



THE MUTUAL INFLUENCE OF THE TANG DYNASTY GUZHENG IN THE ASIAN
MARITIME SILK ROAD



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THE MUTUAL INFLUENCE OF THE TANG DYNASTY GUZHENG IN THE ASIAN
MARITIME SILK ROAD



The Dissertation Submitted in Partial Fulfillment of the Requirements
for the Degree of DOCTOR OF ARTS
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THE DISSERTATION TITLED
THE MUTUAL INFLUENCE OF THE TANG DYNASTY GUZHENG IN THE ASIAN MARITIME SILK
ROAD

BY
AN NI

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This dissertation aims to 1) study the historical development of the Guzheng in the Tang Dynasty and 2) analyze the culture of the Guzheng in the Tang Dynasty that is shared by the countries along the Maritime Silk Road in Asia. Through the interpretation of a significant number of ancient documents, archaeological data, historical analysis, and an understanding of the background of the Guzheng's development in the modern era, the research primarily employs historical anthropology and ethnomusicology to investigate and analyze the Guzheng's development along the Maritime Silk Road in Asia. The Guzheng's development in China during the Tang Dynasty is the primary focus of the dissertation. During the Tang Dynasty, the Guzheng was introduced to Japan, Korea, Vietnam, and other countries along the Maritime Silk Road, according to the findings. The guzheng developed as a musical instrument along with the transformation of politics, culture, and religion in each country, throughout its historical development. In addition, the Guzheng continues to exhibit the inclusiveness and individuality of Chinese music culture.

Keyword : Guzheng. Japanese Koto. Gayageum. Vietnamese Zheng. Maritime Silk Road.

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CHAPTER 1

INTRODUCTION

1. Background

Guzheng is a traditional Chinese folk musical instrument with a long history. According to historical records, it was passed down in the Warring States Qin Dynasties, and flourished in the Tang Dynasty. During the heyday of the Tang Dynasty, along with the Silk Road that runs through the world culture, the thirteen-string Guzheng of the Tang Dynasty was gradually introduced to the surrounding countries. And it also affected the development of the existing Guzheng in the surrounding countries. This is not only the spread of culture, but also the exchange of music art, especially the music in Asian. The Guzheng music of the Tang Dynasty integrated local music elements and formed a unique performance style. In Asian, with cultural exchanges, the local Guzheng music has also undergone a certain degree of change, which has promoted the diversified development of music in various countries.

This paper studies the evolution, dissemination and influence of the Guzheng in the Tang Dynasty from the perspectives of history, archaeology, ethnomusicology and other disciplines. Through the exploration of the essential characteristics and inheritance value of the Guzheng, we can understand the rich connotation of ancient Chinese music culture. Through the development and spread of the Guzheng in Asian countries along the Maritime Silk Road during the Tang Dynasty. We strive to restore the development of the Guzheng in the Tang Dynasty, find the original and national characteristics of the Guzheng, and make references and references for the inheritance and protection of this intangible cultural heritage of China.

The Guzheng originated before the Warring States period, and was developed and inherited in the Qin Dynasty (now located in Xi'an, Shaanxi Province, etc.) and was recognized as Qin Guzheng. But it can also be called the Han Guzheng because its history and culture are closely related to that of the Han people. It is also known as "the instrument of benevolence and wisdom". The Guzheng is a plucked musical instrument, in which the strings are plucked by the fingers to produce vibrations and sounds. The

Guzheng has developed a unique musical style and playing technique over thousands of years, and has been called the treasure of traditional Chinese music. Because the Guzheng has a very strong tonal characteristics, a wide range of sound, so that the music can be a delicate expression of emotional changes coupled with the profound cultural heritage, so that it has been loved by the native Chinese people, from the court to the spread of the folk. It has a strong and vigorous vitality, and plays an important role in ensemble, repertoire and solo performance.

In the long river of history, the Guzheng has opened up cross-border music exchanges along the Silk Road, integrated cultures, absorbed musical elements from countries along the way, enriched playing techniques, and spread Chinese music styles to all parts of the world. The Tang Dynasty (618-907) lasted for 289 years and was ruled by 21 emperors. It was one of the most politically, economically and culturally prosperous dynasties in the history of China, with its capital at Chang 'an, now Xi'an. During this period, the Tang Dynasty was a peaceful and positive state, people lived and worked in peace and contentment, coupled with an open and tolerant state of mind, which made the development of the Guzheng reach an extremely prosperous state, the Guzheng had already developed a twelve-stringed and a thirteen-stringed coexistence, and the two were widely used in the court and in the private sector, and up to now, the Guzheng can be found in the preserved official documents, folklore, frescos, music scores, and poems. During the Tang Dynasty, many policies were adopted to promote trade and cultural exchanges between countries. In foreign policy, Xuanzang traveled to the west and Jianzhen east, The Tang Dynasty has received more than ten batches of envoys from Japan, whose number, scale, duration and richness can be regarded as the unprecedented grandeur of Sino-Japanese cultural exchanges. At the same time, while expanding its territory, the Tang Dynasty also set up Protectorate (imperial China) in neighboring countries and dispatched ambassadors to manage and promote cultural exchanges between the Tang Dynasty. (Yao, 2014)

The Silk Road, referred to as the Silk Road, is the road for ancient China to conduct trade and cultural exchanges with foreign countries. In a broad sense, it can be

divided into the land Silk Road and the Maritime Silk Road. The Maritime Silk Road sprouted in the Shang and Zhou Dynasties, developed in the Spring and Autumn Period and the Warring States Period, formed in the Qin and Han Dynasties, flourished in the Tang and Song Dynasties, and transformed in the Ming and Qing Dynasties. The Maritime Silk Road is divided into the East China Sea route and the South China Sea route. The main trading partners of the East China Sea route are Japan and North Korea, while the main trading partners of the South China Sea route are South Asian, South Asia and the Arab region. The Silk Road is not only a trade route between countries, but also a bridge of politics, religion, culture and art. During the reign of Emperor Wu of the Western Han Dynasty, the Maritime Silk Road had reached the Indian Ocean, and traded silk, porcelain, spices and other products with South Asia and South Asian. In the 8th century AD, China had opened many routes with Persia, East Africa, India, Japan and other places. Before the Tang Dynasty, merchants traveling on the land Silk Road mainly came from Central Asia and West Asia, and lived in Chang An, Luoyang and other places. After the Tang Dynasty, the main merchants living in seaport cities were Arabs and Persians, and their cultural relics are still preserved in Fuzhou, Quanzhou and other places in Fujian, China.(Jing, 2001)

The country that had the greatest influence on the spread of the Guzheng along the Maritime Silk Road was Japan. According to written records, in 838, Fujiwara Sadamitsu (807-897), a Japanese envoy to the Tang Dynasty, came to China to learn the Pipa and married a woman who was good at playing the Guzheng. After the two returned to their country, the Guzheng also developed in Japan, forming the Japanese national musical instrument Guzheng that has been passed down to this day.(Yan, 2016) it's also mentioned in Kenji Hirano edited the 1989 "Encyclopedia of Music"; Silla was an ancient country on the Korean Peninsula, and had an inseparable political and cultural connection with the Tang Dynasty. As a vassal state of the Tang Dynasty, Silla sent envoys and students to the Tang Dynasty every year. According to the Korean history book the King of Silla imitated the Chinese twelve-string Guzheng to make the Korean Gayageum at that time.(Hae, 2001) And it has been developed and passed down to this

day; There have been four periods of rule by Chinese dynasties in Vietnam's history. The third period is determined by Vietnamese historians to be 603-939. During this period, the Tang Dynasty replaced the Sui Dynasty to continue to rule Annam. And set up government offices such as the Protectorate General and Jiedushi. The Vietnamese Zheng (Đàn tranh) is similar in appearance to the Guzheng. In the 10th century AD, a picture of a musician playing the Zheng was found on the relief of the Fojie Temple in Xianshan County, Hebei Province, Vietnam. This is also evidence that the Tang Dynasty Guzheng music can influence the development of Vietnamese Zheng music. Vietnamese Zheng musician Pham Thi thu An mentioned in her paper that the Guzheng music was recorded in the book "Guzheng Music" that the Guzheng had spread to Vietnam, Myanmar, Thailand and other places in the Tang Dynasty.(An, 2007) Although these have yet to be verified, such statements are not uncommon.

The main purpose of this thesis is to study the interactions between Guzheng music and culture along the Silk Road during the Tang Dynasty, when the road was at its peak. In the music of the countries along the route, no matter it is the instrument, the way of playing, or the scale, we can find some shadows of the music of other countries, in order to explain the origin of a certain kind of music and culture or the spread of the influence of the need to be through the literature, murals, music images and other aspects to seek evidence. Using the Maritime Silk Road as a bridge of cultural exchanges, we will explore how traditional Chinese music has been handed down to the present day in the context of different ethnic cultures in different countries.

2. Research purpose

1. To study the historical development of the Guzheng of the Tang dynasty.
2. To analyze the shared culture of the Tang Dynasty Guzheng in countries along the Asian Maritime Silk Road.

3. Significance of the study

With the advent of the global interconnected era, music is being disseminated through various media more widely, and the folk music of various countries is becoming better known to more audiences. The Guzheng, as a representative of Chinese traditional musical instruments, has been shining since ancient times. Therefore, this dissertation decided to introduce the Chinese Guzheng in detail from the period of Tang Dynasty, take the Maritime Silk Road as the starting point of international cultural exchange, and analyze the literature to explore the charm of the Chinese Guzheng, the spreading path, the evolution and development of the Chinese Guzheng, the cultural integration, and the influence of the Guzheng music on the neighboring countries. Current research theories mainly focus on Japanese Koto music, and there are only a handful of researchers who use the Maritime Silk Road as a medium of study. Gayageum, Vietnamese Zheng, etc. are mostly analyzed independently.

The author tries to explore their connection with Chinese Zheng music through the cultural bond of the Maritime Silk Road, combing through historical documents, expanding the field of research, and putting forward the idea of exploring in depth the development of Guzheng in the Tang Dynasty period with the development of the Maritime Silk Road as a clue. In order to perfect and summarize the history of Guzheng, and provide a supplement to the theoretical research. In this way, we reflect on the spreading influence of the Tang Guzheng and the development of the Chinese Guzheng in today's globally interconnected and open situation.

4. Scope of Research

The dissertation will cover research on the origins of the Guzheng, the history of music in the Tang Dynasty, foreign policy, the Maritime Silk Road, the Japanese Koto, the Gayageum of the ancient Korean Peninsula, the Vietnamese Zheng, with research in Bangkok, Thailand, and China Lanzhou. a research period of 2022-2025. The research methodology includes research, surveys, historical documentation, and draws on perspectives from instrument ology, comparative musicology, and ethnomusicology.

5. Definition of terms

Zhu: Ancient Chinese stringed instrument, now lost, shaped like a Guzheng with five strings, made of bamboo with a narrow top and a rounded bottom, played with a bamboo ruler to strike the strings. According to the literature, it should be originated in Chu, and expresses the general sadness and anger of the music.

Tang dynasty court Ya music: the music used by the court royal family to hold ancestral temple rituals, ceremonies, and court activities. At the beginning of the Tang Dynasty, the Ya music was inherited from the Sui Dynasty, and there were more than 20 kinds of Ya music instruments. Eight years later, during the reign of Li Shimin, there was a more standardized court Ya music. with twelve types, Yuhe, Shunhe, Yonghe, Suhe, Yonghe, Shouhe, Taihe, Shuhe, Zhaohe, Xiuhe, Zhenghe, Chenghe, each of which was used on different occasions. Later renamed as "flourishing Tang dynasty 's Ya music", the instruments were divided into 8 tones under the creation of the Taishang Temple, namely Jin, Shi, Tu, Ge, Silk, Bamboo, Lagenaria, and Wood. In addition to the musical instruments absorbed from other ethnic minorities, the musical instruments of the flourishing Tang dynasty 's Ya music amounted to more than 40 kinds of instruments. 755 years after the Anshi Rebellion, the Ya music gradually declined.

Se: An ancient Chinese plucked instrument in the shape of a hollow rectangle. Similar to the Guzheng, the instrument had 50 strings at the beginning of the instrument and 25 strings in the later period. In the Sui and Tang dynasties, it was still used in court ceremonial music, but at the end of the Western Jin Dynasty, its nature changed to resemble the Guzheng, and it was gradually replaced by the Guzheng, and is now lost.

Su music: Generally, refers to secular music, as opposed to Ya music, which in ancient times was a general term for folk music, and emerged during the Spring and Autumn and Warring States periods. The popular music used in the court is called "Yan music", which is popular music for enjoyment at banquets, and is generally based on an orchestra, with dancing to match, and the performance as a whole is relaxed and lively.

Palace dance music: when the orchestra plays, the dancers cooperate with the performance. There are many kinds of music and dance, including feast music and

dance, Qing merchants' music and dance, ethnic minorities' music and dance, scattered music and opera, and court music for rituals. Tang dynasty music and dance penetrated in all walks of life, and music and dance performances were indispensable in festivals and banquets.⁷⁵⁵ After the Anshi Rebellion, it gradually declined, but a large number of court musicians fell into the private sector, which made the palace music and dance turn to the private sector, and gradually spread.

San Fen Sun Yi method: is the traditional Chinese five-tone tuning system: Gong, Shang, Jiao, Zhi, Yu, which is similar to the 1, 2, 3, 5, 6 of the simple meters. It is similar to the 1,2,3,5,6 of a simple musical notation: Gong = 1 (Do) Shang = 2 (Re) Jue = 3 (Mi) Zhi = 5 (Sol) Yu = 6 (La). The earliest recordings were made during the Spring and Autumn period, and are the basic scales of ancient Chinese music.

Twelve Rhythms: Started in the 5th century BC. It is the name of the ancient Chinese legal system, which is an ancient Chinese method of fixing sounds. It was gradually introduced to Japan, Korea, Vietnam and other South Asian countries. It is a method of dividing an octave into twelve unequal semitones according to the three-part loss and gain method. Huang Zhong, Da Lu, Tai Cu, Jia Zhong, Gu Xian, Zhong Lv, Rui Bin, Lin Zhong, Yi Ze, Nan Lv, Wu Yi. They can be further divided into odd-numbered Yang tunes and even-numbered yin tunes. These twelve absolute pitches are all chromatic relationships that can be made to correspond to the twelve absolute pitches of Western sounds.

Xuanzang traveled to the west: the Tang Dynasty monk was one of the Chinese Buddhist translators of Buddhist scriptures, traveled to India to seek Buddhist scriptures, which lasted 17 years, and is a symbol of the exchange between China and India. Later writers used the story of Xuanzang to write the Journey to the West, which became a popular literary masterpiece. The road traveled by Xuanzang was the Silk Road to the west, which is one of the representative examples of cultural and religious exchanges on the Silk Road.

Jianzhen's Eastward Journey: Jianzhen became a monk at the age of 14 in Yangzhou, studied hard in his middle age, and was invited by Japanese monks to travel

to Japan by ship six times in 11 years in 743, finally arriving in Japan successfully at the age of 60, and living in Japan for 10 years, spreading the culture of the Great Tang Dynasty, and being honored by the Japanese with a great deal of respect. He spread the Buddhist scriptures and the art of healing, designed and built the Tang Shoji Temple, and after he passed away, his disciples sculpted a seated statue of him, which is still enshrined in the temple and recognized as one of Japan's national treasures.

Silk Road: In 1877, the German geomorphologist Ferdinand von Richthofen (1833-1905, who visited China seven times) proposed the Silk Road in his book China, "the western transportation routes between China and Central Asia, and between China and India between 114 B.C.E. and 127 A.D., which were mediated by the trade in silk, and named the Silk Road." The earliest proponent of the Maritime Silk Road was the French sinologist Emmanuel-édouard Chavannes (1865-1918), who was recognized by academics as the world's most accomplished master of Chinese studies in the late 19th and early 20th centuries.

Jiedushi: An ancient Chinese official name for the management of border affairs. At the beginning of the Eastern Han Dynasty for the border control forces to set up, the late power gradually developed to the Jiedushi can assign people to do things, tax finance, and even the right to kill at will. In the Tang Dynasty period, the festival ministers became more and more powerful, and even to the point of monopolizing power.

Taishang Temple: the highest administrative organ in feudal society in charge of rituals and music, in charge of sacrificial rites, ritual and music systems, and observation of celestial phenomena, with little change in its duties through the dynasties. The official positions are the Secretary of the Taishang Temple, a young secretary, and four doctors. Dr. refers to the meaning of being knowledgeable, knowing the ancient and modern world, and having advisors, which belongs to the title of official position.

Japanese missions to Tang China: An official mission sent to the Tang Dynasty, which existed during the Sui Dynasty. A large group of people, each in charge of a different position. Learning and exchanging the culture of each other's countries and bringing back a lot of sheet music of Chinese instruments.

Ren Zhi Yao Lu: It is the most complete and largest collection of music scores from the Tang Dynasty period preserved in Japan. Renzhi is the Chinese literati term for the Guzheng, It means a musical instrument used by people with deep moral feelings and high intelligence, and people with high intelligence enjoy listening to the Zheng. It is a collection of sheet music written by Fujiwara Shihan of Japan that includes Chinese Tang Dynasty style music for the Guzheng. It is also the earliest collection of foreign language scores recording Chinese Zheng music.

Intercultural communication: It refers to the exchange and dissemination of information between individuals, teams or organizations in different cultural contexts, in terms of differences in language, geography, ethnicity, religion and values. Intercultural communication promotes mutual respect, understanding and cooperation among different cultures.

Musical ethnography: is the study of social systems, levels of development, and patterns of association between the music of peoples, and is closely related to ethnography and folklore. It focuses on revealing the characteristics of music in different regions and exploring the links between music and history, geography and other cultures in order to draw music-related conclusions.

6.The conception

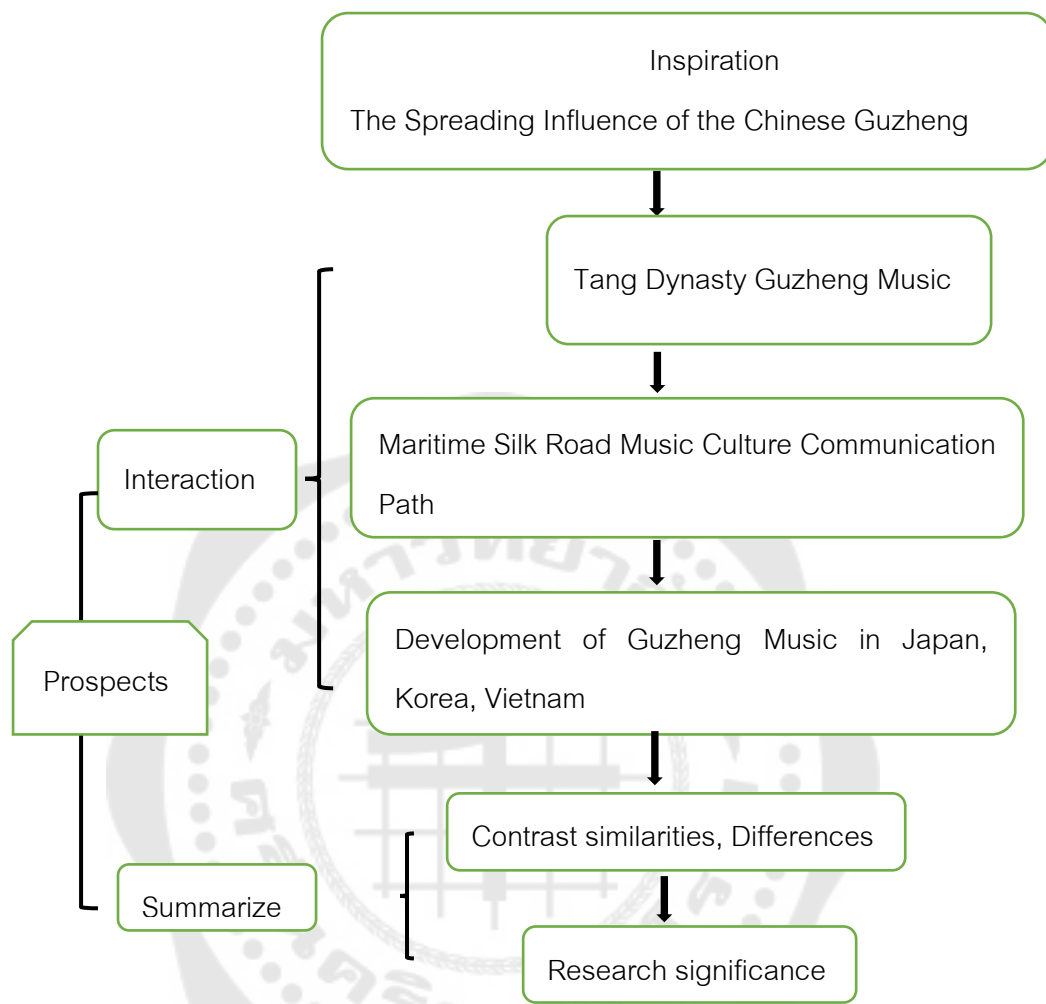


FIGURE 1 Research ideas

Source: Research Ideas Guide by An Ni

The idea of this study stems from the exploration of the dissemination of traditional Chinese music and culture, the Guzheng, which still plays an irreplaceable and important role in international communication in the modern multicultural context. To know the future, one must first understand the past. Therefore, it is the best choice to start from the Tang Dynasty, which was characterized by open and tolerant ideological policies and a peaceful and happy life, and the Great Tang Dynasty is best known to the world. Therefore, this thesis studies the origin of Guzheng by combing and integrating

and summarizing historical documents, and then explores the development of Guzheng in the Tang Dynasty. Along with the Maritime Silk Road, a bridge connecting the world, it has been introduced to Asian, South Asian, and other countries, and Guzheng has been combined with the cultural customs of various countries to form different musical characteristics, which also influences the development of Chinese local Zheng music. In this way, it explores the subject of communication, the path of communication, and the changes of the subject of communication adapting to the survival environment.

