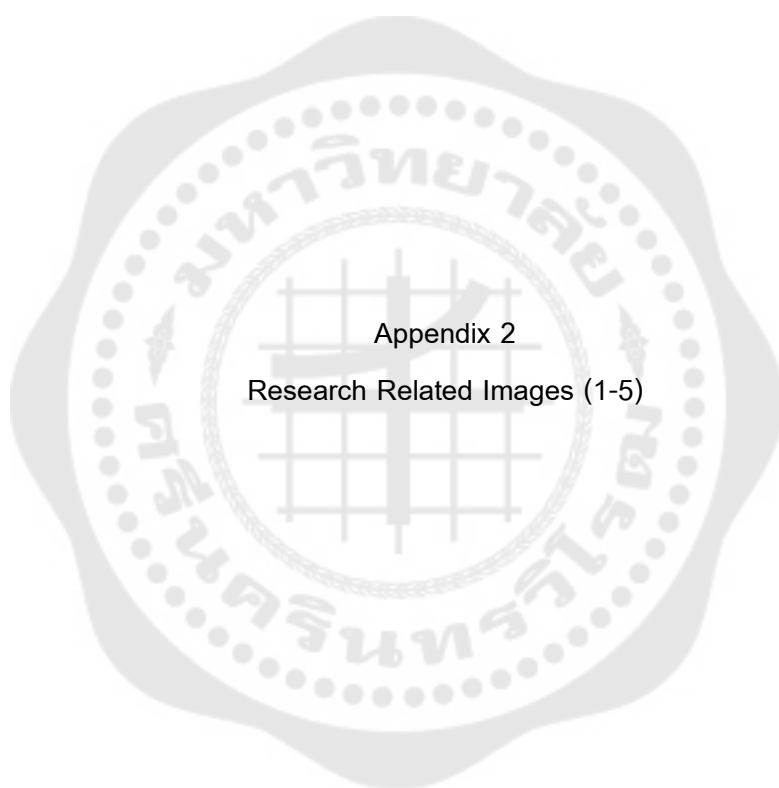
绣 金 边

1 = 0

中速稍慢 自由、赞颂地

段之兴
编 李改
(自十1106 采)

$\dot{2}$ $\dot{4}$ $\dot{2}$ $\dot{1}$ $\dot{0}$ | $\dot{6}$ $\dot{0}$ $\dot{5}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{2}$ | $\dot{0}$ $\dot{0}$ $\dot{1}$ $\dot{0}$ $\dot{4}$ $\dot{3}$ | $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{0}$ $\dot{1}$ $\dot{1}$ $\dot{1}$ | $\dot{6}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{2}$ $\dot{0}$ $\dot{5}$ $\dot{4}$ |
 $\dot{6}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{7}$ $\dot{7}$ $\dot{1}$ | $\dot{6}$ $\dot{4}$ $\dot{0}$ $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{0}$ | $\dot{5}$ $\dot{5}$ $\dot{1}$ $\dot{5}$ $\dot{5}$ | $\dot{6}$ $\dot{1}$ $\dot{2}$ $\dot{0}$ $\dot{5}$ $\dot{5}$ $\dot{4}$ | $\dot{6}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{7}$ $\dot{7}$ $\dot{1}$ |
 $\dot{2}$ $\dot{2}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{0}$ | $\dot{5}$ $\dot{5}$ $\dot{1}$ $\dot{5}$ $\dot{5}$ | $\dot{1}$ $\dot{1}$ $\dot{1}$ $\dot{1}$ $\dot{7}$ $\dot{7}$ $\dot{0}$ $\dot{5}$ | $\dot{0}$ $\dot{1}$ $\dot{1}$ $\dot{0}$ $\dot{5}$ $\dot{4}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ | $\dot{0}$ $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{1}$ $\dot{1}$ $\dot{1}$ $\dot{1}$ $\dot{7}$ $\dot{7}$ $\dot{0}$ $\dot{5}$ $\dot{4}$ $\dot{3}$ |
 $\dot{6}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{7}$ $\dot{7}$ $\dot{1}$ | $\dot{4}$ $\dot{4}$ $\dot{4}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{0}$ $\dot{1}$ $\dot{1}$ $\dot{0}$ $\dot{5}$ | $\dot{6}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{7}$ $\dot{7}$ $\dot{7}$ $\dot{1}$ | $\dot{6}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{0}$ | $\dot{0}$ $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{1}$ $\dot{5}$ $\dot{5}$ |
 $\dot{4}$ $\dot{4}$ $\dot{4}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{0}$ $\dot{1}$ $\dot{1}$ $\dot{0}$ $\dot{5}$ | $\dot{6}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{7}$ $\dot{7}$ $\dot{7}$ $\dot{1}$ | $\dot{6}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{0}$ | $\dot{0}$ $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{1}$ $\dot{5}$ $\dot{5}$ | $\dot{5}$ $\dot{5}$ $\dot{4}$ $\dot{2}$ $\dot{5}$ $\dot{5}$ $\dot{1}$ $\dot{0}$ |
 $\dot{5}$ $\dot{5}$ $\dot{0}$ $\dot{5}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{2}$ | $\dot{5}$ $\dot{5}$ $\dot{0}$ $\dot{1}$ $\dot{5}$ $\dot{5}$ $\dot{4}$ $\dot{3}$ | $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{0}$ $\dot{1}$ $\dot{1}$ $\dot{1}$ | $\dot{6}$ $\dot{1}$ $\dot{2}$ $\dot{0}$ $\dot{5}$ $\dot{5}$ $\dot{4}$ | $\dot{6}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{7}$ $\dot{7}$ $\dot{1}$ |
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Appendix 2