Compare and contrast their similarities and differences, find out the significance of the research, improve and expand the history of the Guzheng, inclusive borrowing and cultural exchanges, trace back the origin, so that the Chinese Guzheng will have more international discourse and communication influence.



CHAPTER 2

LITERATURE REVIEW

The researcher's research focuses on the development of the Guzheng along the Maritime Silk Road from the Tang Dynasty. The Guzheng has a long history in China, and has remained a favorite of the people throughout its long development with the passing of dynasties. It also has a place in the international music scene, but the influence of the Chinese Guzheng needs to be improved, so understanding the past and present will help the future development and dissemination of Chinese Zheng music. Based on this, the researcher collects and organizes literature from the following four major directions.

1. Origins of the Guzheng
2. The development of the Guzheng during the Tang Dynasty.
3. Literature on the development of the Guzheng in East and South Asian during the Tang dynasty.
4. Literature on the dissemination of musical culture along the Maritime Silk Road during the Tang Dynasty.

1.Origins of the Guzheng

The article of(Qiu, 2011) analyzes the Guzheng's circulation in the pre-Qin period from a bibliographic point of view, and argues that the "Music Shu"(Records of Music) is the earliest record of the Guzheng, and that the Guzheng was already in circulation in the pre-Qin period according to the date of the book's composition; the second evidence is the analysis of the sound of the Qin, which is a proper noun that can be classified as a folk song of the Qin land in pre-Qin period, or a synthesis of the pre-Qin songs and dances, or a poem with the characteristics of the Qin land, or a synonym for the Shaanxi local opera, the Qin opera, or a musical instrument like the Fou; and finally, it refers to the Guzheng. This proves that Guzheng is also the most representative one. The Guzheng also occupies an important position in the music of the Qin state, and

the Guzheng was used in a wide range of applications. Evidence from archaeology supports the view that the Guzheng appeared and circulated before the pre-Qin period.

Article elaborates on the Guzheng in three directions: time, designation, and origin, and points out through literature analysis that Li Si wrote the “Jian Zhu Ke Shu” (Memorial of Remonstrance to the Emperor) in 237 A.D., suggesting that the Guzheng should have appeared earlier than 237 A.D., and argues that the Guzheng represents the true sound of the Qin after it had developed a certain scale in its musical form. The article divides Qin into three possibilities; the first is the state of Qin, where the Guzheng arose between 770 BC and 237 BC; the second is understood to be the land of Qin, so the Guzheng may have arisen between 884 BC and 237 BC. The third understanding is the region ruled by Qin, and the Guzheng is a musical instrument of this region, probably produced in 884 BC. For the analysis of the origin of the Guzheng, the previous researchers have discussed the research results one by one, and considered that there are many claims and different conclusions, but the division of the claims that Se made the Guzheng, Mengtian made the Guzheng, Jingfang made the Guzheng, and the western region transmitted the Guzheng are unanimous in their views, and considered that all of them do not conform to the basis of facts and are purely fallacious. The origin of the Guzheng is still an unsolved mystery.

The doctoral dissertation of (Ma, 2020) utilizes instrumentation, historical documentation, archaeology, comparative analysis, and searching to address five research questions about the Guzheng as an instrument; changes in the Guzheng; Guzheng's relationship to the Se and Zhu; Guzheng performance techniques; and Guzheng use and identity throughout the dynasties. The Guzheng is discussed as a discipline. In the thesis, the author makes a point about the origin of the Guzheng that the origin of the Guzheng was not in the Qin Dynasty, but it flourished in the Qin Dynasty. Through literature analysis and archaeology, it is concluded that the Guzheng must have appeared earlier than the Qin Guzheng. However, the Qin Guzheng has been used as a kind of cultural symbol, and the origin of the Guzheng is not empty talk, but

needs to be further proved. The authors point out that these five issues have provided research materials and enriched the theoretical basis for the study of Guzheng.

The doctoral dissertation of (Yang, 2023) discussed the birth and development of the Shaanxi style of Qin Zheng, sorted out the contents and status of the current research on the Shaanxi style, and used the methods of literature induction, comparative analysis, and research to discuss the four directions of the origin and development of the Qin Zheng in Shaanxi, the study of the ontology of Qin Zheng music in Shaanxi, the performance of the Qin Zheng in Shaanxi, and the creation of Qin Zheng music in Shaanxi. The origin of the Guzheng is considered to have originated in many places, but the earliest written record is in Qin, and the artistic influence is greater than that in other places.

All of these articles have examined the origins of the Guzheng in the Qin Dynasty, and concluded that the Guzheng began to flourish more reliably in the Qin Dynasty, but its origins are open to debate. The Qin Guzheng is a musical style and cultural symbol. It does not mean that the Qin Guzheng is the origin of the Guzheng.

(Lv, 2018) The article examines the claim that Mengtian made the Zheng through the method of document analysis as inaccurate, but it can be argued that Mengtian may have transformed the original five-stringed bamboo Guzheng into a thirteen-stringed instrument similar to the Se. The author moreover recognizes the high degree of similarity between the Se and the Guzheng, which may be a natural transition from complexity to simplicity from the 50-stringed Se to the 25-stringed Se and then simplified to the 12- or 13-stringed Guzheng. (Zhang, 2022) This article analyzes the origins of the Guzheng, the evolution of the Guzheng's form, and the formation of its styles. The author argues that Qiu Dacheng's view that the Guzheng developed gradually from the instruments collectively known as Qin is open to question. The author argues that the origin of the Guzheng is multi-faceted, and that the number of strings and the shape of the Guzheng varied in different regions and at different stages. All four journals agree that the origins of the Guzheng need to be confirmed in many ways, and that the records in the literature each tell their own story.

(Tang, 1990) This article discusses the literature, as well as the conclusions drawn by previous authors, through the method of literature analysis. The author argues that the Guzheng may have originated from the Zhu, and that it was later deformed to resemble the Se, and that it was widely circulated in the state of Qin, and that the history of the Guzheng is outlined from the late Spring and Autumn Period to the Qing Dynasty, from the form to the number of strings, the performance, and the use of it by both the court and the people. It is summarized that the Guzheng has many of the same fingerings as the Se.

These are the results of previous research, although the claims are different, but it does not affect the development of the circulation of the Guzheng, but rather adds some mysterious color. This study will also explore the origin of the Guzheng by reading a lot of literature.

2.The development of the Guzheng during the Tang Dynasty

(Wang, 2022) Look Guzheng music of the Tang dynasty as the research object in her dissertation, and based on the literature combing of the music history and culture of the Tang dynasty, she carried out a comprehensive analysis of the historical background of Guzheng music of the Tang dynasty, its manifestation, the score of Guzheng music in the Tang dynasty as well as the causes of Guzheng music's spreading to the east, and the focus of the research was to carry out a macro-analysis of Guzheng music's historical background by analyzing the general environment of the Tang history and culture, which is the most important factor in the study of Guzheng music. The collection and combing of historical materials, the summarization of the Tang Guzheng's shape, types, playing places and forms, the description of Guzheng in Tang poems as the basis for combing and analyzing the Guzheng players as well as the playing techniques, and then based on the Tang Guzheng music in "Ren Zhi Yao Lu", classified, and analyzed and practiced the Tang Guzheng scores, and came up with the differences in the Tang Guzheng music and the modern Guzheng music's playing techniques to be analyzed. The significance is to comprehensively explore the

development of Guzheng music in the Tang Dynasty, and to make a profound discussion on the national cultural development of Guzheng music in the Tang Dynasty.

In her research (Fan, 2021) she argues that the traceability of the Guzheng used for Ya music in the current research field needs to be explored again, and that the use of the Guzheng during the Tang period was analyzed by studying the use of the Guzheng in Ya music, in court entertainment music, and in folk music, etc. In addition to documentary and historical sources, the Guzheng's form was also studied by referring to iconography and investigating the physical objects of the Guzheng that had been unearthed; The study of Guzheng music, Guzheng players, performance techniques, and musical styles in the Tang Dynasty. We investigated the authenticity of dozens of music records recognized by academics, and made comprehensive use of interdisciplinary research in history and archaeology.

The thesis of (Yan, 2023) compares and contrasts the details of two Guzheng music scores, "Ren Zhi Yao Lu" (Guzheng Song Collection) and "Lei Zheng Zhi Yao" (Guzheng Song Collection) and analyzes that the Tang Dynasty already had a set of systematic techniques and standardized notation. We analyze the unique performance techniques of the Tang Dynasty from the perspective of bibliography, and study the mural paintings, tomb carvings and terracotta figurines from the perspective of iconography, so as to supplement the performance techniques of Guzheng music of the Tang Dynasty from multiple perspectives, and examine the beauty of mapping the Guzheng music in the fusion of the aesthetic and sociological perspectives.

The study of (Li, 2011), the development of Guzheng music in the Tang Dynasty was studied from the perspective of historical geography, and the development of Guzheng art in the Tang Dynasty was studied from the interdisciplinary perspectives of history, archaeology, statistics, geography, sociology, and so on. The study explores the evolution of Guzheng, its performance, the spread of Guzheng music, the pattern of transmission, the spatial distribution, the regional differences, and the reasons for the prosperity of Guzheng music in the Tang Dynasty, and tries to analyze and compare the Guzheng in the Tang Dynasty with the development of Guzheng after the founding of the

PRC. On the basis of previous studies, the researchers combed through historical documents, broadened the field, innovated the research method, and deeply analyzed the influence of geographic factors on the development of Guzheng. The innovation of this research lies in the use of historical and geographical perspectives to examine the Guzheng culture, the distribution of Guzheng players, and to study the relationship and influence between Guzheng with politics, economy, and culture at that time.

In the thesis of (Ge, 2015) with Tang poetry as the object of study, using Tang poetry and music to confirm the history of the research point of view and research methodology, the perspective of the Tang poems depicting the Tang Guzheng's artistic characteristics, from the repertoire, shape, performance techniques, performance forms, the performer of the five aspects of the discussion, to explore and analyze the Guzheng's melancholic style of Guzheng music and elegance of the culture of common appreciation, as well as the geisha's influence on the aesthetic culture of Tang music, the fate of the group of geisha Doing Research. The information will be comprehensively added to the study of the history of Tang music.

(Feng, 2020) Focuses on the "mourning Guzheng" of the Tang Dynasty, which is the formation of sound-to-sound imagery. The author envisions two questions, the first is how literary works influence the historical sound of the Guzheng; the second is how sound imagery influences the subject's experience of sound from the receiver's level. The author centers the questions around the aesthetics of the mourning Guzheng, from the performer to the listener, and uses phenomenology as a theoretical basis for the argument. The study examines existing research findings and draws conclusions based on relevant cultural studies. The Tang Dynasty was highly open-minded, and the expression of emotions was direct enough, "mourning Guzheng" was given an emotional connotation, although there are enthusiastic scenes, but "mourning" is dominant, not only in quantity, but also in the expression of emotions.

(Xu, 2010) In the article, the names of Guzheng in the Tang Dynasty were studied in six ways: including place names, including verbs, musical styles, decorations, beautiful names, and the number of strings. Literature was collected and sources were

analyzed. It is concluded that besides the titles in the history books, most of them come from the literati's description of Guzheng in literary works. The article by Li (Li, 2020) begins with an inference about the improvement of the Tang Guzheng's form, suggesting that the twelve-stringed Guzheng had declined and was only used in Miscellaneous music, Qing Shang music. The thirteen-stringed Guzheng had richer acoustics. The string production process had reached mechanical production, and the color of the strings was also green and red. The decorations of the Guzheng were made of gold, silver, precious stones, shells, jade and so on. The tools for playing Guzheng were upgraded from finger plucking to antler or metal armor, and the forms of performance included solo, instrumental ensemble, and large-scale song and dance accompaniment. It is pointed out that the prosperity of Guzheng music in the Tang Dynasty laid the foundation for the later Guzheng.

(Fu, 2011) In her article points out that analyzing the literature, the Tang Guzheng should have been formed and flourished in the Sui Dynasty, and argues that the thirteen-stringed Guzheng was already highly recognized by Emperor Wen of Sui in the Sui Dynasty. In her article, she analyzed "Ren Zhi Yao Lu" and "Lei Zheng Zhi Yao" and concluded that the playing techniques of the Tang Dynasty were passed on to modern performances, and that the feeling of the Tang Guzheng can be achieved by removing distractions and spiritual aspects.

Dr. Bai (Bai, 2004) studied Tang dynasty court music, which can play a supporting role for my research on Zheng's position in Tang dynasty court music. The author conducted comprehensive research on Tang dynasty court music and literature, and to a certain extent, explored the relationship between Tang dynasty music and music of the previous generation, court music, folk music, Chinese music and music in foreign languages, music skills and literature on multiple levels. The article discusses five aspects of Tang dynasty court music institutions, Tang dynasty court musicians and participants in musical activities, classification of court music genres, court music performance techniques, and case studies of court music and literature. Using history as the research framework, the discussion involves the principles and methods of

sociology, folklore, and culture. This thesis can be used as a theoretical basis for the study of music in the Tang Dynasty.

(Ren, 2011), whose doctoral research focuses on the system of music officials in the Tang dynasty's music administration institutions of "Taishang" and "Jiaofang", utilizes literature, history, philology, sociology, management and other multidisciplinary intersections to synthesize a comprehensive discussion of how music officials, the direct leaders of professional musicians, ensured the inheritance and dissemination of music from the ideology and system, and how they looked at the Tang dynasty's system of rituals and music, to understand the music and cultural life of the Tang dynasty's upper class society. The perfection of the music official system provided a systematic guarantee for the prosperous music situation, which is the point of in-depth analysis. From the organization of music officials, functions, selection, salary, assessment, music activities to understand the history of music officials in the Tang Dynasty.

(Liu, 2008) Research direction is the Tang dynasty court musical instrument combination, from the musical instrument configuration, combination of research objects, comprehensive comb historical materials, from a micro point of view on the use of various bands of different musical instrument combination comparison, to explore the form of musical instrument arrangement, in order to discuss the formation of the conditions, the social impact of the Tang dynasty, revealing these musical instruments, songs and dances on the Tang dynasty, the art of the overall prosperity of the role of the impetus. The article is based on the classification standard of musical instruments to classify the types of court band combinations. It discusses the combination forms, instrument configurations, and band arrangements of Ya music, Seated music Performance, standing music Performance, Yan music, Xiliang music, etc., and then takes the bands formed after the absorption of foreign music as the object of study, and then takes the bands of the Tang court drumming and blowing music as the object of study in the third step and finally studies the combination forms of other musical instruments. The study concludes by examining the trajectory of the development of instrumental combinations in the Tang Dynasty, pointing out that in the Tang Dynasty, in

the context of cultural exchanges between China and foreign countries, the three kinds of music - Ya, Hu, and Su - gradually intermingled and absorbed each other, which accelerated the development of instrumental combinations. It marks the unprecedented fusion of musical instruments of various nationalities. On the other hand, it is the transformation of the history of music from the medieval kabuki stage represented by song and dance music to the historical stage represented by opera music after the Song Dynasty, which accelerated the change of the instrumental combination of the court music of the Tang Dynasty in the middle and late periods.

3.Literature on the development of the Guzheng in East and South Asian during the Tang dynasty

Only 30 relevant master's theses can be found by searching the development of Guzheng in Japan, most of which are mainly about analyzing music. For the rest of the theoretical research, I selected the following articles as reference. (Fu, 2006) The author analyzed the research methods of historical musicology and ethnomusicology and concluded that 1: The formation of Chinese style is horizontal development, and styles are formed by regional divisions almost at the same time, such as Henan Guzheng style, Shandong Guzheng style, Shaanxi Guzheng style, etc. The formation of Japanese style is vertical, mainly based on people, from Ya music (Court Ceremonial Music) to the Zhushi (Japanese Koto School) Guzheng of the monk Xianshun (Name of Monk) to the apprentice Yatsuhashi Kyoken's to the Ikuta style of Yatsuhashi Kyoken's apprentice Ikuta Kyoken, and then to the Yamada style of Yamada Kyoken in the Edo area. There is a certain order of time. Chinese style does not emphasize time order, only regional divisions.

(Cui, 2013) The main research object of the dissertation is the Ikuta-ryu (Japanese Koto School) Koto school of Japan, which has been formed since the 17th century, and Ikuta-ryu, as a representative of Japanese Koto, the author tries to analyze the research object systematically from the perspective of ethno-no musicology by combining the literature research with the field Survey. The author compiles the form

and production process of the Koto, clarifies that the Koto has been continuously Japanimation while continuing the Tang Koto, classifies the performance techniques of the Ikuta-ryu, and discusses the characteristics of the Koto, and the author's personal experience of learning and practicing the Koto gives him an intuitive understanding of the origins, development, and formation of the Koto in Japan. The research methods used were documentary analysis, comparative analysis, and fieldwork, and it was concluded that the Japanese music style is consistent with Japan's unique culture of shame, and that Ikuta-ryu Koto music is characterized by repression and restraint. Japanese religious culture and rituals are also reflected in the performance of Ikuta-ryu Koto music.

(Chen, 2017) Analyzes the literature from Chinese and Japanese historical documents and literary works, and based on the existing historical data, music, and literary studies related to the Tang Guzheng and the Japanese Koto, analyzes the process of the eastward transmission of the Tang Guzheng to Japan from the perspective of cultural exchange. The background of the eastward transmission of the Tang Guzheng to Japan is introduced from three aspects: the origin and development of the Guzheng, the culture of the Tang Guzheng, and the envoys to Japan. Then, from the three perspectives of the Koto in Japanese Ya music, the literature related to the Koto in Japan, and the cultural relics of the Koto in the Shosoin Temple in Japan, the initial impact of the introduction of the Koto to Japan is elaborated. Finally, the Zhushi Koto in Japan, the beginning and the end of the creation of the Koto in Japan, and the results and the significance of the Japanimation of the Koto in Tang are described and summed up. The results and significance of the Japanimation of the Koto are Summarized. In this way, the imitations and innovations of the Koto are explored in the development of the Koto in Japan.

(Cheng, 1996) The author translates an article by the Japanese writer Keiko Nosaka and introduces the Japanese Koto in four directions: history, range, tuning, and playing. The author describes the thirteen-stringed Koto used in Japanese Ya music as possibly having been introduced in the Nara period, 701-794 AD, or earlier by the Tang

dynasty in China, but perfected in the later years in the context of Japan's national character. The article also describes the later development of the Japanese Koto, using diagrams to show the general shape of the Japanese Koto. Not dissimilar to the Tang Guzheng.

(Xiao, 1996) The author asserts that Japanese Koto music was introduced to Japan from China during the Nara or Heian periods, and the article describes the development and use of the Koto in Japan during various periods of time, from the gradual introduction of courtly Ya music to the Zhushi-Koto period pioneered by blind monks, which musicians have claimed to be the beginning of the formation of the Koto in Japan. Blind artists occupy an extremely important role in the history of Japanese music and are the pioneers of the art of Koto music in Japan. The author argues that the spread of the Koto as an exotic musical instrument in Japan depends on the government policy makers' emphasis on and preservation of national musical culture, which we should learn from.

(Wang, 2023) The research of this thesis is based on the precious material "Lei Zheng Zhi Yao" which is a record of the music of the Tang Dynasty and South Asian. This collection of Guzheng scores contains the method of scoring, intonation, Tang music, Goguryeo music. The thesis adopts the method of literature analysis to sort out and generalize the history of Asian, and comprehensively interprets "The Essentials of Zheng Classification" by using the methods of music history and instrumentation, and examines the origin of the scoring method, and interprets the difficult points of the Guzheng music transmitted by Tang. "Lei Zheng Zhi Yao" the source of the genealogical method for the examination, interpretation of the Tang Guzheng music of the difficulties. The author divides the transmission of the Koto in Japan into three categories, represented by the ruling class of the emperor and the princes, the female musicians and their families, and the monks of the temples. The ruling class played a vital role in the spread of the Koto.

(Qiu, 1981) In the article, the author analyzes and combs through the Japanese "History of Dainippon", "Knowledge of Guzheng Music", and other documents, among

which there is a record of the introduction of the Chinese Guzheng to Japan in the Tang Dynasty, a quotation of the exchanges between the Tang envoys of China and Japan for the promotion of Guzheng music, and a quotation of the Japanese composer, Hayashi Kenzo, in his "Examination of Musical Instruments of Asian", which states that the fixed-string Guzheng of the Tang Dynasty could also be used in Japanese Ya music. The article also gives a brief account of the development of the modern Koto in Japan.

(Zhao, 2018) The author of this dissertation begins with the historical background of the Chinese Guzheng, running through the Qin and Han Dynasties to the Sui and Tang Dynasties, and leads to the process of the eastward transmission of the Japanese Koto, describing the contribution of the Guzheng to the eastward transmission from the Chinese, the Japanese, and the dispatch of the Tang envoys. Then, based on the Koto music scores and Koto genres that have Survived in Japan, the author comprehends the evolution of the localization of the Koto in Japan, and argues that the pluralistic pattern of the Koto is a characteristic of the change of the Koto in Japan, which is closely related to both politics and culture. The author focuses on Tang Guzheng sheet music, analyzes the inheritance and change of Japanese Ya music, popular music, and tunes in terms of genealogy, analyzes the law of change from a practical point of view, and finally studies the cultural conception of the Japanese Koto from the point of view of inheritance, and discusses it in four parts: religion, system, performance, and field research. The whole thesis utilizes literature analysis, field Survey, music aesthetics, music history, and other disciplines to cross-study the development of the Japanese Koto, to mine new discoveries on the basis of predecessors, and to provide references for music history and instrumental music research.

(Fei, 2021) Through multidisciplinary research in ethnomusicology, music history, bibliography, and music anthropology, this study comprehends the history of the Japanese Guzheng and Guzheng music, and reveals that the fusion of Japanese Guzheng music with foreign cultures under pluralistic historical conditions ultimately led to the formation of the unique Japanese Guzheng music. The mutual influence and co-evolution of native and foreign cultural elements, Japan first absorbed a great deal of

Chinese culture in ancient times, from which the thirteen-stringed Guzheng was imported, and then reformed Guzheng music under the influence of Western music. The conclusion is that Japan's native music is usually based on the consolidation of its own traditional culture, the selective absorption of foreign cultures, and the fusion of these cultures according to the spirit of its own culture, thus becoming a unique national music. The article discusses the evolution of Guzheng in three periods: ancient, modern and contemporary.

In the author's book on the production and aesthetics of the Koto, it is also mentioned that the Koto dates back to the Nara period (710-794), after which the Koto appeared and has developed as a traditional national musical instrument of Japan to the present day.(Johnson, 1996)

I found the following papers on the development of Guzheng in other countries along the Maritime Silk Road as a reference.

(Pu, 2010) The author points out in his article that the Guzheng is one of the musical instruments valued by Asian countries centered on the Chinese cultural circle. The Guzheng appeared in the Han Dynasty as a musical instrument that changed its pitch by moving the instrument's keys, it was introduced to Japan in the Tang Dynasty, it was widely used in folk music in the Qing Dynasty, and the Gayageum began to circulate in the Silla period of ancient Korea. Yule, a music saint of the Gaya Kingdom, imitated the Tang Guzheng and made a twelve-stringed Gayageum. While the Guzheng is played with false nails, the gayageum is played directly with the fingers. While the Guzheng has a regional division and is fully integrated with regional folk music, the gayageum is divided according to the region and the style of the player. The author believes that the Guzheng gradually integrated the culture and music of the ancient Korean nation during cultural exchanges between China and neighboring countries, forming the unique Gayageum.

(Xu, 2009) Ph.D.'s research direction is to study the Tang section of musical instruments in the pre-Chosun period with "Yue Xue Gui Fan"(Music Book), starting with the musical instruments that existed during the Three Kingdoms period in ancient Korea,

examining musical instruments in the literature and archaeological history of Goguryeo, Baekje, and Silla, and then moving on to musical instruments of the Korean Peninsula during the Goguryeo period, mainly describing the acceptance of advanced music from China during the Goguryeo period and its role, and then in the third step, examining the Changes in the use of Chinese secular music in the court during the pre-Chosun period, mainly in Tang dynasty instruments. The conclusion drawn is that in the context of the development of Tang music and the Koreanization of Tang instruments during the Joseon period, the changes in Tang instruments during the Joseon Sejong and Seongjong periods were most pronounced, and the instruments were localized. The study found that the pre-Chosun period also featured the development of Tang music and the Koreanization of music in addition to the development of Ya music.

(Pang, 2022) The author of this study discusses the similarities between the Guzheng arts of China and Vietnam, which can be seen in the frequent cultural exchanges between the two countries throughout history. Although there are differences, it is possible to see the diversity of the Guzheng in different regions and ethnic groups. From the literature analysis method, the author argues that the Vietnamese Guzheng appeared before the Yuan Dynasty in China and showed the same nature as Chinese Su music, and after the Tran Dynasty in Vietnam, the Vietnamese Guzheng had a different artistic expression from the Chinese Guzheng. In the music organization established during the Tran Dynasty, there was the Tai Chang music management organization of the Tang Dynasty, but the division of labor was different from that of the Tang Dynasty; the music tuning was dominated by the Chinese five-tone tuning and seven-tone tuning before the Lai Dynasty, and then began to form the unique seven-tone tuning of Vietnam in the later period. In modern times, the 19-stringed Guzheng of Vietnam and the 21-stringed Guzheng of China are more or less the same in shape, which is a solid foundation for mutual understanding, mutual reference and common development.

(Wang, 2014) The author of this article argues that the Vietnamese Guzheng was introduced by China during the Tang Dynasty, and is closely related to the Tang

Zheng in terms of shape, number of strings, playing style, performance form, and tuning, and is considered to be of the same origin. The article compares and contrasts Vietnamese Guzhengs and finds that Vietnamese Guzheng are similar in shape, but they are smaller in size. The strings of the Vietnamese Guzheng are mainly steel wire strings, and there are three kinds of playing postures, the first one is to put the Guzheng flat on the floor or this side is placed diagonally on the legs, the second one is to sit on a chair, with one side of the Guzheng placed on the legs, and the other side placed on the shelf, and the third one is to put the Guzheng on the table, and the player sits on the stool. Nails made of stainless steel are used to play the Guzheng in the southern part of Vietnam, and tortoiseshell nails, the same as in China, are used in the north. In terms of tuning, the Chao taunt music in the north of Vietnam, Shunhua music in the center of the country, and "Cai Zi - Improved" music in the south of the country use the Chinese five-tone meter. The style of music changes according to the region. In other regions of Vietnam, tonal variations have become a unique Vietnamese style. While absorbing and accepting foreign cultures, Vietnam has also been localizing the Guzheng, and through centuries of integration, it has cultivated a Guzheng culture that is unique to Vietnam.

(An, 2007) The author of this thesis introduces the history of Vietnamese music from the local point of view of being a Vietnamese student. The music of Vietnam is not exclusively handed down from China, but also has a part of the history of Indian music, as well as the native music of Vietnam, and the meeting of these three kinds of music has given birth to the unique music style of Vietnam, and the author recognizes that most of the inheritance of the music culture of Vietnam comes from the oral transmission, with fewer written records, and there is too much improvisation in the performance of music, so the sheet music changes all the time, which makes it difficult to keep the original music. The history of the Vietnamese Guzheng has hardly been recorded in writing, and most of the information that has been passed down is oral, and Local scholars are also unclear about how the Guzheng came from China, and are mostly hypothesizing. The author has found expert opinions in Vietnamese literature that the Guzheng may have been introduced to Vietnam along with other musical instruments

during the Tang Dynasty. The author introduces the traditional musical style and stringing characteristics of the Vietnamese Guzheng and discusses the performance techniques of the Vietnamese Guzheng based on the Chinese Guzheng techniques learned during his study in China. The author's thesis attempts to unify Vietnamese fingerings, and he plans to teach and study the Vietnamese Guzheng when he returns to his home country.

The second and third sections of the literature review discuss the history of the Tang Guzheng, its artistic expression, its reflection in Tang poetry, its spread to Japan, Korea, and Vietnam, and the development of Tang court music. However, it lacks a comprehensive discussion and is rather scattered. In this study, a cross-disciplinary approach will be taken. It focuses on the use of the Guzheng in court music and why the Guzheng became one of the representatives of the musical and cultural fusion along the Silk Road.

4.Literature on the dissemination of musical culture along the Maritime Silk Road during the Tang Dynasty

(Jin, 2016) The author of this article introduces that the Maritime Silk Road has both ancient and modern aspects, and that the ancient Maritime Silk Road played the same role as the land-based Silk Road, with trade exchanges based on ancient Chinese silk, porcelain, tea and other commodities, and that ancient Chinese music and dance culture and art also spread to the countries along the Silk Road in the same period. The article points out that while exporting music and culture, China also absorbed the music and dance of neighboring countries, especially dance. During the Tang Dynasty, the Maritime Silk Road was smooth, and there were frequent diplomatic exchanges between Myanmar and the Tang Dynasty. Myanmar's dances were also recognized by the Tang Dynasty, and the country maintained friendly relations with the Tang Dynasty by presenting music and dances from time to time. The article also points out that during the Han, Tang, Ming and Qing dynasties, Thailand was a major port on the Silk Road, and with trade, there was inevitably an exchange of music and dance.

(Chen, 2011) The author of this article discusses how in the middle of the Tang Dynasty, the overland Silk Road was affected by wars, lost its control, and began to decline, hitting the northern economy hard. As a result, the center of economic gravity of the Tang Dynasty shifted southward, and the Maritime Silk Road flourished, establishing friendly relations with East and South Asian, as well as with the Arabian region. China and Japan sent frequent missions, and exchanges reached a peak; the Tang Dynasty and North Korea even more frequent trade, and many Silla Koreans settled in the Tang Dynasty Dengzhou. The author points out that the open-door policy of the Tang Dynasty and the perfect trade management system brought a lot of convenience to the Tang Dynasty, which was the main source of income for important and local finances. As a result, frequent interactions allowed the religions, arts, cultures, and customs of the world's people to spread to each other along the Silk Road. The development of the Maritime Silk Road promoted the exchange of material and spiritual culture and played a great role in promoting it.

(Shi, 2016) The author of this article mainly discusses the significance of the Silk Road music research, the author points out that music research is the Silk Road research an entry point, the content of the study should be the Silk Road through the countries are able to sing and dance in the region, should be detailed collation of music data, analysis and generalization of musical characteristics; secondly, music on the Silk Road influence each other to infiltrate, promote the development of music around, should study how to influence, how to infiltrate, should study how to influence, how to infiltrate, and how to infiltrate. Secondly, music on the Silk Road influenced each other and promoted the development of music in different places. The authors believe that the significance of the Silk Road music research should be divided into deepening the research of music history, which is needed to be studied and Supplemented in the history of Chinese and Western music transportation. The second point is to strengthen the protection of traditional culture. Based on the understanding of ancient music culture, the protection of cultural inheritance is the most important significance. The third point is

to promote cross-cultural exchanges. The article Summarizes that although the Silk Road is a commercial channel, it is also a bridge for cultural exchange.

(Li, 1996) The author studies the music culture of the Silk Road from Tang poetry, in which thousands of poems have been found to be related to Silk Road music. The article points out that the Silk Road played a great role in promoting the unprecedented prosperity of art and culture in the Tang Dynasty, and argues that without the exchange and integration of this cultural bridge, the music of the Tang Dynasty might not have been so prosperous. The author cites a number of Tang poems as examples of how the Silk Road influenced the spread of Tang music. He also Suggests that for various reasons, Tang music was not passed on to the world, but was fortunate enough to be recorded in Tang poems to show the life of music in the Tang Dynasty.

(Wu, 2017) This doctoral dissertation focuses on the instruments, music, and dances on the Silk Road during the Han and Tang dynasties, examining the historical traceability, and morphology, and revealing the stylistic characteristics and changes in different periods through the investigation of the instruments, dances, and bands of Hu music, and Su music. Then, it studies the acceptance and tolerance of foreign musical cultures. The study is multidisciplinary in music historiography, historiography, document analysis, iconography, and ethnomusicology to study the music and musical instruments that were imported into China via the Silk Road during the Han and Tang dynasties, and to investigate the bands, music and dances in historical documents and murals, in order to explore China's acceptance of foreign cultures. The practical significance of this research is the recovery of ancient musical instruments and the restoration of ancient dances has a positive role in promoting.

Analyzing the current situation of research Chinese academics started their research on the music of the Silk Road later than other countries, but they have gradually formed a set of research system. On the basis of Summarizing the research results of the previous researchers, the author proposes to study the development and spread of "Guzheng" and integrate the views of bibliography with iconography and

comparative studies. From this, the influence and significance of the Silk Road on the spread of music can be argued.



CHAPTER 3

METHODOLOGY

1. Research methodology

This study is qualitative in nature. It makes full use of the interdisciplinary disciplines of documentary analysis, iconography, and musical comparisons to study the development of the Tang dynasty Guzheng on the Silk Road, and the author needs to review the relevant music history documents, historical maps, and relevant historical and geographical data of China, Japan, ancient Korea, Vietnam, and other countries along the Maritime Silk Road to make a comprehensive discussion of the topic of the study.

1.1 Literature review method

collects relevant literature, organizes and summarizes it. Through literature research, it helps to form a comprehensive and accurate research thesis. The criterion for the selection of literature is to prefer official literature records, with ruling class officials recording the court or local musical life of each country throughout the dynasties, which is the most convincing. The second is a collection of records by the literati, novels or poems, which may have exaggerated descriptions, but are derived from life and will not be detached from the essence of things. This paper collects related documents from the origin of Guzheng to the development of Guzheng in Tang Dynasty, and then to the development of Guzheng music in the countries along the Maritime Silk Road. It is necessary to read a large number of Chinese classical literature in detail in order to analyze and deduce in detail. In order to refine and deepen the research topic.

1.2 Historical musicology

based on music history and literature, analyzing and arguing through a large number of documents to Support the development of Guzheng music in the Tang Dynasty and the spread of Guzheng music on the Maritime Silk Road.

1.3 Comparative Research Method

In exploring the history of Guzheng development during the Tang Dynasty, along with the development of Guzheng music in the countries along the Silk Road, we examine the development of the Guzheng in different countries through comparative research methods, which involves delving into the historical origins, investigating the process of its formation, and using it in performance occasions to compare it with the Tang Dynasty as the center. The aim is to find the correlation between the development of Guzheng in different cultural contexts.

This research project analyzes the images left behind by Guzheng in the transmission through iconography by using archaeological data, wall paintings, and terracotta figurines and reliefs on the Silk Road as reference materials.

2. Research Sample

The main basis of this study is to record the relevant documents of musical activities in the Tang Dynasty, images and record the relevant documents and images of the spread of music along the Silk Road, and to analyze and compare these historical materials as exhaustively and systematically as possible through the bibliographic method. The development and spread of Guzheng in the Tang Dynasty is studied historically.

3. Research Design

Assigning a set of research questions to guide the study, these should focus on the impact of the spread and development of the Guzheng along the Maritime Silk Road during the Tang Dynasty period and how the music merged among different ethnic groups in the process of nationalization.

Key research questions that should guide the study:

Why is the Guzheng known internationally as a Guzheng and not a Zheng?

What period of time did the Guzheng come into existence?

How did the Guzheng develop during the Qin and Han Dynasties?

What was the role of the Guzheng in Tang Dynasty music?

Why was the Silk Road a medium for the spread of musical culture?

What countries did the Guzheng spread to on the Maritime Silk Road?

Why did Tang Guzheng music influence the development of Guzheng music in these countries?

How did the spread of music along the Maritime Silk Road influence Tang dynasty? What does the spread of music along the ancient Maritime Silk Road teach us about modern times?

What are some ways to promote the Guzheng in the context of the globalization of today's music?

4.Ethical Consideration

Respect for Cultural Differences: When conducting research in a different cultural context, it is important to be aware of and respect cultural differences. This includes understanding cultural norms and values and being sensitive to potential cultural misunderstandings or misinterpretations.

Researcher Bias: Researchers should be aware of their own biases and potential influence on the study. It is important to strive for objectivity and to avoid imposing personal beliefs or values on the study.

5.Research Instruments

Document analysis: Historical documents related to the origins of the Guzheng, the development of the Guzheng in the Tang Dynasty, and the development of music along the Maritime Silk Road can be analyzed, including official records, Tang poems, murals, and artifacts. This will provide a graphic reference to understand the instrument itself and its place in the spread of music from one country to another.

Computer network: nowadays is the age of the Internet, you can find some videos about the restoration of ancient musical instruments on the Internet. And with the internet you can gather more information about it. This will provide videos or images to visualize the form of ancient musical instruments more.

By combining these research tools, this study can achieve a more comprehensive understanding of the development of the Guzheng in relation to its cultural impact through the spread of the Maritime Silk Road during the Tang Dynasty and how the Guzheng evolved in different geographic regions.

6.Data Analysis

Thematic analysis: This research methodology included the collection of themes that emerged from the data through a qualitative research tool called documentary analysis, a thematic analysis that facilitates the study of common cultural data related to the development and dissemination of Guzheng.

Content analysis: This approach involves analyzing written or graphic material, such as historical documents or videos of performances of restored ancient instruments or ancient music scores, which are used to identify key themes. Content analysis can help to identify how the Guzheng developed as it spread along the Maritime Silk Road and changed in different cultural contexts.

Comparative analysis: This analysis involves comparing the development of the Guzheng in different countries with different background cultures in order to identify the similarities and differences between the Chinese Guzheng during the Tang Dynasty period and the Guzheng music of other countries in the context of cultural sharing. The comparative analysis helps to understand the inclusiveness and variability of the Guzheng, and also provides some assistance to the development of Guzheng music in the future.

By combining these data analysis methods, the study can provide a comprehensive and detailed understanding of the development of the Guzheng, an analysis of cultural influences, the intermingling of music between countries during the

ancient period, and the evolution and influence of the Guzheng in the context of different nationalizations. The results of the study can be used to inform the development of Guzheng music. The researchers have identified the following directions for analysis:

1. Origin of the Guzheng

1.1 Chinese and Foreign Names for the Guzheng

1.2 Various theories on the origin of the Guzheng

2. Development of the Guzheng from the Qin Dynasty to the Han Dynasty

2.1 Changes in Form, Stringing and Tuning

2.2 Musical Expressions and Occasions of Use

3. Development of the Guzheng in the Tang Dynasty Period

3.1 Changes in Form, Stringing and Tuning

3.2 Musical Expressions and Occasions of Use

3.3 The Tang Guzheng in Tang Poetry

3.4 The Tang Guzheng in paintings

3.5 The Tang Guzheng in Sculptural Terracotta Figurines

3.6 Influence of Tang Guzheng Players on Guzheng Music

3.7 The Influence of Tang Music Aesthetics on Guzheng Music

4. The spread of music along the Maritime Silk Route

4.1 The Asian Maritime Silk Road during the Tang Dynasty

4.2 The share culture of the Tang Dynasty Guzheng in Japan

4.2.1 Form, tuning, usage, genre classification, and musical aesthetics.

4.3 The share culture of the Tang Dynasty Guzheng in ancient Korea

4.3.1 Form, tuning, usage, genre classification, and musical aesthetics.

4.4 The share culture of the Tang Dynasty Guzheng in Vietnam

4.4.1 Form, tuning, usage, genre classification, and musical aesthetics.

5 Influence of Music Diffusion on the Maritime Silk Road

6 Reflections on the Development of Modern Guzheng Music

7 Conclusion

8 Discussions

9 Suggestion



CHAPTER 4

FINDINGS

1.Origin of the Guzheng

The Guzheng has been passed down in China for more than two thousand years, and now it has become one of China's intangible cultural heritages, with an extremely wide range of dissemination, i.e., it was active in the music of the ancient court as well as deeply rooted in the folk music, and then went out of the country to spread its influence on the folk music of the neighboring countries. Through the unremitting efforts of countless generations of Zither players, the Guzheng has become one of the most favorite Chinese national traditional musical instruments among the general public. When tracing the historical origin of the Guzheng, Chinese history scholars and Guzheng players have expressed their own views and opinions on its origin, in order to spread the Guzheng culture more scientifically and professionally, we need to sort out a clear vein about the origin of the Guzheng, and in the face of the limited historical data, we should uphold the principle of "Boldly Conceive, Carefully Seek Evidence". In the face of limited historical data, we should uphold the academic concept of "boldly conceive, carefully seek evidence", exclude speculations with insufficient evidence, and endeavor to find out the road of the origin of Guzheng development in line with historical facts.

1.1 Chinese and Foreign Names for the Guzheng

The Zither is a traditional wooden string instrument popular in the regions of Austria and Germany. Its structure and playing techniques are deeply rooted in cultural and physical principles. This instrument typically features 4 to 5 melody strings and around 30 to 40 accompaniment strings, with some custom-made special models boasting up to over 50 strings. The Zither has a flat and slender shape, which not only facilitates the player's handling but is also closely related to acoustics, directly influencing sound production and propagation.

During performance, the player can pluck the strings directly with their fingers or use a plectrum to produce precise or powerful sounds by controlling the force applied. Sound is generated through the vibration of the strings, backboard, and soundboard. The Zither's body is designed with a hollow structure, resembling a box, which functions as a resonance chamber. This ingenious design fully utilizes the principle of resonance. When the strings are plucked, the internal air vibration aligns with the wavelength of the string vibration, resulting in sound amplification. This creates a more three-dimensional sound effect through the soundbox than what the strings alone could produce, enhancing the original sound and giving the Zither its unique tonal quality. Thanks to this clever design and distinctive acoustic charm, the Zither has gained widespread popularity across Europe.



FIGURE 2 German instrument Zither

Source: Pictures from the web. Photographer: An Ni

In the Journal of Ethnology published in 1914, the Austrian ethnomusicologist Erich Moritz von Hornbostel and the German musicologist Curt Sachs put forward the Hornbostel-Sachs musical instrument categorization system, which divides musical instruments all over the world into five categories, namely, the body-voiced instruments that produce sound by vibration of the instrument itself without the need for taut membranes or strings. These are: body-voiced instruments that produce sound by

vibrating through the instrument itself, without the need for taut membranes or strings, relying on their own solidity and elasticity, such as triangles and bells; membrane-voiced instruments that produce sound by striking taut membranes, such as drums; pneumatic-voiced instruments that produce sound by vibrating through the air or through the flow of the wind, such as wind instruments, flutes, and harmoniums; and musical instruments that produce sound by means of electrical power or electronic devices, such as saxophones and electric guitars ; Stringed instruments that produce sound through the vibration of taut strings, such as the Zither, etc. Therefore, most scholars followed this classification in the later years of the world's musical instrument classifications, and referred to wooden, flat, and hollow-bodied stringed instruments as Zither.

In the process of researching Chinese folk musical instruments, foreign scholars and some Chinese scholars usually refer to the Chinese Zither translation as the Chinese Gu qin or Guzheng in their papers or books .However, here I think it is academically uncritical, which has obvious deficiencies .First of all, Zither is a general term for a group of musical instruments that share a common attribute or cultural background, and are divided into several different branches within the same category. But going back in history, China and Europe are geographically separated by thousands of miles, and have completely different language and cultural systems and different cultural backgrounds. Therefore, it is not desirable to use European musical instruments to refer to Chinese musical instruments, and vice versa.

The Zither is a traditional folk instrument that dates back to medieval Europe, while the Guzheng and Gu qin have an even longer history. Although they all belong to the category of wooden string instruments, this general classification can easily lead to confusion. It may give the misleading impression that the European Zither spread to China and evolved into the Guzheng or Gu qin, or that Chinese folk instruments influenced the creation of the Zither. In a narrow sense, the names of musical instruments should be specific and serve as unique identifiers. Names should represent distinct instruments, enabling people to differentiate between them and facilitating cultural dissemination.