Research Related Images (1-5)

1. Shanghai Conservatory of Music Picture 1



2. Shanghai Conservatory of Music Picture 2



3. Interview with Professor Wang Wei of Shanghai Conservatory of Music on
Guzheng Production Competition in 2022



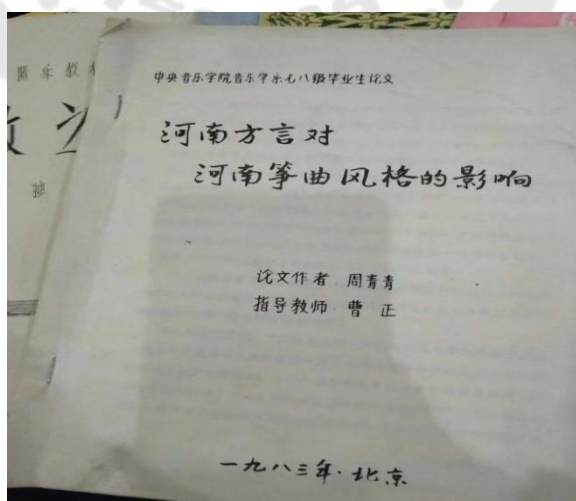
4. Academic Exchange between the Author and Young Guzheng Teachers from
Universities in Zhejiang Province in 2022



5. The author and Zhejiang folk Guzhengmusician Xu Junya



6.Original student thesis guided by Cao Zheng



7.A group photo of some teachers and students from the Department of Chinese Music at the Central Conservatory of Music in 1955.



8.On August 10, 1956, Li Ling published an article titled "Innovator of Guzheng Performance" in People's Daily.



9. The Guzhengstaff translated by Zhao Yuzhai in 1955.



10. The head and tail of the 16 string Guzheng before the first improvement in the 1950s.



11.Zhao Yuzhai's teacher Wang Dianyu's performance photos from the 1950s.



Scientific research tasks and main achievements undertaken during the study of the degree

Theses:

1. "The Integration of the Concept of" Two Mountains "into the Teaching design of Music Major Course -- Taking Basic Instrumental Music and Arrangement as an example", Beifang Culture, ISSN1674-7879, CN23-1558/c, 22 (2024), 1/1

The Digital Dissemination of Intangible Cultural Heritage of Folk Music, The Media, June 12, 2023, No. 401, ISSN1009-9263, CN11-4574/G2, 1/1

3. Research on the New Teaching Model of "Layered Practice" of Instrumental Music in Normal Schools, ISSN1005-7056, CN65-1086/Z, No. 1, 1/1,2023

Responsible for research projects:

1. Path Innovation of Integrating "Two Mountains" Theory into Ideological and Political Education of Music Course, Huzhou Normal University 2024 Ideological and Political Teaching Research Project, 2024.9-2025.9

2. Research on the Network Transmission Path of Zhejiang Traditional Music Intangible Cultural Heritage, General Scientific Research Project of Zhejiang Provincial Department of Education, 2024.10-2026.10

3. Historical Research on the Integration and Development of Guzheng and Peking Opera, Huzhou Philosophy and Social Science Planning Project, 2024.5-2024.10

4. Research on the New Teaching Mode of "Layered Practice" of Instrumental Music in Normal Schools, Education and Teaching Reform Project of Huzhou Normal University 2022, 2022.12-2022.12

5. Research on the Art Transformation of Guzheng in the Early Republic of China (1949-1959), Huzhou Philosophy and Social Science Planning Project, 2022.5-2022.10

6. Research on the Communication of Guzheng Music in the Revitalization of Huzhou Rural Culture, General Research Project of Zhejiang Provincial Department of Education, 2022.10-2024.10