The resurgence of the Zither occurred in the late 19th and early 20th centuries in the United States. European and American scholars discovered that countries like China, Japan, and Vietnam had instruments similar to the Zither. Based on their existing knowledge of organology and cultural background, they categorized these instruments under the term "Zither." However, from an academic perspective, it is more appropriate to introduce the instrument by its native name in each country, with a reference to the European Zither for comparison, rather than using "Zither" as a blanket term for all such instruments. While it is understandable that scholars aimed to emphasize cultural integration through this translation, it is essential to respect the uniqueness of different cultures and promote accurate academic and cultural exchange. When discussing various instruments from different countries, their names should be accurately translated without generalization or Substitution. This approach avoids cultural misunderstandings and academic confusion.

The biggest difference between the Guzheng and Gu qin and the Zither body is the use of the code. The Guzheng, whether in the Qin Dynasty when it was first documented or developed into the modern era, whether it has five strings or twenty-one strings in the modern era, is equipped with a movable code, and there is a distinction between the code of the large, medium, and small, and with the distribution of the different codes, the pitch also changes accordingly. Specifically, the thinner the strings, the higher the range, and the smaller the frets. The thicker the string, the lower the range, the larger the size. This design makes the pitch adjustment of Guzheng have great flexibility and rich expressiveness. In contrast, the European Zither has a fixed pitch, with a clear pitch scale and phase, thus proving once again that it is not rigorous to use Zither to refer to Guzheng, so I hope that in future academic papers, researchers will take note of the fact that they do not use Zither to refer to Guzheng, and that I will use the title Guzheng in my thesis and in future researches, and I will use Guzheng in my thesis and future researches, and that I will use Guzheng in the future research. In order to ensure the rigor of academic research and the accuracy of cultural expression.

The modern Guzheng has become a household name in China as a Chinese national musical instrument, and there are special majors in Guzheng in music colleges and universities, which have cultivated a large number of talents in Guzheng art. The shape of Guzheng also has a fixed pattern, respectively, for the frame, panel, bottom plate, side plate, decorative plate, Supporting the body of the beam, the code, the instrument's head and tail of the raised wooden bar Yueshan(bridge), the string and tuning the role of the string axle, strings and other parts of the composition. The instrument as a whole is flat and rectangular, generally 21 strings. The main materials used to make Guzheng are paulownia, mahogany, wisteria and so on.

The modern Guzheng has gone through several innovations in playing technique, in the 1950s, the performers included the left hand into the melodic voice, and played with both hands at the same time, innovating from the traditional left hand only to do the change of pressing the tone, to the right hand can be Supplemented with the melody to make the music richer and fuller. The expressive power of Guzheng was enhanced. In the later stage, he also pioneered the technique of making only one movement of plucking music to produce one sound effect by innovating the motions, fast four points and so on. The rapid repetition of the same movement enables the sound to be connected quickly to achieve the effect of continuous long sound. Under the change of the times, people's aesthetics of music is also changing, from the beautiful and gentle Guzheng music to the warm, exciting and passionate, which cannot be separated from the improvement of playing techniques, the fast finger sequence also came into being, and has been widely spread throughout China. Composers have also begun to blossom, and the Guzheng's performance techniques have been constantly updated and innovated to meet the needs of new works, which is also the most charming part of the Guzheng, with its strong adaptability and rich expressive power. The number of strings on the Guzheng has increased from five to twenty-one since ancient times, and the only thing that has remained unchanged is the pentatonic scale: Gong, Shang, Horn, Zheng, and Feather. No matter how many ranges were added in the later period, they were all developed on this basis. Based on the bone flute

unearthed in Henan Province, which is tens of thousands of years old and belongs to the Neolithic period, the standard pentatonic scale can be played on the bone flute, which proves that it was already widely used in the Central Plains of China. In the Spring and Autumn period, the pentatonic scale is already mentioned in the Zuo Zhuan, which describes that the pentatonic scale was already dominant at that time, and that other musical additions were enriching the pentatonic scale. This unchanging scale law was also influenced by the historical and natural environment of China.

Matter is the reflection of objective existence in the Human brain; the material world is independent of consciousness, while Human consciousness is the product of the Human brain, a highly developed material organ, and is a reflection of the material world. Human thoughts, concepts, and theories are all dependent on matter to produce a reflection. Then the ancient working people had many different conscious responses to the natural environment on which they depended for their Survival. The vast territory of China allowed for a relatively stable and self-Sufficient agricultural economy. Two major rivers, the Yangtze and the Yellow, ran east to west, and their branches spread out to feed the people. On the basis of such a relatively stable agricultural economy the clan system was formed with the family as the unit. The centralized power of the Qin Dynasty, which unified the six states, is one of the representatives. Under such a system, harmony was the main focus of thought and politics. The form of music was therefore absolutely influenced by the idea of harmony as beauty. In the Zhou Ritual, it is written: "Masters, in charge of the six rhythms and the six tongues, in order to harmonies the sounds of yin and Yang," Masters should master the six rhythms belonging to the six odd-numbered chromatic intervals: the Huang zhong, the Da zu, the Gu xi, the Rui bing, the Yi ze, and the Wu she are yang, and the six even-numbered chromatic tones, "six lu" or "six tongs", are yin and include the Da lü, Ying zhong, Nan lü, Han zhong, Xiao lü and Jia zhong. This is the only way to harmonies yin and Yang.

TABLE 1 Comparison of ancient Chinese tonal scale.

The Twelve Chinese tunes	Equal temperament	Yin and Yang tunes	Guzheng (Qingjiao tuning)	Guzheng (Yan music tuning)	Guzheng (Yale Tuning)
Huang zhong	C	Yang	Gong	Gong	Gong
Da lv	$\sharp C$ $\flat D$	Yin			
Tai zu	D	Yang	Shang	Shang	Shang
Jia zhong	$\sharp D$ $\flat E$	Yin			
Gu xi	E	Yang	Jue	Jue	Jue
Zhong lv	F	Yin	Qing	Qing	
			Jue	Jue	
Rui bin	$\sharp F$ $\flat G$	Yang			Bian
					Zhi
Lin zhong	G	Yin	Zhi	Zhi	Zhi
Yi ze	$\sharp G$ $\flat A$	Yang			
Nan lv	A	Yin	Yu	Yu	Yu
Wu she	$\sharp A$ $\flat B$	Yang		Run	
Yin zhong	B	Yin	Bian gong		Bian gong

Table Source: Written by An Ni.

The above chart uses China's ancient Twelve-Tone System and the Western Twelve-Tone Equal Temperament as references, comparing the ancient Chinese Yin and Yang modes with the three traditional tuning modes of the Guzheng.

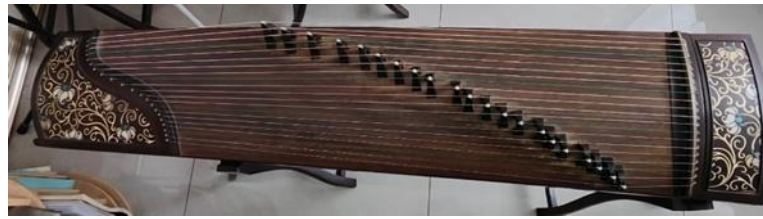


FIGURE 3 Guzheng

Source: Chinese 21-strings Guzheng. photographer: An Ni

It is also written in the 'Spring and Autumn Annals' of Lu Shi that: "Fan Music, Tian Di Zhi He, Ying Yang Zhi Diao Ye", which means that all music is the combination of heaven and earth, the harmony of yin and Yang. In ancient times, people associated music with heaven and earth, which shows that music has a high status, and the main idea of music is harmony and unity. Even in modern compositions, we also talk about: start, carry on, turn, and harmony. They should echo each other. A piece of music can be unstable from the very beginning of its description to its consolidation through the repetition of a theme to its development, but in the end, it will return to a clear theme.

1.2 Various theories on the origin of the Guzheng

Scholars' views on the origin of the Guzheng are mainly divided into the following four: the first one is that the musical instrument, Se, was separately transformed into the Guzheng. The Se is one of the oldest national musical instruments in China, with a history of several thousand years. Nowadays, it has been lost. According to the earliest classification of the eight tones in ancient China, it belongs to the category of "Si" musical instruments, and it has been recorded many times in ancient Chinese literature that it is related to Chinese myths. For example, in the early Warring States period of the "Classic of Mountains and Seas" recorded as "Di Jun born Yanlong, Yanlong is for the qin and Se", here is said to be the ancient emperor gave birth to Yanlong, Yanlong is the qin and Se creator; in the pre-Qin period of the "Shiben" recorded in the "Fu xi shi make "Se" here wrote Pao xi shi is Fuxi, Fuxi is the Humanities ancestor of China's Chinese nation, he created the Se. The application of musical

instruments and not only in the music, but also at that time a kind of witchcraft meaning of plucked instruments, in the "Lv Shi Spring and Autumn" Ancient Music recorded: "Xi gu zhu xiang shi zhi tian xia ye, duo feng er yang qi xu ji, wan wu jie san, guo shi bu cheng, gu shi da zuo wu xian Se, yi lai ying qi, yi ding qun sheng." In ancient times, when Zhu xiang ruled the world, Yang energy gathered between heaven and earth, and there was a lot of wind, so fruits could not ripen, so a sorcerer made a five-stringed Se to play to gather yin energy and balance Yang energy for everything to grow. The Se here is already functional, as it was played to protect crops and to pray for rain and to drive away drought. These are all myths that have been passed down in folklore, but they are also the ancient people's belief in the origin of the Se, which can be seen in these documents that the Se should have been initially shaped in the ancient times and has a long history of not only being a recreational instrument but also having a functionality.

It is written in the 'Book of Songs'. "Qin Se You Zhi" The qin and the Se are friends, "Gu Se Chui Sheng" play the Se and play the panpipe and so on. In the Spring and Autumn and the Warring States period, the Se was already one of the instruments used in the ceremonial music of the court nobles. According to the time distribution of the development period of the Se is divided into three stages: pre-Qin to the Eastern Han Dynasty, the Eastern Han Dynasty to the Western Jin Dynasty, and the Western Jin Dynasty to the Ming and Qing Dynasties. From the "Poetry" and "Chu Shi", two great works of Chinese literature, it is recorded that in the pre-Qin period, the Se has been used in social life, a wide range of regions, and has been divided into large Se, medium Se, small Se in three forms. There is a theory that in ancient times, one theory is that in ancient times there was a fifty-stringed large Se made by Fuxi, which was separated from the middle to have a twenty-five-stringed medium Se, and again separated from the middle to have a thirteen-stringed small Se. In the Ming and Qing Dynasties, it is recorded in the "Lv Lu Zheng Yi" that the large Se were used for court rituals, and the small Se were used for feasting and enjoyment. In the pre-Qin period, the most used Se belonged to the middle Se. In the "Zhou li "Musical Instrument Diagram" written by Zhou Gongdan, a politician and thinker in the Western Zhou period, the form of Se was

recorded: Ya Se with twenty-three strings, and Song Se with twenty-five strings, which belonged to the official book with authority. This book is an official book, authoritative, it records the politics, law, economy, culture, education and other systems of the pre-Qin period, which can be called an encyclopedia. From this, we can see that there were two forms of the Chinese Se: twenty-three-stringed and twenty-five-stringed, which were used in different kinds of music. In the late Han Dynasty, the middle Se was gradually transformed into a horizontal harp. After the Sui and Tang dynasties, the Chinese instrument gradually declined and was replaced by other instruments such as the Guzheng, which can only be found in frescoes or excavated artefacts as well as in books and documents.

Based on the archaeological findings of Warring States period Se, the Se had already taken a definitive form by that era. Most were made of wood, featuring a rectangular structure with a slightly arched soundboard. The body of the instrument was hollow, forming a resonance chamber between the soundboard and the base. The Se had string holes at both the head and tail, along with a bridge (Yueshan). Initially, there was no fixed number of strings, ranging from 5 to 50. By the Han dynasty, the Se gradually standardized to 25 strings. The strings were secured by movable bridges, which had grooves on top to hold the strings and an asymmetrical base designed to adjust to the curvature of the soundboard. There are three types of bodies, large, medium and small, with the small sizes generally under 100cm; the medium sizes between 100cm and 160cm; and the large sizes over 160cm. The overall decoration is usually red or black and painted around the body, sometimes with embedded gems, turquoise and other ornaments. Most of the excavated Se are from the Eastern Zhou period, which were luxurious and well decorated, and were highly favored by the ruling class.



FIGURE 4 Mawangdui Han Tomb Se

Source: Pictures from the web. Photographer: An Ni

According to textual research, the Se was widely used across various social strata, from the imperial court down to the common folk. It was most frequently employed in the court's Ya music, especially after the establishment of the ritual music system during the Zhou dynasty. From that time onward, the music used in court sacrifices and ceremonial court gatherings was collectively referred to as Ya music. The combination of the Se, Gu qin, chimes, and chime became the orchestra that was used in the later generations of Ya music. From the time when the king of Zhao sent his officials to play the Se, to the time when Confucius played the Se in his school, to the time when the shape of the Se changed in the Western Han Dynasty, with differences in size, length, and height, to the time when the Se became one of the main accompaniment instruments of the Xiang he songs (Harmonious Songs) during the Han Dynasty, and finally in the Tang and Song Dynasties, with the rise of the Qing Shang music, the Se was gradually withdrawn from the stage of history, and disappeared from the traditional music.

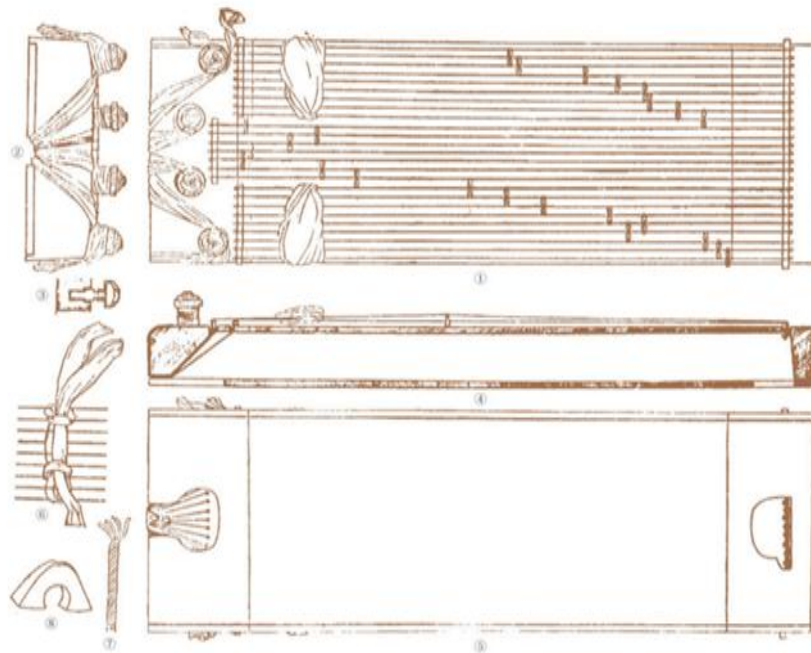


FIGURE 5 Breakdown of Se Unearthed from Mawangdui No.1 Han Tomb

Source: Pictures from the web. Photographer: An Ni

1. the front playing area of the Se
2. the end of the instrument
3. stowed string binding area
4. side of the instrument
5. back of the instrument
6. schematic diagram of the string binding auxiliary fabric
7. Schematic diagram of string twist
8. Schematic diagram of gauge

In a large number of documents, it is recorded that the Se was split in two and transformed into a Guzheng, and the Tang Dynasty writer Zhao Phu's "Record of Informed Words" wrote: "Zheng. Qin music ye, nai qin zhi liu, gu se wu shi xian. zi huang di lin su nv gu Se. di bei bu zhi. po zhi. zi hou Se zhi er shi wu xian. qin ren gu Se. Xiong di Zheng zhi. yi po wei er. Zheng zhi ming zi ci shi." Guzheng, a musical instrument of

Qin, is of the same origin as the Gu qin. Anciently, the Se had fifty strings. Huang Di ordered Su Nü to play the Se, and when Huang Di heard this, he was more than sad and broke the Se, which henceforth had twenty-five strings. Later, when the Qin people were playing the Guzheng, two brothers competed to play the Guzheng and broke the Guzheng into two parts; in the "Le Dao Ji Lei" written by a 17th century Japanese court musician, it is also recorded that: "Qin you wu yi zhe, yi yi Se chuan er nv, er nv Zheng yin po, po wei er qi.gu hao Zheng." There was a Qin man who had two daughters, and when they fought over the playing of the Se, they split it in two, so that both instruments were Zheng. The most plausible argument is that the small serge developed into the Guzheng, the musician Zhu Zaiyu in the Ming Dynasty wrote in the "Se" that the small serge has thirteen strings, and the small Se is the Guzheng. There is no difference between Guzheng and small Se in terms of playing method and scale setting, so they are the same. It is also mentioned that before Emperor Wu of Han Dynasty, all the small Se are Guzheng, and the lying Konghou is the 25-string medium Se, which is also produced after Emperor Wu of Han Dynasty.

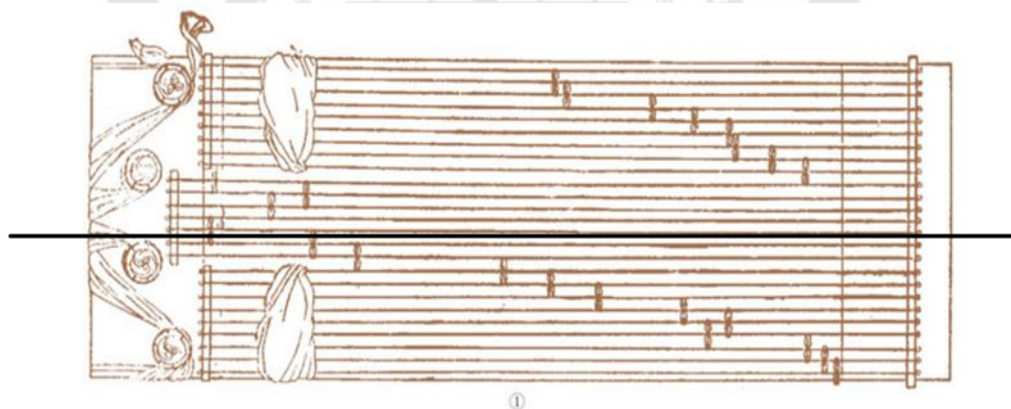


FIGURE 6 Breakdown of Se Unearthed from Mawangdui No.1 Han Tomb

Source: The planar decomposition diagram of Se. Photographer: An Ni

Taking the 25-stringed Se unearthed at Mawangdui as an example, after the thirteenth string is divided into two, the appearance of the whole instrument is basically similar to that of the ancient Guzheng, and this division is based on the "Se Tablature"

written by Xiong Penglai at the end of the Song Dynasty, which states that the middle string of the Se needs to be dyed red and cannot be used. as a demarcation line for the Se. Then, together with other documents, we can initially conclude the reliability of this statement. In the way of playing, as can be seen from the excavated terracotta figurines and wall paintings, the player needs to sit on his knees when playing, and the instrument should be placed horizontally on top of the knees, or the head of the instrument should be placed on the knees, and the end of the instrument should be placed diagonally on the ground. Alternatively, in the third type of sitting posture, the player sits on his knees, with the instrument placed in front of his knees. Both arms are naturally stretched forward, palms down, with the right hand half-gripped as the main playing hand, and the left hand gently caressing the surface of the instrument. This playing posture is similar to that of the Guzheng and Gu qin, and it can be said that all horizontal strings are played in this manner. There are eight basic fingerings for playing the Se in the " Se Tablature " compiled by Xiong Penglai at the end of the Song Dynasty, which is the source of the fingerings of the Se in the later period .In the early days of the new China, some performance experts set up an organization specializing in the improvement of the Gu qin and Guzheng, and the Guzheng absorbed the techniques of the Se even more explicitly during this period, and the Guzheng did receive the decisive influence of the Se in the process of progress, and gradually replaced the Se's position in the music. The traditional Guzheng's playing technique is directly borrowed from the playing techniques of Gu qin and Se such as "Tuo, Pi, Mo, Da, Ti, Tiao, Zhai "and so on." Tuo": A technique where the finger lifts the string slightly to produce a soft, resonant sound. "Pi": A downward plucking motion, often with the thumb. "Mo": A gentle brushing motion across the string, usually inward toward the player. "Da": A striking motion on the string, usually with the finger or thumb. "Ti": A quick outward flicking motion, often with the index finger. "Tiao": An upward plucking motion, often with the index finger. "Zhai": A combined technique of plucking and lifting the string to create a distinct tone. It can be said that the Guzheng in the Han and Tang Dynasties to the present day has been from

the appearance, the production process, and playing techniques are the condensed image with the Se.



FIGURE 7 Stone Figurine of Playing Se

Source: collected by Sichuan Museum. Photographer: An Ni



FIGURE 8 Cave 112, Mogao Cave, west side of the north wall, Middle Tang Dynasty

Source: Dunhuang Research Institute WeChat Public. Photographer: An Ni.

The second theory is that the instrument Zhu was transformed into the Guzheng; in the book "The General Meaning of Customs", written by Ying Shao during the Eastern Han Dynasty, it is written that the Guzheng has five strings that are similar to those of the Zhu. The origin of the Zhu is also a matter of opinion, and there are so few documentary records that only archaeological data and images can be added to enrich the historical picture of the Zhu. The earliest record of Zhu in the literature is in the "Strategies of the Warring States": "lin zi sheng fu er shi. qi ming wu bu huan yu, gu se, tan qin, ji zhu." The capital city of Qi, Linzi, was economically developed, and the people lived in peace and contentment, all of them playing the sheng, playing the Se and Guzheng, and banging on the Zhu to show their rich cultural life. This also reflects the stability of Qi. In the eighth volume of the Records of the Grand Historian, it is written that Gao Zu used to play Zhu. Gao Jianli, who assassinated Qin Shi Huang, was also a musician who was good at playing Zhu. Ying Shao of the Eastern Han Dynasty also wrote: "zhuang shi se da, tou an xian, yi Zhu ji zhi, gu ming yu Zhu." Its shape is similar to that of a Se, with the head of the instrument pressed against the strings and struck with a tool made of

bamboo, hence the name Zhu. In the Tang Dynasty, the scholar Yan Shigu Suggested that the present-day Zhu is similar in shape to the Se but with a thin neck. It is recorded in the Old Tang Book that the Zhu, like the Guzheng, has a thin neck and is made of bamboo, which is struck against the strings to produce sound. In the Tang Dynasty, Du You compiled the first record in Chinese history of the political and economic systems of Successive generations of the 'Tongdian', which records the evolution of the political and economic systems:" Zhu, bu zhi shui suo zuo ye, shi ji yun gao jian li shan ji Zhu, han gao zu guo pei suo ji." Zhu is a musical instrument is not known who created, but history has written that Gao Jianli good at playing, Han Gaozu loved to play. The length of the body of the Zhu is "4 Chi 3 Cun, the length of the slender neck is 3 Cun, the theme box is 4 Cun 5 fen, the head is 7 Chi 5 Fen, the upper width is 4 Chi 5 Fen, the lower width is 7 Chi 5 Fen" .According to the Han Dynasty system to calculate a Chi has 23.1 cm, an Cun has 2.31 cm, Fen has 0.231 cm .According to the international measurement nowadays, the length of Zhu is about one meter and three centimeters.

In the excavated artefacts of the earliest years of the Warring States period Zeng Hou Yi tomb excavated more than one Hundred and twenty pieces of musical instruments in a special, body length of 115 centimeters, the width of 5.5-7 centimeters, narrow on the bottom wide, the head of the hollow like the speakers, the end of the solid, one side of the five string holes, which is presumed to be a five-stringed Qin. It is made of wood.



FIGURE 9 Unearthed from the tomb of Zeng Houyi of the Warring States period of China

Source: Sourced from web images Photographer: An Ni

A similar musical instrument was excavated from a Western Han wooden affair unearthed in Changsha, showing a large end and a small end overall, with a sound box at the large end and a solid, and five string holes at the small end. The instrument unearthed in Changsha is 93.5 cm long and 5 cm wide.



FIGURE 10 Unearthed from a Western Han Tomb in Changsha

Source: Sourced from web images Photographer: An Ni

It can be inferred from the two excavated instruments that Zhu appeared in the Warring States period and was played with a thin neck in one hand and a bow made of bamboo striking the strings in the other hand. The hand holding the thin neck could change the pitch by pressing the strings, and one side of the Zhu was placed in the player's arms, while the other side was supported on the ground, similar to the posture of playing a Western cello. With its long strings and large size, it is comparable to the Se, Guzheng, and Gu qin.



FIGURE 11 strange god striking a building.

Source: Tomb of Mawangdui, Hunan Province, photographer: An Ni



FIGURE 12 Portrait of Gao Jianli Striking Zhu at Fanji, Xinye, Henan Province, China

Source: Sourced from web images Photographer: An Ni

However, in historical records, the Zhu was always played by striking, not by plucking the strings directly with fingers or hitting them with the palm. This suggests that in its early stages, the Zhu was a folk percussion instrument, which can be linked to the

“striking of the Fou” mentioned by Li Si of the Qin Dynasty. The act of striking the Zhu and the Fou, with their strong rhythmic patterns, combined with the Zhu’s ability to change pitch through its strings, created a simple musical style that became widely popular among the people and was later incorporated into court music. In ancient times, musical instruments evolved according to people’s changing musical needs, and they were still in a developmental stage. Due to political, geographical, and cultural changes and integration, the playing methods of the Se, Zheng, Qin, and Zhu began to influence one another, making it increasingly difficult for people to distinguish between them. However, the Zhu’s appearance—thicker at one end and thinner at the other—remained relatively distinctive. Yet, during the Eastern Han Dynasty, Gao You wrote: The Zhu has twenty-one strings, while another Eastern Han figure, Liu Xi, described the Zhu as resembling the ancient Guzheng with thirteen strings. The author believes this is where the misjudgment lies, as what is described here should likely refer to the Se or the ancient Guzheng. The author argues that equating the Zhu with the Zheng is inappropriate. Although the two instruments may share some similarities in form, their playing methods and string tuning differ significantly. The Guzheng uses bridges to support and tune its strings, while the Zhu relies on applying pressure to the strings with the hand to directly change the pitch, and the strings are struck with a bamboo stick. This method of pitch modulation is similar to that of the Qin. Even if the Zhu later increased its number of strings to thirteen or even twenty-one and adopted some basic playing techniques from the Guzheng, it should be said that the Guzheng replaced the Zhu, rather than the Zhu being transformed into the Guzheng.

The third theory suggests that the Guzheng was created by Meng Tian, a Qin Dynasty general and military strategist. Born into a family of military officials, Meng Tian was influenced by his surroundings, ambitious, and naturally gifted. After the Qin Dynasty unified the six states, he was sent to lead troops to expel the Xiongnu and participated in the construction of the Great Wall, making him a renowned general of the Qin state. Meng Tian is also credited with improving the brush pen by using rabbit and goat hair. While archaeologists have confirmed that brush pens existed before the Qin

Dynasty, Meng Tian's version was more refined, and his contributions to the brush pen's development were significant. Similarly, the "Feng Su Tongyi" records that the Guzheng, which now incorporates elements from Bingzhou and Liangzhou, resembles the Se and was likely created by Meng Tian. It's also documented. Only Mengtian broke the Se to create the thirteen-stringed Guzheng; the Tang Dynasty's Da Le Ling Bi Ji records that: The Guzheng is the same as the Se except that it has fewer strings. There was a competition to play the Se in the state of Qin, and Mengtian split the Se into two to make the Qin Zheng. Nowadays, the Guzheng is half of the Se. In the literature, there are also statements that are not in favor of this, but it lacks accuracy to dismiss Meng Ten's ability with a personal evaluation of him. The word "Zheng" in Mengtian's Zheng-making is interpreted in modern Chinese as firstly creation, the process of creating something from nothing, which has led many people to believe that Mengtian Zao Guzheng (Mengtian created the Guzheng). However, in ancient Chinese literature, "Zao" has the meaning of transformation and renewal. Therefore, our understanding should follow the ancient Chinese interpretation to say that Mengtian transformed the Guzheng. The Guzheng existed before him. This has the same meaning as he transformed the brush. What we can access from the literature is that Meng Ten divided the Se into two halves and achieved the Zheng. However, it is not written that Meng Ten made the Zheng in the book of "Records of the Grand Historian "Meng Ten Lie Zhuan", a book dedicated to recording Meng Ten's life. So, it is not impossible to infer that this statement may be a contribution imposed on Meng Ten by the people at that time who believed in his ability and saw him playing the Guzheng. So, this theory is open to question.

The fourth named this category after the tight strings of the Guzheng, which make a zheng sound when played, as indicated by Liu Xi of the Eastern Han Dynasty: "Zheng shi xian gao zheng zheng ran." The meaning here is that the string of the Guzheng has a high pitch and therefore produces a zheng sound effect, which is used to name the Guzheng. It is like naming a chime by the sound effect it produces. The poet of Tang Dynasty: "Mo ting xi qin zou, zheng zheng you ai sheng." Do not listen to the music of the western Qin land, where there is sadness in every sound. The zheng

sound made here can be interpreted as the sound of a kite. In China, the kite is named kite because of the zheng sound made by the wind blowing over the pulled strings while flying in the sky. There are also experts and scholars believe that the Guzheng is the evolution of the development of the bow, the earliest bow is made of bamboo, the size of the bow of different thicknesses, in the drawing of the bow to make different heights of the zheng sound, and later people found that this can be used to make a musical instrument, widened the bow of the body, increased the number of strings, and became the ancient period of musical instruments Guzheng, from a string development to three, to the period of the Qin Dynasty in order to good to save the change to make of wood and increased to five strings. Some scholars believe that the Zheng came from the action of Se, and the process of scrambling to play the Se divided the serpent into Guzheng, so Se is Guzheng. This type of naming by sound is a bit far-fetched, and there is not enough evidence to Support it.

To sum up, there are similarities in form between the Zhu, the Se and the Guzheng, but the ways of playing them are different, so it can only be said that they are similar to each other, but it doesn't mean that the Zhu became the Guzheng. It is reasonable to say that the Guzheng is a modified version of the Se, and in the course of development, the Guzheng gradually replaced the Se. As for who created the Guzheng, it should belong to the people at different stages, who perfected the Guzheng in the process of continuous reformulation.

2.Development of the Guzheng from the Qin Dynasty to the Sui Dynasty

The “Zheng” originated from the Qin ethnic group, and in the literature primarily focused on the Qin Zheng, the majority of scholars and experts believe that the term "Qin Zheng" generally refers to the ancient Zheng. Tracing back two thousand years of cultural history, the Qin Zheng has always been the collective name for this type of instrument, originating from the Qin region. The earliest record of the Qin Zheng appears in Li Si's letter of remonstrance to Qin Shi Huang, where the phrase "the true sound of Qin" is used. Here, "true" can be understood to mean that as early as the Qin Dynasty,

there was music that represented the Qin ethnic group. At that time, playing the Zheng and singing to its rhythm were beloved by the people and became the most representative musical symbol of Qin culture. From this, it can be inferred that the Zheng was the instrument that best represented the Qin ethnic group, much like how the singing of Zhao and the dancing of Yan were renowned worldwide. However, upon examining ancient texts, it becomes clear that aside from the term "Qin Zheng," there were no other regional names for the Zheng, such as "Chaozhou Zheng" (representing Chaozhou) or "Yu Zheng" (representing Henan). Therefore, the author believes that the Qin Zheng was an instrument gradually refined under the musical culture of the Qin ethnic group, popularized during the Qin Dynasty, and later perfected to become one of China's intangible cultural heritages. It fully absorbed the local musical styles and excelled in expressing sorrow, melancholy, and longing. The unique characteristics of the Qin Zheng can be found in both ancient texts and modern compositions adapted from folk music, and it has been highly regarded from the Tang Dynasty to the present day.

It is worth noting that the Guzheng rose to prominence in the Qin region of Shaanxi but eventually declined there, only to spread along the paths of Human migration to surrounding areas. This led to the formation of the nine major regional schools of Guzheng in China: the Henan school, the Shandong school, the Zhejiang school, the Chaozhou school, the Hakka school, the Fujian school, the Mongolian school, the Korean school, and the Qin Zheng Shaanxi school, which was revived in the early 20th century through the efforts of Shaanxi Guzheng performers and experts.

In historical records, the term "Zheng" first appeared in Li Si's (d. 208 BCE) "Letter of Remonstrance Against the Expulsion of Guests" during the Qin Dynasty. The text describes people striking pottery, playing the Zheng, and beating bones while singing loudly. Here, Li Si records four types of sound effects: "striking the Weng": striking a wine vessel made of clay, "knocking the Fou": striking pottery, "plucking the Zheng": playing the Guzheng, and "beating the Bi": striking animal bones, possibly leg bones. In this simple and bold musical style, the Guzheng was the only plucked string

instrument. From the literature, it can be inferred that the Qin Zheng was already a highly valued instrument in the Qin state, capable of representing Qin music; it had transitioned from folk to court use; and it had established a fixed performance style. Huan Kuan, a chancellor of the Han Dynasty, wrote in his records of the political, economic, and cultural thoughts of the Western Han that at folk drinking gatherings, people often played the Zheng and struck pottery to liven up the atmosphere. This proves that during the Qin and Han periods, the Guzheng was a highly popular folk instrument, often accompanying vocal music with percussion. Moreover, this musical performance style had already spanned the Qin and Han dynasties, gaining a wide audience. Here, the Qin Zheng carries two meanings: the first is the broad sense of the ancient Guzheng, and the second is the narrow sense of a musical style, specifically referring to the Guzheng music that embodies the folk musical style of the Shaanxi region.

A region's environment shapes its people, and different geographical conditions, climates, and historical cultures give rise to distinct musical styles. Geographically, the term "Qin" now refers to the Shaanxi region. At its peak, the Qin Dynasty's territory encompassed present-day Shaanxi, Gansu, southeastern Ningxia, southwestern Shanxi, the area west of Hangu Pass in Henan, Hubei, and northern Sichuan. The vast territory featured complex and varied terrain. Within this region, the Qinling Mountains, revered as one of the dragon veins of Chinese civilization and an extension of the Kunlun Mountains, rise to an elevation of 3,771.2 meters. The Qinling range connects the Guanzhong Basin, the Loess Plateau, the Qilian Mountains, and the Hexi Corridor. The region is also home to the Han River and the Wei River, the two largest tributaries of the Yellow River. The terrain within this territory is predominantly mountainous and plateau-like, serving as the dividing line between northern and southern China. South of the Qinling Mountains, the climate is warm and rainy, while to the north, it is dry and cold, with significant temperature variations between day and night. Such geographical and climatic conditions fostered the straightforward and bold character of the Qin people, and their musical style reflects a blend of strength and softness—bold and direct, yet also subtle and sorrowful, captivating the soul.

Furthermore, the "Old Book of Tang: Records of Music states", "The Zheng is originally the sound of Qin." The Zheng was inherently the music of the Qin region. During the Three Kingdoms period, Cao Zhi wrote in his poem To Ding Yi: "The Qin Zither plays the music of the west, while the Qi Se accompanies the songs of the east." This indicates that the Qin Zheng performed the music of the northwestern Qin region, while the Qi Se accompanied the songs of the eastern region. Similarly, Marquis Wen of Wei during the Warring States period wrote in his Song of Excellence: "The singers of Qi perform the dances of the east, while the Qin Zheng plays the music of the west." The Tang Dynasty poet Cen Shen, in his "Song of the Qin Zheng," wrote: "Have you not heard the sorrowful sound of the Qin Zheng?" This line conveys the poignant emotional quality of Qin Zheng music, which captivates the soul and resonates with listeners through its melancholy and sorrow. Another Tang Dynasty poet, Li Qiao, wrote in his "Ode to the Zheng": "Do not listen to the music of western Qin, for every note of the Zheng carries traces of sorrow." From these references, it is clear that the style of the Qin Zheng is unique, well-suited for expressing sorrow and lamentation, and capable of alternating between high-spirited and mournful tones, creating a musical spark that is both powerful and poignant.

Nowadays, the most debated issue in the academic world is whether the Guzheng originated in Qin, and I will argue whether the Guzheng started in Qin through the comparative analysis method of the excavated artefacts and the literature.

In 1979, two 13-stringed musical instruments were excavated in Xianshuiyan, Guixi, Jiangxi Province, which were called "xylophone" in the excavation brief. This tomb was professionally judged by academics to be from the Spring and Autumn period.



FIGURE 13 Xylophone in Tomb No. 2, Xianshuihan, Guixi

Source: Pictures from the web. Photographer: An Ni

Wooden Zither shaped like a boat, tail up, after testing this instrument for the catalpa, the body is narrower, and did not find the Zheng code; another unearthed 13-stringed instrument with black lacquer at the bottom, according to historical records of lacquer instruments with ritual functions. 1991 in Wu County, Jiangsu Province, the Warring States tomb excavated 12-stringed instrument, the whole of the Zheng with black lacquer, but also used in the ritual instruments.



FIGURE 14 Excavated at Changqiao, Wu County, JiangSu Province

Source: Pictures from the web. Photographer: An Ni

From the unearthed instruments, which date back to the Spring and Autumn period (770–476 BCE) and the Warring States period (476–221 BCE), there is a gap of over 500 years to the Qin Dynasty (221–207 BCE), and a geographical distance of nearly a thousand kilometers. Some experts in the academic community believe that these instruments should be considered the earliest forms of the Zheng, suggesting that the Guzheng originated in the late Spring and Autumn period or early Warring States

period, thereby overturning the theory that the Qin Zheng was the origin of the Guzheng. The basis for this academic view is that these three instruments resemble the Guzheng of the Tang Dynasty and the modern Guzheng, hence they are identified as Guzheng.

However, I argue that if this were truly the case, why is there no trace of such Guzheng in ancient texts or records? The "Book of Songs", which compiles poetry from the Spring and Autumn and Warring States periods, does not mention this type of Guzheng, but only records instruments like the 'Qin' and 'Se', which are similar to the Guzheng. For example, the "Book of Songs states": "The harmony of husband and wife is like the playing of the Qin and Se," symbolizing marital harmony through the perfect blend of the Qin and Se. Another line reads: "The graceful maiden is skilled in playing the Qin and Se." It is well known that the development and spread of an instrument depend on its use and popularity among people. If there are records of the Qn and Se, why is there no mention of the Guzheng? Moreover, if these instruments were used as ritual objects in tombs, why were they not documented in texts?

The second point of doubt is that these three instruments resemble the Tang Guzheng. According to historical records, the Guzheng. gained popularity among the Qin Dynasty populace before being adopted as a ceremonial instrument in the imperial court. Later, due to its simplicity as a vocal accompaniment, it was removed from court music and continued to evolve among the people. Over time, the number of strings increased from five and seven during earlier periods to twelve during the Northern and Southern Dynasties, and eventually to the thirteen-string Guzheng. hat became prevalent in the Tang Dynasty. The melodies also became more sophisticated. Given the thousand-year gap, if a thirteen-string Guzheng. had already appeared during the Spring and Autumn period, why did it not gain wider recognition? Therefore, I believe these three instruments can only be described as 'Qin'-like instruments similar to the Guzheng. In Summary, the following points should be considered:

1. Missing Bridges: When the three instruments were unearthed, they lacked bridges "Zhengma" (bridge). Although the bodies of the instruments had been damaged by tomb raiders, it is unlikely that the bridges of all three instruments were

stolen. By the early Tang Dynasty, Guzheng craftsmanship had advanced to the point of using materials like shells to decorate the surface, making it unlikely that the bridges, if present, were more valuable and thus stolen.

2. Absence of Bridges: If the three instruments originally had no bridges, they cannot be considered Guzheng. The Guzheng requires bridges to lift and tension the strings, allowing them to vibrate and produce sound. Regardless of the number of strings, the bridges must be arranged in order to support the strings and produce different pitches. Could the bridges have decayed or remain buried? These possibilities require further research and cannot serve as Substantial evidence to prove that the three instruments are Guzheng

3. Material and Historical Records: The three instruments are made of wood, but ancient texts state: "The Zheng is made of bamboo," and "the five-stringed Zhu has a bamboo body." These records Suggest that early Guzheng were made of bamboo, and only later, as culture flourished and musical demands increased, did they transition to more durable wood. The number of strings also changed, and the body of the instrument became wider and longer. In the late Eastern Han Dynasty, the scholar Ruan Yu wrote in his "Ode to the Zheng": "Observing this instrument, its top is lofty like the heavens, its base flat like the earth, and its hollow interior aligns with the six directions. Its twelve strings and bridges correspond to the twelve months, symbolizing the four seasons. When played, it produces the five tones, making it an instrument of wisdom and benevolence." This indicates that by the Han Dynasty, the Guzheng had twelve strings, a wider and longer body, and twelve bridges, corresponding to the twelve months of the year. When played, it produced the pentatonic scale: Gong, Shang, Jue, Zhi, and Yu, which correspond to the five elements (earth, metal, wood, fire, and water) and the five directions (center, west, east, south, and north). This shows that the Guzheng advanced rapidly during the Han Dynasty and was deeply cherished, becoming not just a musical instrument but also a cultural and social symbol.

All of this evolved over time. If a thirteen-string Guzheng had truly appeared during the 'Spring and Autumn period', why did later literati and Guzheng performers not

mention the Guzheng of the ancient Music Kingdom in their poetry? There is also no textual evidence to support this claim. Therefore, I believe the theory that these three instruments are Guzheng can be overturned. At most, they can be said to resemble the Guzheng or the Qin.



FIGURE 15 Gu qin

Source: Gu qin. Photographer: An Ni

The Han Dynasty was the second great unified dynasty after the Qin Dynasty. The Han Dynasty, with its capital at Chang' an (Xi'an), Shaanxi Province, strengthened the centralized rule by absorbing the cultural heritage of the Qin Dynasty, and further developed the economy, culture and art, which is known as the first golden period in the history of China's development. The Qin Zheng was also well developed, from simple tones to rich melodies, and the forms of playing also became diversified, from band accompaniment, instrumental ensemble, solo performance, accompaniment for singing, and many other forms. A large number of artists with high artistic and cultural qualities appeared from the folk to the court, who loved Guzheng and knew how to play Guzheng, and the Qin Zheng began to have a more perfect performance function in this period, and returned to the court from the folk, and occupied an important performance position in the Han Music Palace, and the musical style of Guzheng was also more distinctive. The Xianghe song in Han music is the most representative one. It is one of the most important types of music in the Han, Wei and Six Dynasties period, and is one of the most valuable items to study in the history of ancient Chinese music. Xianghe refers to a

category of songs that began in the Han Dynasty, combining the previous Zhou Dynasty, with folk songs of the pre-Qin dynasties. Initially sung in the folklore, they were unaccompanied vocals, and this mode was called "Tu Ge", later developed into vocal accompaniment called "Dan Ge", and the best mode of development was instrumental accompaniment of these three types. The best mode of development is instrumental accompaniment. Before the development of the third mode, it has gone through several stages of pure vocal accompaniment, such as song accompanied by song; vocal accompaniment by percussion instruments; and vocal accompaniment by wind and string instruments.