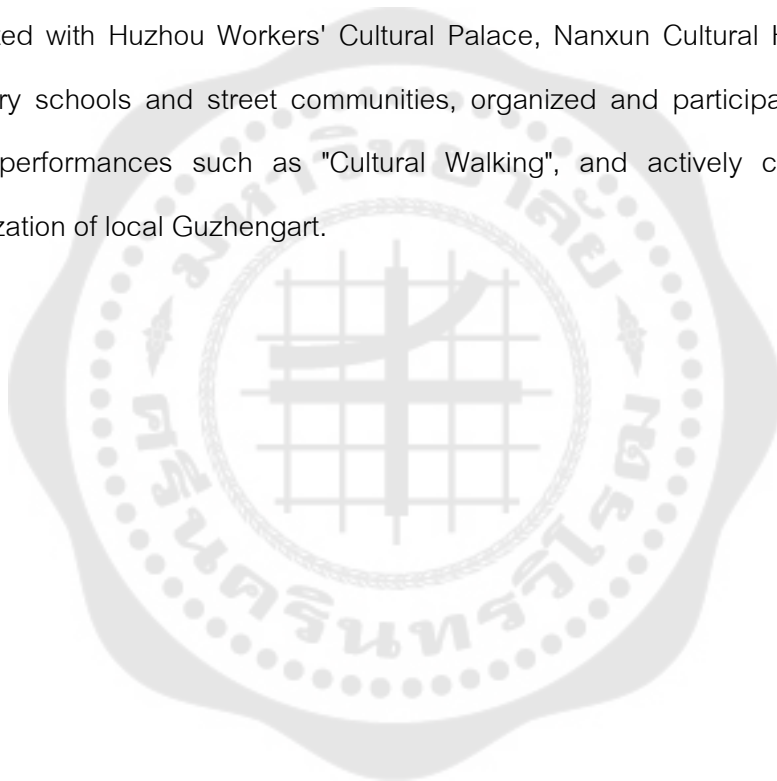
Individual Resume:

Zhao Lan is a Guzheng lecturer at the School of Art, Huzhou Normal University. She graduated from Shanghai Conservatory of Music with a master's degree in 2009. Research direction: Guzheng performance and teaching. In 2022, she began her doctoral study in Thai and Asian Music at Sinakaninwilo University under the supervision of Professor Surasak. She is expected to graduate in August 2025. He is a member of Zhejiang Ethnic Orchestral Orchestra Society, a member of Zhejiang Guzheng Education Committee, a member of Art Education Committee of Zhejiang Higher Education Society, and a member of Shaanxi Qin Zheng Society.

As the person in charge, he presided over 5 municipal projects, such as Research on Contemporary Guzheng Music Inheritance and Development Status of Zhejiang Education Department and Huzhou Philosophy and Social Science planning Project Research on Guzheng Art Transformation in the Early Republic of China (1949-1959); As

a main member of the 2024 National Social Science Fund Art project "Thirteen Years in Yan 'an" Revolutionary Music Creation Research (1935-1948) ", Zhejiang provincial education reform research. The research achievements include "Cultural Consciousness and Artistic Interpretation in the Text of Zheng Song", "Searching for the Root of Traditional Chinese Music in the Journey of World Music", etc. Four professional papers were published by Peking University in the core journals "Music Creation" and "Education Review"; Seven professional papers were published in provincial journals. In 2022, he won the second prize in the paper solicitation competition of "Lucid waters and lush Mountains are Golden Mountains and Silver Mountains" of Huzhou Normal University. In 2023, the "Basic Instrumental Music and Arrangement" taught by Huzhou Normal University won the Ideological and political curriculum demonstration course project. In 2024, he won the first prize in the Ideological and political course teaching case evaluation of "Clear water and Green Mountains are Golden Mountains and silver Mountains" of Huzhou Normal University. Served as the judge of Guzhengproject of social art examination units such as China Ethnic Orchestral Society, Xinghai Conservatory of Music, Zhejiang Provincial Musicians Association, Zhejiang Provincial Art Students professional level Certification Test judge. He has won more than 20 awards of "Excellent Instructor" in various professional competitions at home and abroad. The research project of guiding students "Art into Villages to Help Cultural poverty Alleviation from the perspective of" Regional Characteristics "has won the 2020 national College Student Innovation and Entrepreneurship project; In addition, there are 9 school-level innovation and entrepreneurship projects. In the professional skills competition, he won the first prize of the 5th International Youth Art Festival in Hong Kong in February 2011; In November 2011, won the third prize of the instrumental Music professional group of the third College Student Art Exhibition in Zhejiang Province; In 2015, "Qionghua Cup" International GuzhengCompetition East China Youth Group gold Medal, Hong Kong Final bronze Award; In 2015, he won the Silver Award of the Normal

College Group of the "Salzburg" International Music Festival in Austria; In 2016, won the "Qionghua Cup" International Guzheng Competition East China Youth Group Special gold Medal; In 2017, he won the Silver Award of the 4th "Dunhuang Cup" Beijing International Ethnic Instrumental Music Competition Guzheng Professional Youth Group B; In 2023, he won more than 20 prizes, such as the second and third prizes of Guzheng Youth Group B Group of the first National Instrumental Music Exhibition of China Ethnic Orchestral Society, "Guyun Cup". In terms of social service, it has cooperated with Huzhou Workers' Cultural Palace, Nanxun Cultural Hall, primary and secondary schools and street communities, organized and participated in 30 public welfare performances such as "Cultural Walking", and actively committed to the popularization of local Guzheng art.



VITA