In the important surviving collection of poems published by the Northern Song Dynasty, the Lefu Poetry Collection, it is recorded that the Song of Harmony was accompanied by the Flute, the Sheng, the Chi, the Zhu, the Qin, the Se, the Guzheng, and the Pipa. There are five kinds of tunes used in the Xianghe Song: Ping tone, with a smooth scale structure and a calm and soothing tone, is mainly used in rituals and other formal occasions, with a solemn and solemn musical style; Qing tone is the main scale of Qing Shangle, with a relaxed and joyful musical style, suitable for expressing joyfulness and auspiciousness in the court banquets and festivals; Ce tone is a deep and melancholic musical style, more often used to express sadness and is more lyrical; Chu tone originates from the Chu area, with strong local colors', and a spirited musical style; It is good at expressing passionate or generous music; the melody of the Ce tones is delicate and good at expressing implicit emotions, and is seldom used in the songs of phase and harmony. These tunes are accompanied by Guzheng. The earliest Guzheng was mainly used for playing and singing, and with the beginning of Xianghe Song, the performance mode became richer, from simple Guzheng playing and singing to having other instruments accompanying and matching each other. And the ensemble mode of prelude and interlude was introduced before the song. Sheng: free reed mouth organ, with wooden pipes stuck in a gourd; The Jie Drum is an ancient Chinese percussion instrument It was primarily used in court music and ceremonial occasions. The Jie drum consists of a wooden frame and a single drumhead, which is typically made of animal

skin. The drumhead is stretched over the frame and secured with ropes or nails. The Chi is an ancient bamboo wind instrument belonging to the flute family. It usually has multiple holes, and is played by blowing air and pressing the holes with fingers to produce different tones.

TABLE 2 Han Dynasty Musical Modes. Comparison chart of data collection

Ping tone	Qing tone	Se Tone	Chu Tone	Ce tone
Flutes	Sheng	Sheng	Sheng	Sheng
Zhu	Flutes	Flutes	Flutes	Flutes
Qin	Jie drum	Jie drum	Jie drum	Jie drum
Se	Qin	Qin	Qin	Qin
Pipa	Se	Se	Se	Se
Zheng	Pipa	Pipa	Pipa	Pipa
	Zheng	Zheng	Zheng	Zheng
	Chi			

Table Source: Written by An Ni.

2.1 Shape change, set the string and set the tone

In “Feng Su Tong Yi” (Comprehensive Meaning of Customs and Traditions), written by Ying Shao of the Han Dynasty, it is recorded that the earliest Zheng had five strings and was made of bamboo. Xu Shen's “Shuo Wen Jie Zi” (Explaining Graphs and Analyzing Characters) from the Eastern Han Dynasty notes that Guzheng resembling the Se appeared in Bingzhou and Liangzhou, and by the Wei Dynasty, Guzheng made of chamu (a type of wood) were in use. This confirms that the Guzheng initially had five strings and evolved into a twelve-string instrument by the ‘late Warring States period’, with the body also transitioning to wood. The “Records of the Three Kingdoms” mentions a story where Lü Bu sent a singing girl disguised as himself to play a twelve-string Guzheng to escape danger, further evidence that the twelve-string Guzheng was widely used during the Wei period.

In the late Han Dynasty, Ruan Yu, in his “Ode to the Zheng”, described the Guzheng as being six chi long with twelve strings. He praised the Guzheng as a leading instrument capable of guiding and dominating other musical instruments, highlighting its significant role in music. During the Wei, Jin, and Northern and Southern Dynasties, the Guzheng further developed and gained popularity both among the people and in the imperial court. Even the emperor of the time wrote a poem praising the Guzheng, titled “Ode to the Zheng”: The patterned window frames adorned with tortoiseshell cast a graceful shadow, while the jade-green curtains evoke an air of divinity, as if a celestial being has emerged. This praise for beauty reflects the luxurious lifestyle of the court, where the Guzheng was decorated with tortoiseshell and jade. Gu Kaizhi, in his “Ode to the Zheng”, wrote: “With its Ya patterns and simple essence, its carved wood grain resembles rippling waves.” He also described the Guzheng as being coated in black lacquer and adorned with auspicious cloud patterns, with records indicating the use of gemstones, jade, and ivory in its decoration.

By the Sui Dynasty, not only were twelve-string Guzheng in use, but thirteen-string Guzheng also appeared. The strings were also modified, with some made from the sinews of the “kunji” (a mythical bird) in addition to traditional silk strings. To make the strings easier to identify during performance, they were dyed red or green, a technique that continues to this day. Regarding the use of plectra for playing the Guzheng, the “Book of Liang” records that during the Liang Dynasty of the Southern Dynasties, “there was a Zheng player named Lu Taixi, who used a seven-Cun long deer horn plectrum.” Xiao Gang, in his “Ode to the Zheng”, wrote: “Zhao qiong huan er fu nian, du yu zhua er xu qian” Bathed in a light as gentle as jade, she bends down lightly to play the Zheng, plucking the strings with her jade fingernails, giving her a delicate, soft feeling. The ‘Yu Zhua’ here are nails made of jade. In one of the eight Han Dynasty “Ode to the Zheng”, Ruan Yu wrote that the Yardstick of the Guzheng was three inches by three inches, more than seven centimeters in height, and that both the Yardsticks of modern Guzhengs are rarely more than seven centimeters in height. Jia Bin wrote: “The bridges are arranged in varying sizes,” while Chen Yao noted: “The bridges are

arranged in a regular pattern," reflecting that the bridges of the Zheng were arranged according to specific size patterns. Hou Jin wrote: "With tense strings and raised bridges, the tuning and melody can be changed," indicating the technique of applying pressure to the strings or moving the bridges to alter the pitch. The height of the bridges affects the tension and brightness of the sound, as noted by the Tang Dynasty poet Wang Ji: "The lively music of Zhao is played with rapid strings, while the urgent tones of Qin are played with high bridges, producing a resonant sound." This comparison highlights the diversity and expressive power of music from different regions, as well as the importance of bridge height in shaping the Guzheng's sound.

TABLE 3 Comparison of Units of Measurement in Ancient China. Comparison chart of data collection.

One Chi in Han Dynasty (206 BC-220 AD) =23.1cm	One Chi in Southern Dynasty (420-589) =24.5cm	One Chi in Tang Dynasty (618-907) =30cm
One Cun=2.31cm	One Cun=2.45cm	One Cun=3cm
One fen=0.231cm	One fen=0.245cm	One fen=0.3cm

Table Source: Written by An Ni

2.2 Musical Expressions and Occasions of Use

The Qin Dynasty was the beginning of the appearance of the Guzheng on the stage of history, and the majority of the traditional music of the Qin State came from the courtly ritual music of the Western Zhou Dynasty, which is also known as Ya music. With the disintegration of slavery, the courtly ritual music also declined, and the Qin Dynasty saw the rise of the "Zheng and Wei Music", the folk music of Zheng dynasty and Wei dynasty, which began to emerge as popular music. Li Si advised Qin Shi Huang not to abandon the Guzheng and only listen to folk music, which also represents that the Guzheng was already a part of the court music at that time, and it was also the beginning of the Guzheng in the Ya music. During the period of the Han, Wei and Six Dynasties, a Hundred schools of cultural thought contended, and the Guzheng also

entered a period of rapid development, and the Guzheng was also utilized in the Ya music. The Han Book - Rituals and Music Zhi: "Ya music with four people night chanting members pillar worker main Guzheng Here describes the Han Dynasty Ya music organization's staffing situation, the court used for rituals on formal occasions of the music of the imperial court have Four people were responsible for reading and chanting at night...Six craftsmen were responsible for maintaining the Guzheng, the Se and adjusting the strings of the instruments, and four of them could be adjusted to each other. This reflects the fine division of labor in the Ya music of the Han court music, which aimed to maintain the solemnity of the court music and fully satisfy the ceremonial needs.

Since 202 B.C. to 9 A.D. in the Western Han Dynasty and 9 A.D. to 220 A.D. in the Eastern Han Dynasty, music has been heavily influenced by Confucianism and Taoism, with the five elements of yin and Yang abounding, and the "unity of heaven and man" influencing the musical aesthetics of the Three Kingdoms (Cao Wei, Shu Han, and the Eastern Wu), the Western Jin Dynasty, the Eastern Jin Dynasty, and the Northern and Southern Dynasties, connecting music with the heavens and earth and the universe. The Subject matter required harmony, which also had a profound influence on later generations. In the eight "Ode to the Zheng" written by emperors, Guzheng music artists, literati and hermits from the Han, Wei and Six Dynasties describing the Guzheng and praising the Guzheng, the relationship between the Guzheng and the nature and the society has been preserved to this day, which also embodies the multicultural aesthetics of the Guzheng. There is "the clear one senses the sky, the turbid one merges with the earth" which borrows the idea of Zhuangzi to describe the Zheng music. The clear and high-pitched part of the sound of Guzheng can move the sky, indicating the elegance of the music, which is transcendent to the material; the low and thick sound can merge with the earth, which is the existence of the secular and the material. The shape of Guzheng is upright, long and straight, belonging to the image of uprightness and dignity; the sound of Guzheng is as high as the sky and far away, and the sound is as calm and heavy as the earth. The twelve strings of the Zheng are compared to the twelve months

and four seasons of the year, which harmonizes the Guzheng with heaven and earth and the four seasons, and the beauty of yin and Yang and harmony is the main idea of the music of the Han, Wei and Six Dynasties.

In the Qin Dynasty, Li Si recorded that the Guzheng became a combination with vocals and percussion, which is a form of music that represents the Qin nation, and this kind of performance is relatively simple, and the accompaniment will not be very complicated. The Guzheng was the only melodic instrument and appeared many times in folk drinking parties, so the playing method must be easy to master. By the Han Dynasty and the Wei and Jin Dynasties Guzheng performance began to become rich. “Wu sheng bing yong, dong jing jie yi, da xing xiao fu, zhong fa qing sui”. The record in “Ode to the Zheng” simply describes that at that time the Guzheng already had different rhythmic variations, and the music melody began to be rich, in which “Da xing” was played by the big finger, The “Xiao fu” are the other thumbs. The “Zhong fa” thumb plucks the strings with great force, and the “Qing Sui” plays lightly with little force. The combination is a layered melody and expressive music. These are the records of the right hand that belong to the main melody. Similarly, the technique of the left hand is also described. “Fu xian yi yang, sheng jiang yi mi”, the melody falls and rises like the ripples on the surface of the water, the lifting and lowering of the pitch is wonderful, by pressing the strings with the left hand makes the same tone appear at different pitches, the span of the range is obvious, which changes the melody and makes the sound of the Guzheng ever-changing and appealing.

In another piece of “Ode to the Zheng” written by Hou Jin of the Eastern Han Dynasty, it is also recorded that: “Ji xian cu zhu, bian diao gai qu”, by pressing the strings drastically and moving the Zheng bridge, the pitch and the tune can be changed. This technique was already commonly used in the Han Dynasty, and it was very difficult to play. The phrase “Qu gao he gua, miao gong nan ji” describes the difficulty of the music, and the few people who could play it were able to play it, and the playing demanded exquisite skills, which were too difficult to master, and required hard training, so there were very few people who were able to play it.

Ancient and Modern Music Records recorded: "Yangzhan" a song, Wei's legacy order, envoys played music, Wei Wen made this speech, since the Zheng and song. The singer said, 'Your Honor is playing the Zheng, and your Honor is Wei Wen. This song sound system is the most beautiful, resignation cannot enter the feast music'. Cao Pi, the Emperor of Wei, wrote a piece of music called 'Zhan Yang', which was played at festive receptions, and Cao Pi himself would play the Guzheng to accompany the singing. The melody of the piece was beautiful, but the lyrics were probably too solemn to be suitable for playing at banquets. In the same era, the 'Shan Jie Xing' recorded: 'The days of joy are still few and far between, but the days of sorrow are many. How can I forget my sorrows? Playing the Zheng, drinking wine and singing songs' The days of joy are always few and the days of sorrow are always many, so what can be used to relieve the sorrows, playing the Zheng, drinking wine and singing songs. This is a way for poets to get rid of their sorrows. In the Collection of Poems of the House of Music, 'I first sang a song of the night, but then I changed the tune and played the Zheng, and all the people in the audience quieted down to listen to my high-pitched voice. The charm of music attracted the noisy people.

Through these historical materials, it is inferred that the Guzheng and the song in the period of Wei, Jin, North and South Dynasties were loved by the princes, nobles and literati, and were very popular in the court, in the rituals, and in the banquets on many occasions. The above is enough to prove that the Guzheng from the Qin Dynasty, there is a simple accompaniment with singing, performance occasions from the folk into the court, and later abandoned by the Qin Shi Huang back to the folk, the development of the Han Dynasty from the official collection of folk songs, the literati creation and the court music of the Han Lefu poetry collection from the folk back to the court again. During this period, the Guzheng already had the difficulty of playing, accompanied with other instruments, ensemble, and in the period of Wei, Jin, and North and South Dynasties, it even formed the Zheng song, which was popular in the court and the folk, which showed the charm of the Guzheng and its rich expressive power. So, the period of Han, Wei and Six Dynasties was the stage of rapid development of Guzheng.

Unfortunately, only the names of the songs are preserved in the Surviving documents, but not the music scores.

TABLE 4 Statistics of Music in Ode to the Zheng of Han, Wei and Six Dynasties.

Comparison chart of data collection

A decade of a century	Author	Title of book	Name of the music piece
the end of the Han dynasty (206 BC-220 AD)	Houjing	Ode to the Zheng	Literature partially lost and not recorded
the Wei dynasty 221-265	Ruanyu	Ode to the Zheng	Literature partially lost and not recorded
the Jin Dynasties (265-420)	Fuxuan	Ode to the Zheng	Literature partially lost and not recorded
the Jin Dynasties (265-420)	Jiabing	Ode to the Zheng	"Getian" "Gaoyun" "Youlan" "Baixue"
the Jin Dynasties (265-420)	Gu kaizhi	Ode to the Zheng	Literature partially lost and not recorded
the Jin Dynasties (265-420)	ChengYa o	Ode to the Zheng	"Qingjiao" "Luoyu" "Luming"
Southern Dynasties (420-589)	Xiaogang	Ode to the Zheng	"Yunmen" "Sibian" "Liulie" "Xianchi" "Xiangsi" "Yemusic" "Yuan gexing"
Southern Dynasties (420-589)	Guye King	Ode to the Zheng	"Bie hecao" "Cailian" "Zhishan" "Sheng tianxing"

Table Source: Written by An Ni

3. Development of the Guzheng in the Tang Dynasty

From the Han, Wei and Six Dynasties to the Sui and Tang dynasties this was an important period in the development of the Guzheng, the golden age of the development of ancient Chinese music. Although the contradictions and struggles between classes from the Three Kingdoms onwards made the political and economic society in a period of turbulence, it also promoted the exchanges between cultures, especially since the Han Dynasty, the frequent exchanges with foreign countries, centered on the Han race, and the integration of various nationalities, which provided a solid foundation for the music and culture of the Sui and Tang dynasties, no matter it was instrumental music, vocal music or dance, all of them entered into a peak of development, and the culture of Guzheng was further developed during this period. The Guzheng culture was also further developed in this period. The Tang Dynasty was one of the most prosperous dynasties in Chinese history, with a stable regime and ethnic harmony. In order to maintain the unity of the country, the Tang Dynasty had many policies to promote harmony among ethnic groups.

The territory of the Tang dynasty included nine states in the Western Regions: Kang (around Samarkand), An (around Bukhara), Cao (around Turkistan), Shi (around Kashgari), Mi (in Uzbekistan), He (in Uzbekistan), Huo Xun (in Uzbekistan), Wudi (in Uzbekistan), and Shi (in Uzbekistan). These nine small states originally lived in the area north of the Qilian Mountains, but later Suffered from the Xiongnu, and gradually moved to Central Asia after Successive defeats. At the beginning of the Tang Dynasty, the imperial court sent troops to attack the Xiongnu and gradually recovered these nine states and incorporated them into the territory of the Tang Dynasty, and set up the Anxi Prefectural Office in Guzi, and set up viceroys' offices in the other regions, which were able to independently exercise their authority and govern the corresponding areas. Under the premise of observing the unity of the various ethnic groups, they lived together in friendship and harmony, and people exchanged music and culture with each other under the peaceful and stable regime, symbolizing the diversity and

internationalization of music in the Tang Dynasty, in which six of the ten sections of music and dance came from the Western Regions.

The ten sections of music were also known as the ten sections of kabuki, which in the Chinese dictionary means technology, skill, talent. During the Han Dynasty, the term was used to refer to music and dance performers, collectively known as ten sections music' or 'Kabuki', and in the Tang Dynasty it was given an institutional meaning in court music, referring to the types of music and dance that were geographically or functionally divided. During the Tang Dynasty, the emperor set up the system of three provinces and six ministries to allow officials to give full play to the maximum administrative power within the scope of the regulations, the emperor was not authoritarian, and the various functional departments also gave full play to their roles. Under such a stable policy, the Tang Dynasty saw several emperors who loved Guzheng music, such as Emperor Taizong of the Tang Dynasty, Emperor Xuanzong of the Tang Dynasty, Emperor Dezong of the Tang Dynasty, and so on.

The open and tolerant policy made the Tang Dynasty's economic level rise dramatically. The Tang Dynasty encouraged the reclamation of wasteland, increasing the area of arable land, agricultural equipment has been improved, the construction of water conservancy projects, farmers engaged in productive labor enthusiasm greatly enhanced, productivity increased, people live in richness. Tang Dynasty handicrafts have also been progress, the Silk Road after the smooth trade with a number of countries, the Tang Three Colors, silk is hot at home and abroad. With a solid economic foundation, people also have a higher spiritual pursuit, the Tang Dynasty period of literature has a higher achievement, scholars in the Qing Dynasty Summed up the early Tang, the Middle Tang, the Late Tang and the Five Dynasties and Ten Kingdoms poetry collection collectively referred to as the "Tang Poetry", a total of more than 48,000 poems, poets to reach more than two thousand two Hundreds. To study the development of Guzheng in Tang Dynasty, it is indispensable to look for clues in All Tang Poetry, as there are a lot of poems mentioning Guzheng, and there are many literati who are also

heavy fans of Guzheng, so it is indispensable to find clues in All Tang Poetry if you want to study the development of Guzheng in Tang Dynasty.

Among the functional institutions of the Tang Dynasty, the Taichang Temple, an important institution specialized in the management of state rites and music, sacrifices, astronomy and education, was set up. One of the organizations it managed was the Tai music Agency. Tai music Department is the Tang Dynasty inherited the Successive generations of court rituals and music management organization, the predecessor of the Han Dynasty's Music Office. Main responsible for the management and performance of the palace music; preservation and collation of ancient music literature; training of musicians, the development of music and ceremonial norms. It pays great attention to rituals and solemnity, as it represents a country's music culture model, and ritual traditions. It is the core institution of court music in the Tang Dynasty.

Jiaofang is the Tang Dynasty period set up to manage the court feast music (Yan music) institutions, it is divided into set up in the palace only to serve the emperor and the emperor's inner palace of the inner Jiaofang; set up outside the palace, service in the ceremonial activities and officials banquets entertainment outside the Jiaofang. In the Jiaofang is mostly to train female musicians and dancers, is a professional training and performance institutions. The Jiaofang is mainly responsible for the ten parts of the play and scattered music, to the western region of the Hu music and popular music is given priority to. At the end of the Tang Dynasty, it was also responsible for some of the performances of the Ya music. In the reign of Emperor Xuanzong of the Tang Dynasty in 712, the establishment of the pear orchard children, the emperor personally selected in the Jiaofang and folk selection of outstanding musicians to cultivate the code of music and popular music, dance, theatre, the code of the origin of Taoist music absorbed elements of Hu music. belong to the fusion of Hu music and popular music. Because they were trained by the emperor himself, the musicians had a very high status, and outstanding instrumentalists were called 'Zou player '.

The Pear Garden was the latest musical institution set up in the Tang Dynasty, but it represented the pinnacle of court music in the Tang Dynasty, and the Pear Garden

became the center of court entertainment and culture in the latter part of the Tang Dynasty. The Jiaofang followed Suit at the local level, and in many prefectures, states, and counties there were music institutions responsible for managing performances and training, specializing in providing services for local ceremonial and entertainment activities.

TABLE 5 Division of Responsibilities of Music Organizations in the Tang Dynasty.

Government organization	Be in charge of	Actual functions	Musical nature
Tai music	Ya music (national ceremonial music) Rituals, Diplomacy	Gradually weakened in the Middle and Late Tang dynasties, with some of its functions being replaced in the later period by the Jiaofang	Purely Ya music, focusing only on form, following tradition
Jiao fang	Mundane music (feasts, entertainment)	Manages ten kabuki and other music, and performs some Ya music on a part-time basis.	Hu music and secular music are predominant. Some of the Ya music is involved
Pear Garden	Faqu, Yan music	Centre for Artistic Innovation, Late Influence of Music Forms Jiaofang and Folk	Elegizing secular music, music performers become more professional and elite

Table Source: Written by An Ni

3.1 Shape change, set the string and set the tone

Guzheng in the Suit and tang dynasties in the court of Ya music in the 'Sui book music Zhi' records: 'Ya music together twenty ware, which silk instrument has four: one

said qin, Shennong system for the five strings, Zhou Wenwang plus two strings for the seven. Second, said Zhu, twenty-seven strings, Fuxi by the author also. Three said Tsui, twelve strings. Four said Zheng, thirteen strings, the so-called Qin sound, mengtian for author also.' Sui and Tang dynasties in the Ya music used twenty kinds of musical instruments. Which according to the ancient Chinese eight tone classification method to classify musical instruments, four of them belong to the silk category, the string material is made of silk thread. The first is the five-stringed Qin made by Shennong, which later became the seven-stringed Zither when King Wen of Zhou added two more strings; the second is the Se made by Fuxi, which has 27 strings; the third is the Zhu, which has twelve strings; and the fourth is the Guzheng, which has thirteen strings and was made by Mengtian of the state of Qin. The eight-stringed classification is one of the earliest ways to classify musical instruments in China, dividing them into eight major categories based on the materials used in their production.

TABLE 6 Comparison of the Classification of "Eight-tone" Musical Instruments in Ancient China. Comparison chart of data collection

NAME	Material	Representative instrument	Specificities
golden	metal	Chinese Bell,	
		Zheng: ancient	
		Chinese bronze percussion instrument,	Loud voice, often used in rituals and important ceremonies
		Nao : ancient Chinese cymbals	
stone	stone	Qing: Chinese stone chime	Crisp sound, court music and rituals
SI	silk Yarn	Qin, Se, Zhu, Zheng, etc.	Soft, expressive tone, ensemble, solo
bamboo	bamboo	Xiao, flute, Chi, etc.	Loud sounds, folk and court music

Pao	gourd	Sheng, Yu, etc.	Unique sound, ensemble
Earth	potter's clay	Xun, Fou, etc.	Mellow sound, folk music, rituals
leathers	leathers	Drum, ancient Chinese hand drum, etc.	Strong sound, army music, festivals
		Zhu: wooden percussion	
wood	wood	instrument, Yu: tiger-shaped wooden scraper, etc.	Crisp sounds, court music, rituals.

Table Source: Written by An Ni

In the literature there are many different titles for the Guzheng in the Tang Dynasty. There was the Zheng called Zou Zheng. which is a verb meaning to pluck the strings of a Guzheng with the fingertips. There were Yunhe Zheng, Zha Zheng, Jiao Zheng, and alligator Zheng, Yunhe Zheng appeared before Yunhe Se, Yunhe Pipa, Yunhe Qin and so on, in the "Miscellaneous Records of the House of Music" recorded that the head of Yunhe Zheng has a decoration like clouds, Yunhe pipa has thirteen strings like the Guzheng, the "Old Book of the Tang Dynasty" writes: "such as the Zheng is slightly smaller, said Yunhe, the House of Music does not use" This slightly smaller Guzheng called Yunhe Zheng could not be used in the music house. The Yunhe Zheng is slightly smaller than the common Guzheng, and borrows some of the playing characteristics of the pipa, with thirteen strings, sounding like the pipa. Bai Juyi's poem "Yunhe" reads: "It is not a Zither, not a Se and not a Zheng, but the strings are pushed to move the Zither to change the tune".

"Zha Zheng" can also be called Zha qin, when playing holding a bamboo stick made of bamboo to rub the strings to make sound, in the Tang Dynasty poem "Guan Li Zhongchen Hong two beauties singing Zha Zheng song": "Junjia double beauty Ji, good

at singing and playing Zheng, people don't know. Zha with Shu bamboo strings and Chu silk, clear wow turning sound with each other" in Li Zhongchen's home to enjoy the two beauties playing Zheng rolling and singing, they are good at singing and playing Zheng but their talent is not known, with each other pleasant to the ear, wonderful harmony. From this, it can be seen that the Guzheng can also be used for singing and has been popular in the folklore, only that its shape is very similar to the thirteen-stringed Guzheng, and it should have borrowed the playing technique of the Zhu, which evolved from the thirteen-stringed Guzheng.

The 'Jiao Zheng' is a Guzheng with four Supportable corners at the bottom of the Zheng, which does not need a frame to Support it, and can be placed directly on the ground to be played, which should belong to the height of the Sitting Zheng's playing .In ancient times, there were three types of Guzheng playing styles: the Guzheng was placed flat on the ground; and the head of the Guzheng was placed on the player's lap, with the other side resting on the ground. The appearance of the horn Guzheng should provide some basis for the later generation of Guzheng stands.

Seated Performance and Standing Performance were two major classification systems of court music and dance formed during the Tang Dynasty, symbolizing the high level of professionalism in court performances. Within this hierarchical division, both the forms of performance and artistic standards were significantly elevated. However, by the late Tang Dynasty, with the decline of the formal Ya music system, these performances gradually merged into folk music.

Seated Performance featured highly skilled musicians performing while seated on the hall's upper level. The number of performers typically ranged from a few to over a dozen, making it a smaller-scale performance.

Standing Performance on the other hand, involved musicians standing behind the seated performers or playing in the lower hall. It was considered lower in status compared to the Seated Performance and involved a much larger number of performers, sometimes reaching Hundreds. These performances were primarily focused on visual

spectacle and were often used in grand celebrations and diplomatic occasions, characterized by their large scale and grandeur."

TABLE 7 Comparison of Sitting and Standing Performance.

comparison	Seated Performance	Standing Performance
request	Performers are rigorously tested and can demonstrate unique techniques. Those who are eliminated are entered into	Skill is not required, but neatness is required, not unique personal skills.
performance venue	Center stage, indoor banquet	Outdoor festivals, diplomatic welcome
social status	Elite musicians, with rewards, can gain official positions	Lower status, mostly from guilty official's family

Table Source: Written by An Ni

'Old Tang Book Rituals and Music Zhi' said: "Song Se, Zheng ye," "Song Qin, Zheng ye," Se and Qin are Guzheng, the Ming Dynasty record of the Jin zhou bei bian' Song qin, thirteen strings, moving columns should be rule, its system is no different from the Zheng. The system is no different from that of the Zheng. Therefore, it is used in the palace, which is also used in the ode Zheng. It is known that the Zheng this song qin, the later generation to its like to call its name, by the name of the said Zheng. and is mainly used in court ceremonial occasions, the Guzheng is the Se, and the later generations also call the Guzheng by this name. In Tang poems, there are as many as 19 kinds of Guzheng, which are mainly divided into four kinds of playing techniques: beat Zheng, play Zheng, plucked Zheng, sounding Zheng; three kinds of place names: Qin Zheng, Qin sound, Qin strings; three kinds of music styles: Wenfu Zheng, qing Zheng, mournful Zheng; four kinds of decorations: silver Zheng, tin Zheng, tortoiseshell Zheng, jade Zheng; two kinds of praise: treasure Zheng, brocade Zheng; two kinds of

strings: thirteen strings, thirteen pillars. During the Tang Dynasty, the strings were wrapped with five colors of silk threads, which were used to identify the strings on the one hand, and for aesthetic purposes on the other.

The Chinese alligator Zheng, also known as the nine-stringed Guzheng, originated from the country of Phyo, now Myanmar. In the Old Book of Tang, it is written: 'In the middle of the Zhenyuan period, the king heard that the state of Nanzhao had returned to the Tang Dynasty, and was envious of the state of Nanzhao. In 802, the king sent his brother Siliyi to be the interpreter between the two countries to pay tribute to the Tang Dynasty in the hope of obtaining asylum, and offered the music of his country. This is a record of the spread of culture between different countries and regions, and the development of music and culture between them. Alligator Zheng is one of the musical instruments, the 'New Tang Book Hussar Music' records: ' Zheng two: one of them is like an alligator, four feet long, with four feet, virtual belly, with alligator skin decorated back, face and shoulders like a piano, wide seven inches, the belly eight inches wide, the tail is more than a foot long, the volume on the virtual middle, Shi Guan to Zhang nine strings, around 18 columns: one side of the decorated with colored flowers, Fu to the skin of the alligator as a different! 'There are two Zheng, one of which is shaped like a crocodile, four feet long, with four feet, the belly is empty, the back, face and shoulders are decorated with crocodile skin, somewhat like a Zither, the width of the Zheng is seven inches, the belly eight inches wide, and the tail is more than an inch in length, and the tail curls upwards and is empty in the middle.

This kind of Zheng has nine strings and eighteen columns. There was also a Zheng made of alligator skin, and the surface of the body was decorated with colorful patterns. This detailed description of the alligator Zheng shows the splendor of the instrument and the skill of the ancient craftsmen in making it. There is no audio or visual evidence of the ancient Chinese alligator Zheng, but it is possible to visualize it in the form of the Burmese curved Zheng. The Alligator Zheng has developed into the modern Alligator Zheng, which has been passed down in Myanmar and Thailand.

Among the techniques, we have to mention the book 'Ren Zhi Yao Lu' compiled by Fujiwara Shijo (1138-1192), who was the highest official of the Japanese court during the Heian period, in which a large number of Guzheng compositions of the Tang dynasty were collected. This book contains a large number of Zheng music scores from the Tang dynasty, including Tang Daqu, Xiaoqu, Goguryeo, and Japanese Koto music. This is the only collection of Zheng music of the Tang Dynasty that has been preserved and has important reference value. The book consists of twelve volumes and contains more than 200 Chinese Zheng compositions imported to Japan during the Tang and Song dynasties, most of which are related to the Yan music, one of the ten sections of Tang dynasty music, and are performed on the thirteen-stringed Guzheng. The 'Record of the Essentials of Renzhi' is not only valuable for the study of the Tang dynasty Guzheng, but also provides an important basis for the study of Tang dynasty music.

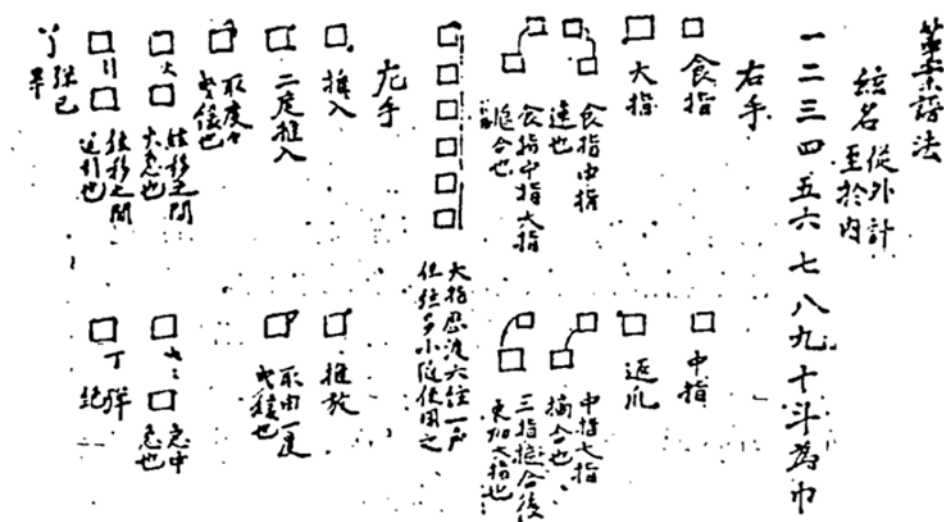


FIGURE 16 Guzheng Fingering sheet of The Renzhi

Source: Derived from the Japanese Koto score, 'The Essential Book of Renji'

Photographer: An Ni

This book contains a detailed record of Tang dynasty Guzheng playing techniques. The right hand of the Tang Zither is mainly played with the middle finger, index finger and big finger. The names of the thirteen strings are labelled from the

outside in: one, two, three, four, five, six, seven, eight, nine, ten, doo, wei, jin. They are marked in the score with '口', '口' on the left side of the note with the index finger, '口' on the right side of the note with the middle finger, and '口' in the middle above the note with the big finger. The big finger has an outward flick towards the center of the hand and an inward flick in the opposite direction to the center of the hand. These are marked in the score only as 'inside' and 'outside'. If you mark 'big finger' directly, it is an outward flick, and if you mark 'return claw', it is an inward flick. The 'mouth' is the big finger alternating between inside and outside repeatedly. The technique of the middle finger of the index finger is also written in the book, continuous, alternating, this playing technique is common in the fast finger sequences of the modern Guzheng, in order to be able to play the notes more quickly and scientifically. It is rare in traditional techniques, but it is written in the book 'Ren Zhi Yao Lu', which can prove that the Guzheng technique was already advanced in the Tang Dynasty. In the score, there is the technique of 'picking and combining', which in the dictionary means to pluck the strings with one's fingers; 'combining' in the dictionary means to gather and merge. In the dictionary, 'pick' means to pluck the strings with one's fingers; 'close' means to gather, to merge. So 'picking and combining' means to gather the tones together and play them with the fingers, and in this case, it is not one tone but several tones that are played together.

The same goes for the technique of 'kouhe' to understand 'kou' as using the fingers to gouge a small area, with the palm of the hand structure and action logic to buckle generally use the index finger mostly, so it is presumed that 'kouhe' should be used with the index finger big finger to pluck multiple notes together, which is the same as the modern music score has written: 'middle finger big finger picking together also' is to use the middle finger and big finger to play together. Should be the index finger big finger plucking multiple tones played together, the score has written: 'middle finger big finger picking together also' is to use the middle finger and big finger to play together, which is the same with the modern playing techniques 'big handful'. In the score: 'the index finger, the big finger, the middle finger, the big finger, also' is to use the index

finger, the middle finger and the big finger to play three notes together, which is the same as the modern chord playing. 'The big finger plays six strings in a row, but how many strings can be used casually' here is the big finger playing, playing six notes in a row for one beat, but the height of these six notes can be decided by yourself where to play. This technique is similar to the modern 'Flower Finger', which is one of the most important features of the Guzheng that distinguishes it from other instruments.

The left-hand technique is likewise recorded in the book. 'Pushing in' is recorded in the score as '□ ...' After playing a note with the right hand, the left hand changes the pitch by pressing down on the string, a modern technique known as 'up-sliding'. 'Push and release' is recorded in the score as '□ ' This is where the left hand presses the strings in advance before the right hand plays the note, and after the right hand plays the note, the left hand releases the strings to go back to the starting pitch, a technique which is the same as the modern 'downward sliding. This technique is the same as the modern 'downward slide' technique." □ Two Degrees Push In" is labelled '□ ' in the score. In Chinese, 'degree' is a measure, a unit of measurement, and in modern music theory, a relationship between tones; it also has a second means. We can understand then that the first level of meaning here is that when the right hand plays a note, the left hand changes the pitch by pressing on the strings so that the tone reaches an adjacent higher pitch, if arranged in a pentatonic scale: gong, shang, jue, zhi, and yu. The Gong to the Shang is a major second, the Shang to the jue is a major second, the jue to the zhi is a minor third, the zhi to the yu is a major second, and the yu comes back to the Gong again as a major second. If you want to '□ ' the jue and zhi, you will get a changed tone by pressing the strings with your left hand. The major second of the jue to the change of the bian zhi and the major second of the yu to the change of the bian gong.

TABLE 8 Ancient Chinese Heptatonic Modes. Comparison chart of data collection

1	2	3	4	#4	5	6	7	1
Gong	Shang	Jue	Qing jue	Bian zhi	Z hi	Y u	Bian gong	Gong

Table Source: Written by An Ni

The second meaning is twice, when the right hand plays the string, the left hand presses the string twice, so that the pitch changes twice. The second meaning is that the left hand presses the string twice while the right hand plays the note, causing the pitch to change twice. The modern technique is 'up and down', where the right hand plays the note, the left hand presses the string to change the pitch, and then the left hand doesn't lift and relaxes, and then lifts the hand when the right-hand finishes playing the note, causing the same note to change twice. A glissando is where the string is prompted to change pitch by the left-hand applying pressure on the string, but ultimately returning to the initial pitch before playing it again. Variation is not returning to the initial pitch, but playing the note directly after it, which is one of the two techniques. The Rinzai was written by a Japanese author, and the pronunciation and semantics of the same characters in Japanese and Chinese may be different, so this is no longer possible to prove.

“取由一度曳缓也”and“取度度曳缓也” The method of playing is similar, and 'tugging' is interpreted in the dictionary as dragging, pulling. The term 'one degree' is understood to mean one note or one time, which explains the technique of playing with the right hand and then pulling up the corresponding string with the left hand, which in practice lowers the tone. In practice, this technique results in a lower tone. 'Taking a degree,' on the other hand, involves pulling up the string twice or more times to lower the tone. This technique has been abandoned in modern times because it destabilizes the strings and produces a shifting noise. A similar technique is the 'vibrato' or 'A gentle tremor', in which the pitch is raised and lowered by rubbing the strings up

and down with the left hand, imitating the sound of people sobbing and whimpering. This technique is one of the highlights of Guzheng playing. Ancient poets often wrote poems about this method of playing. One of them is "Listening to the Zither" by Liu Zhongyong of the Tang Dynasty: Listening to the Zheng with the strings drawn and pressed is like listening to the countless people of the Qin Dynasty crying, which is an exaggerated portrayal of the technique that makes people sound full of sadness and grievances.

“口火口弦移之间火急也” It's Supposed to be a quickie; “口火火口急中急也” It's Supposed to be faster than a fast board. “口引口弦移之间延引也” It's Supposed to mean delay, slow board. These belong to the speed markings. The above is some of the techniques of the Guzheng of the Tang Dynasty as analyzed in the "Records of Renzhi", some of these techniques are the same as those of the modern times, although they are called by different names, but the methods are the same and should have been directly inherited from them. The lost parts may be the result of the evolution of the instrument over the generations, which has chosen a more scientific way of playing or gradually changed according to the habits of different players. However, it is still possible to see the historical side of the Tang dynasty Guzheng, which is already very valuable!

3.2 Musical Expressions and Occasions of Use

Tang Daqu of the Tang Dynasty is a grand and structurally complex form of musical expression that represents the pinnacle of Tang Dynasty musical art. It holds significant research value and is equally renowned as the Ten Divisions of Music, both epitomizing the artistic zenith of the Tang Dynasty. Tang Daqu integrates instrumental music, vocal music, and dance, and was commonly used in formal settings such as court banquets, celebrations, and sacrificial ceremonies. The pieces of Tang Daqu are lengthy and structurally intricate, typically consisting of four parts: “Sanxu”: The introduction of the piece, primarily instrumental, with a free rhythm. “Zhongxu (Middle Sequence)”: The main thematic section, combining instrumental and vocal music, with a

regular rhythm and beautiful melodies. “Po (Climax)”: The intense and fast-paced climax of the piece, often accompanied by dance. “Weisheng (Coda)”: The concluding section, with a slow tempo that returns to the main theme.

Tang Daqu is a comprehensive art form with a wide range of musical themes, encompassing solemn court music as well as pieces depicting natural landscapes and expressing emotions. This form of musical expression laid the groundwork for the development of opera during the Song and Yuan dynasties and also influenced the evolution of Japanese Ya music.

The Six Canons of the Tang Dynasty is a Summary of the official and legal systems of the Tang Dynasty, compiled by order of Emperor Xuanzong of the Tang Dynasty, detailing the organizational structure of the central and local governments of the Tang Dynasty, the division of responsibilities, and the relevant legal systems. It is divided into the duties of six institutions, namely, the Ministry of Appointments: responsible for the assessment and selection of officials, appointment and dismissal; the Ministry of Households: household registration, taxation, finance, etc.; the Ministry of Rites: ceremonies, rituals, education, and imperial examinations; the Ministry of Military Affairs: military affairs, appointment and dismissal of generals and border guards, etc.; the Ministry of Criminal Affairs: law, justice, and prisons; and the Ministry of Public Works: construction. Ministry of Industry: construction, water conservancy, manufacturing, etc.; recorded in the Ministry of Rites: Dale Department is the Tang Dynasty is responsible for the management, teaching music institutions, where the study of Ya music Daqu needs thirty days, Xiaoqu needs twenty days; learning Qing music Daqu needs sixty days, Dawenqu needs thirty days, Xiaoqu ten days; Yan music, Xilang music, Guzi music these other seven music Daqu needs thirty days, this song twenty days, Xiaoqu ten days. Ten parts of music in the Tang Dynasty is the classification of music and dance performances, Tang Daqu is a form of musical performance. From this it is clear that Tang Daqu is a musical Subject relative to Xiaoqu, which is composed of multiple musical bodies, or it can be composed of multiple Xiaoqu, but independent Xiaoqu does not represent Daqu.

The most important aspect of the Sui and Tang dynasties was the evolution of court music from seven to ten parts. Western music and dance in the period of the North and South Dynasties has been a large number of imported into the Central Plains, the rulers to tolerate and merge the leadership of the idea of constantly absorbing and digesting the culture and art of foreigners, enriching their own system of rituals and music, which renewed the court music and dance, but also opened up a new situation of musical and cultural prosperity, these foreign music is the main source of the Tang Dynasty ten music. North and South Dynasties period to Confucianism, political although turbulent, but culturally diverse, with the migration of ethnic groups, the political center of the transfer, which gives the integration of music and culture to provide a way to exchange and dissemination of music and dance formed the development of the trend, so the court music is also affected by a large number of Western music artists and dancers with musical instruments, art and culture to enter the Central Plains to exchange and integration, which promotes the court and folk music and dance. This promoted the progress of music and dance at the court and in the folklore.

Tang dynasty ten music, also known as Ten Types of Music, was the highest achievement of music and art at that time, fused the essence of the successive generations of music in the Central Plains and foreign music elements, showing the openness and inclusiveness of the Tang dynasty, the diversity of music and culture of the music of the later generations has had a far-reaching impact. During the Sui Dynasty, the seven sections of music consisted of: Guo Ji (National Music and Dance), Qingshang Ji (Ya Han Chinese Music), Gaoli Ji (Korean Music and Dance,) Tianzhu ji (Indian Music and Dance), Anguo ji (Music and Dance from An Guo, in modern Uzbekistan), Gezi Ji (Gezi Music from Kucha, in modern Xinjiang), and Wenkang ji. In the period of Emperor Yang of the Sui Dynasty added Kangguo ji(Music and Dance from Kangguo , in modern Samarkand, Uzbekistan), SHule ji(Music and Dance from Shule, in modern Kashgar, Xinjiang), and in the period of Zhengguan of the Tang Dynasty abolished Wenkang ji and added Yan music and Gaochang ji(Music and Dance from Gaochang , in modern Turpan, Xinjiang) which established the Ten Types of Music.

Yan music is used in court banquets and celebrations, the music style is gorgeous, the dance is beautiful and solemn. It was the most important type of music among the ten sections of kabuki. Belongs to the grand ceremony on the first play the type of music, is an important part of the national rites and music system, has a strict norms, clear political purposes, is to praise the ruling class of the music; Qing Shangle originated in the Han Dynasty, music style Ya, combined with the Wei Jin and the North and South Dynasties period of folk music, prevalent in the folk, the court musicians in the political turmoil with the migration of the people which promotes the Qing Shangle in the development of the folk, became influential popular music, in the court, the court musicians in the political turmoil with people migrating which promotes the Qing Shangle in the development of the folk, become the Influential popular music, widely used in the court feasts and entertainments; Tianzhu music from India, music style mysterious, complex dance movements;

In this except Yan music, Qing Shang music is Han music and dance, the other eight are all minority or foreign countries from the music and dance. Whenever the Tang Dynasty entertained foreign aristocrats will play ten music, which highlights the great power of the Tang Dynasty, there is a certain degree of political need to sing the praises of the performance of institutionalized, patterned, the name of the music and dance directly with the name of the name of the place to name the performers of the make-up and clothing, the musical instruments are maintained in the style of their own ethnicity, only in the performance of the division into the standing playing the standing Department of the play or the seated playing the sitting Department of the play, and then absorbed into the fusion of This is a good combination of foreign music culture and court music. The Tang dynasty's ten-band music actively promoted the development of music and dance culture in the Central Plains and also promoted the cultural development of other countries. Among these ten pieces of music, five of them used Guzheng, which were Yan music, Qing Shang ji, Xiliang ji, Gaoli ji and Gezi ji. Du You, a historian of the Tang Dynasty, recorded in the "Tongdian Music" that the twelve-stringed Guzheng was used in Qing Shang music, while the thirteen-stringed Guzheng was used

in other music. Qing Shang music is folk music, also known as vulgar music. In the “Old Book of Tang Music Zhi”, it is said that the Qing Shang music is also called miscellaneous music compared to the Ya music. So again, the twelve-string Guzheng is mainly used in Qing Shang music, and the thirteen-string Guzheng is used in other music. The Qing Shang Daqu in Qingshang ji originated from the Wei and Jin Dynasties, and its components are firstly composed of ‘Qu’, which originated from the Central Plains, then ‘Yan’, which originated from the songs of Chu, then ‘Qu’, which originated from Wu, and finally ‘Luan’, which originated from the songs of Chu poems, which are composed of four parts, while the initial main source of the Wei and Jin Daqu is the Han Dynasty Xianghe song, the instrumental accompaniment of singing in the Xianghe song, where singing is the main focus, Supplemented by the string accompaniment, and the piece is initially composed with flute joining the seven strings (Qin, Se, Zheng, pipa ensemble) and then adding the song. The music was originally performed in the form of a flute with seven strings (Qin, Se, Guzheng, and Pipa ensemble) plus a song and then an instrumental overdub or finale, which was used in the Qing music Daqu.

Tang Dynasty Ya music represents the court ritual music, used for large-scale ceremonial activities, Tang Dynasty Ya music inherited the essence of the Successive generations of Ya music, after development, in the Tang Dynasty has a high level of art, even the leading country Japan also the court ritual music called Ya music. Guzheng also plays an important role in the Ya music, in the ‘Sui Book Music Zhi’ recorded: in the palace of the four corners of the southeast, northwest and north each hanging two groups of musical instruments, there are twelve laws of the bronze bell, need twenty groups of musical instruments rack. In front of each group of instrument racks there was one person in charge of management and playing, four persons in charge of the big drums in different directions, one person in charge of each of the two groups of percussion, the ‘Zhu’ and the ‘Yu’, the singers, the seven-stringed Qin, the Se, the Xiao, the Guzheng, the Zhu, the Zou Zheng, the reclining Konghou, and the small Pipa, and these instruments were in the under the chimes there are ten musicians on each of the four sides, south-east, west, north and south-west, making a total of forty people. This

detailed depiction of the courtly establishment of Ya music during the Sui Dynasty, a scale so imposing that it provided the basis for the Subsequent prosperity of Ya music in the Tang Dynasty. The Tang Ya music basically followed the Sui dynasty's regulations. In the Tang Dynasty, it is recorded in the 'General Dictionary Volume 144' that there were large drums in all four corners of the palace, two percussion instruments, namely, drums on the left side of the building and drums on the right side of the building, and Sheng, large Shengs, Flutes, Xiao, bamboo Chi and ocarinas under the Bells, and four stringed instruments, namely, Qin, Se, Zheng, and Zhu, under the Chimes. In the 'Old Book of Tang', Volume 44, it is recorded that: the Taiyue Department was the court music institution in charge of Ya music, and in the performance, it was required to set up wind instruments under the chimes: large sheng used for harmony, sheng with a rich tone, flute with a clear tone, Wicker with a sharp tone, bamboo cross-bowed pipe, and ocarina. Under the chimes, there are strings: Qin, Se, Guzheng, and Zhu. This shows that the Guzheng became a regular pairing with the other three strings in the Ya music.

3.3 The Guzheng in Tang Poetry

All Tang Poems is a collection of poems from the Tang Dynasty (618-907) and the Five Dynasties and Ten Kingdoms (907-960) compiled by order of the Kangxi Emperor of the Qing Dynasty in the context of organizing and passing on the culture of the Qing Dynasty. The Tang Dynasty was the golden age of ancient culture, and although there was a change of regime during the Five Dynasties and Ten Kingdoms period, the culture still continued the style of the Tang Dynasty, and the Subject matter and artistic writing techniques were highly similar to those of the Tang poems, which was a continuation of the culture, and in order to be able to comprehensively and rigorously display the culture of the Tang Dynasty, more than 40,000 poems were compiled in a systematic manner. The themes of the poems include depicting natural scenery as a means to express the author's feelings of pursuing tranquility and freedom from worldly troubles; expressing the lofty aspirations of frontier warriors through the border customs; criticizing current politics and reflecting the current situation of the

society; expressing delicate emotions and yearning for love; and making use of the past to satirize the present and express feelings. The poetic style of the Tang Dynasty can be broadly divided into four categories: Li Bai and Du Fu as the representative of the Tang Dynasty temperament.

Poetry grandeur, emotional exuberance; Wang Wei and Meng Haoran on behalf of the idyllic school of poetry, fresh and natural, rich in Zen; to Gao Shi, Cen Sen on behalf of the Border Poetry School, bold, patriotic; Bai Juyi, Yuan Zhen on behalf of the New Lefu movement, popular and easy to understand the main focus on people's live and current affairs. But no matter how the Subject matter, how the style has a standard meter, the level and the battle should rhyme, the poets in the creation of poetry is to pay attention to the harmony of the sound, but also promote the development of music theory. In the court music is often Sung in verse with musical instruments, which inspired the inspiration of music creation, poetry and beautiful language also enhances the musical expression. With the help of poetry, music in the Tang Dynasty also paid more attention to emotional expression and artistry.

There are more than 500 poems about musical instruments in All Tang Poetry, among which the Guzheng accounts for more than 150 poems. There are poems describing the shape of Guzheng, playing techniques, Zheng music artists, and also expressing feelings by describing the characteristics of Guzheng music. By combing through the All-Tang Poems, we can have a general understanding of the development of the Guzheng in the Tang Dynasty, which provides an important basis for the study of the history of the Guzheng. However, we cannot ignore the fact that the authors used imaginative hyperbole and simile to condense the poems in order to reflect the social life more, and it is difficult to recover the truth completely.

Among the representative poems describing Zheng playing in the Quan Tang Poetry is The Guzheng Player by Wen Tingjun: the woman in the poem used to play Guzheng music for Emperor Tang Xuanzong during the Tianbao period (742-756), and taught his brother, the King of Ning, new compositions, but now the ornate decorations on the Guzheng have fallen off, and she has already burst into tears when she plays the

piece Yizhou again, alluding to the fact that the woman may have been a musician once, but with an aged appearance. Even though she is very talented, her former glory has become the past. 'Yizhou' is one of the great compositions of the Tang Dynasty, a fusion of the music of the Tang Dynasty and the music of the Western Regions. The poem uses the image of the woman who plays the Guzheng to describe the fate of female musicians in the Tang Dynasty, and also shows the splendor of music in the Tang Dynasty, which is a lamentation for the passage of time.

The Night Guzheng written by Bai Juyi is also a representative masterpiece of the description of the Guzheng in Tang poetry. Through language, the poet describes a picture of the resonance between the wonderful sound of the Guzheng and the listener. The woman playing the Zheng is wearing a purple dress, plucking the red strings of the Zheng looks particularly beautiful under the moonlight, and people immersed in the music cannot help but feel deeply and unknowingly lower their heads, which is the emotional resonance after hearing the Zheng music. The sound of the Zheng came to an abrupt end, but the afterglow of the tone evoked ten thousand thoughts. This poem represents Bai Juyi's concise style of poetry.

Wu Rong's re-written 'Li Zhou's Song of Playing the Zheng' even depicts the life of a Zheng-playing musician. The ancients said that stringed music is inferior to wind music and wind music is inferior to Human voice, but this is not true from the point of view of Li Zhou's playing the Guzheng. Li Zhou couldn't get tired of listening to him play the Guzheng, and he demonstrated his musical talent by becoming proficient in music at the age of seven or eight. He was best at playing the thirteen-stringed Guzheng, and was already in and out of the court at a young age. He was often Summoned by the emperor to play in the palace and was highly appreciated. Then he described the performance of Zheng music in the emperor's banquet when playing the Guzheng sound like geese in flight neatly arranged, but also like gold and stone collision, flying up in the air gravel is generally impactful. The sound of the Zheng is like the sound of the moon in the early hours of the morning and the lonely chirping of the cicadas. The sound of the Zheng is also like the freshness of spring water flowing out of the cracks of

the stones littered with fallen leaves. It is also like the sound of a jade vessel containing wine falling to the ground at a banquet. It is also like a fairy flying to the sky, light and airy. Immediately after this, the situation when Li Zhou was playing is also described as Li Zhou not only played when the flowers were in full bloom, but also by the Taiyi Pond in autumn.

Whenever Li Zhou played solo, the sound of the Zither was like bathing in the spring breeze. The emperor was so happy to hear this that he rewarded Li Zhou with gold and silver treasures. What follows is a sentiment about Li Zhou's life Li Zhou was so busy playing that he had no time to go home and had to go to a folk's restaurant to drown his sorrows in wine. As he nears sixty, Li Zhou becomes more skilled and also writes new pieces of music in a musical institution established by the emperor himself. Li Zhou has spent the last year despondent and full of hopelessness over his hometown, which is suffering from famine in the spring. Through Li Zhou's life, the poet laments the rise and fall of musical institutions. Two great Tang compositions, Yizhou and Liangzhou, which once symbolized the playing of music in times of peace and prosperity, are now poignant when played again. It is hoped that the king will continue to enjoy such music, but Li Zhou bursts into tears as he laments. The poem describes the diversity and musical charm of Zheng music through rich metaphors, from praising Li Zhou's playing skills to describing the pomp of court music and then deriving the sentiment of the rise and fall of dynasties and changes, with delicate emotions, showing the poet's thoughts on the times from music.

The Tang dynasty's Yuefu poetry was also included in the All-Tang Poetry, which continued the tradition of the previous dynasties, but with new developments in the form of performances and the creation of themes. In particular, themes reflecting the current state of society and criticizing current politics were added. This recorded specific stories and scenes of the Tang Dynasty and the historical changes of Tang society. The musical poem 'Spring Day Walk' made by Li Bai, which describes the scene of playing Guzheng at a joyful party in the court in spring, for example, is a good example in many aspects of language, musical structure, and expression of emotion. It

describes the grandeur and magnificence of the palace buildings, with tall buildings reaching into the sky and golden augers coiling around them. The beautiful beauty sat in front of the window, playing the Guzheng through the Sunlight, with melodious music and graceful manners. Each of the seven words in these first two stanzas is in a group, with the words neatly corresponding to each other, and Qing, Pillar, and Zheng as a rhyming ending enhances the sense of rhythm. Then the music is described. The spring breeze blows the Zheng music into the ears of the king, as if it were heavenly immortal music intoxicating. Boating on the Tianchi was like a fairyland, with the building boats rushing forward on the lake before and after, stirring up layers of waves.

The description of the court song and dance has 'three thousand beautiful women offer songs and dances, bells and drums, lively, prosperous, grand. The people gathered together to sing the praises of peace and prosperity. This line makes a new rhythmic adjustment, making the whole poem lighter and jumpier in rhythmic expression. It is also a Subsection to introduce the next movement. It brings the poem to a climax, underlining the rhythm and emotional expression, and also restores calmness at the end of the poem. The poet associates the thirty-six gods and goddesses in the sky, as if they were going to come down to meet them personally. The king does not want to leave the capital city, does not want to ascend to heaven alone like Emperor Xuanyuan, and is still very much attached to the earth. This is the imagination of the fairyland, and finally returns to the peace, forming a complete musical structure. This musical poem as a whole has a distinctive sense of rhythm and music, through rhyming, changes in the number of words to cause changes in rhythm, the rhythm of the Chinese characters to show the charm of the collision between literature and music.

Poets have also described the playing techniques of Guzheng in Tang poems: playing, beating, drawing, tuning, regulating, plucking, unravelling, whisking, fiddling, trembling, sliding, pressing, kneading, enjoining, shifting the pillar. In terms of the classification of professional Guzheng playing techniques, it can be roughly divided into right hand playing techniques: playing, beating, regulating, tuning, plucking, twitching, unravelling, whisking, fiddling, and urging the pillar. Du Fu's Two Untitled Songs: At the

age of eight, a little girl secretly traces her eyebrows in the mirror; at the age of ten, when she goes out to play, the green grass and flowers reflect her skirt; at the age of twelve, she learns to play the Guzheng, and her fingernails are seldom removed when she plays the Zither. The girl is practicing hard. 'Play' means to strum, to play. And Du Fu's verse silver nails are used to play the Guzheng, golden ones like little fish money for wine. The poet spent all his money on buying wine to ease the pain of parting, and his incessant playing of the Guzheng caused his fingers to begin to feel tired. 'Tuning' generally refers to adjusting, switching, and can be understood as adjusting the strings of the Zither, but it can also be understood as playing. Like Liu Yuxi's 'Inscription on the Ugly Room', it is written that one can play the strings of the Zither and read the scriptures. In Wang Wan's 'Viewing the Zou Zheng': There is a Guzheng in my Humble abode, which is brand new like the moonlight, and the Zheng music played is in a gentle tune, with a distinct rhythm and melody.

In the poem, 'Zou' and 'Nong' are the different action expressions of playing the Guzheng, both of which are plucking the strings with the hands, and both of which have the meaning of playing the Guzheng. Scholars also have different ideas about 'Zou', and the combination of 'playing the Zheng' with 'silver armor' often appears in the poems, and scholars classify them as follows the scholars classified the two types of playing as 'playing the Zheng' with nails made of other materials, and 'plucking the Zou playing' with fingers, but there is no clear distinction between the two types of playing in the Tang poems. 'Zou pipa', which describes the performance form of playing the pipa directly with the fingers recorded during the period of Emperor Taizu of the Tang Dynasty. Anciently, the pipa was mostly plucked with pieces of wood, and in the Tang Dynasty, there appeared this different way of playing it directly with the fingers. However, among the Pear Garden disciples, the emperor praised the skilled performers as 'Zou player', which also represents the fact that 'Zou' and 'playing' during the Tang Dynasty could also be used regardless of the method of playing, but with the same meaning. This also means that 'Zou' and 'playing' could also be different names with the same

meaning regardless of the playing method during the Tang Dynasty. However, when 'Zou Zheng' is used in combination, it means different kinds of Zheng.

During the Tang Dynasty, there were twelve-stringed Guzhengs and thirteen-stringed Guzhengs, and only the musicians in charge of playing them knew how to tell the difference between them and how to use them, but the poet was only depicting what he saw and did not distinguish the difference between Zheng used in detail. In the Song Dynasty, the musician Yang Chen's 'Book of Music' recorded that Gaoli musical instruments were used: 'a Zheng, a Zou Zheng, a lying Zheng, from Wei to Sui and their instruments, as for the details of the system cannot be obtained to know,' here said three kinds of Guzheng, and from the Wei Dynasty onwards, used in playing Gaoli music, the details of the information are no longer available to verify. However, it can be known that the Song dynasty also followed the music system of the Tang dynasty, and Gaoli music was one of the ten parts of Tang dynasty music. So, it is not excluded that the twelve and thirteen strings were used in 'playing Zheng', 'Zou Zheng' and 'lying Zheng'. It can be imagined that poets will use a lot of writing techniques in making poems, realism or romanticism, the creation of poems highly responsive to real life, but many details of the distinction are still impossible to grasp, the distinction between the Guzheng, the different playing techniques, are mostly used in the general term to bring over!

TABLE 9 Descriptive Verses of Guzheng Players in All-Tang Dynasty Poems.

Comparison chart of data collection

Description of the performer	Author	Poet's name	Byword
6 articles	Wangyin	"Ye zuo kan zou Zheng"	Finger
	Lulun	"Yan xi fu de Yao mei ren pai Zheng ge"	Clothes brow
	Bai juyi	"Zheng"	Hair, face, eye, finger
	ZhangHu	"Zheng"	finesse
	ZhangHu	"Ting Zheng"	finger

Liu yuxi	“Shang shu mei xing”	Clothes, brow, eye
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Table Source: Written by An Ni

TABLE 10 Statistics on the description of the shape of Guzheng in the All-Tang Poems.

Comparison chart of data collection

Guzheng shape	Athor	Poet's name	Byword
11 articles	WangYa	“Qiu ye Zheng”	silver Zheng
	Liqiao	“Zheng”	tin
	Wanyin	“Ye zuo kan zou Zheng”	Red strings, jade bridge
	Censheng	“Qin Zheng ge song wai sheng xiao Zither gui jing”	Five colors of strings
	Lulun	“Yan xi fu de Yao mei ren pai Zheng ge”	tin
	Lidun	“Ting Zheng”	golden
	Yang juyuan	“Xue zhong ting Zheng”	Jade bridge
	Bai juyi	“Zheng”	silver、 jade
	Tang Yangqian	“Wu ti shi shou”	Treasure Zheng, silver finger picks, strings
	Changjian	“Gao lou ye tan Zheng”	Jade Zheng
	Lixun	“Pu sa man”	Treasure Zheng

Table Source: Written by An Ni

TABLE 11 Descriptions of Guzheng Tones and Musical Styles in All Tang Poems.

Comparison chart of data collection

Guzheng Tones and Styles	Athor	Poet's name	Byword
12 articles	Liqiao	"Zheng"	Qing: clear and bright
	Wangwan	"Guan zou Zheng"	Qing
	Yang juyuan	"Xue zhong ting Zheng"	Qing, grieve
		"Dong ye Yan he Zhong li	
	Liu yuxi	xiang gong zhong tang	Qing
		ming Zheng ge song jiu "	
	Wurong	"li zhou tan Zheng ge"	Qing
		"Guan li zhongcheng	
	Jiaoran	hong er mei ren chang ge	Qing, grieve
		zha Zheng ge"	
	Wang renyu	"Jing nan fu xi shang	Qing
		yong Hu qin ji er shou"	
	Censheng	"Qin Zheng ge song wai	
		sheng xiao Zheng gui	grieve
		jing"	
	Liu yuxi	"Shang qin shu xing"	grieve
	Wang changlin	"Ting liu ren shui diao zi"	grieve
	Yaoshi yuehua	"Xiang he ge ci yuan shi	
		er shou"	grieve
	Cuijing	"Dai gui ren da bo qin	
		shang nian "	grieve

Table Source: Written by An Ni

TABLE 12 Statistics on the description of the speed and strength of Guzheng music in All Tang Poems. Comparison chart of data collection

Speed and intensity of guzheng music	Author	Poet's name	Byword
6 articles	Wangwan	"Guan zou Zheng"	Very fast.
	Censheng	"Qin Zheng ge song wai sheng xiao Zither gui jing"	slow
	Lulun	"Yan xi fu de Yao mei ren pai Zheng ge"	Very fast, gentle and soft play, slow
	Yuanshen	"Zheng"	Very fast, slow
	Bai juyi	"Zheng"	Slow, very fast
	Liu yuxi	"Shang qin shu xing"	slow

Table Source: Written by An Ni

TABLE 13 Statistics of Liubai Music Styles in All Tang Poems. Comparison chart of data collection

Liubai: white space	Author	Poet's name	Byword
3 articles	Bai juyi	"Ye Zheng"	Finger stopping, voice stopping, deep emotion
	Bai juyi	"Zheng"	Becomes debris, Finally.
	Wurong	"Li zhou tan Zheng ge"	Sitting alone, whispering, whisking.

Table Source: Written by An Ni

3.4 The Tang Guzheng in Paintings

Until now, after thousands of years of time baptism of the preserved cultural relics and excavation of a large number of cultural relics have retained a large number of graphic materials, which reflect the development of art and culture in the Tang Dynasty, there are paintings, sculptures, through the creation of the artist flexible and vividly conveys the wonderful moment of the Tang Dynasty music and dance performances. The paintings include scrolls and murals. Sculpture includes reliefs and terracotta figurines from tombs. In the 1980s, Chinese scholars gradually used image research methods to study ancient music culture. The use of images to analyses ancient music. We can study the performance manners of Guzheng through these precious portraits, and analyses the performance scene of Guzheng music in Tang Dynasty from the details, which complements the culture of Guzheng music in Tang Dynasty from the perspective of iconography.

Painting in the Tang Dynasty is the peak of ancient Chinese society, artistic achievements have influenced the cultural creation of future generations, the Tang Dynasty was a strong country, economic prosperity, providing a stable foundation for the development of art and culture, open and inclusive policy so that a variety of cultures are integrated with each other, in such a cultural atmosphere of the development of the arts has been a broad stage, the Tang painters are also the development of music is also an influence on the development of the painters through the paintings Painters recorded the musical scenes of the Tang Dynasty, which provided valuable visual materials for the study of music in the Tang Dynasty. The painters' detailed depictions of musical instruments, dances, and performers on musical occasions give a visual impression of the musical atmosphere of the time, allowing researchers to speculate on musical styles and the role and influence of music in social life through the orchestra compositions and venues. The paintings also reflect the aesthetic interests and cultural atmosphere of the period, and the interplay of music and painting forms of art creates a rich and colorful cultural landscape. This cross-art form

fusion enriches the cultural connotation of the Tang Dynasty and provides a different perspective for future generations to understand the Tang Dynasty.



FIGURE 17 Tang dynasty Zhou Wenju Harmonious music painting

Source: The Harmonious Music Picture by Zhou Wenju. Photographer: An Ni

Depicts nobles enjoying the performance of 19 female musical performers from the sitting section in a courtyard. The orchestra for this performance is centered on the building of a drum with one player. Divided into two symmetrical columns, each with nine players, the orchestra used the following musical instruments: Pipa, Konghou, Guzheng, Sheng, Square rattle (made of sixteen pieces of iron, and struck with hammers or sticks to pronounce the sound), transverse Flute, thin waist drums, Bili, and clapper boards (made of wooden boards, a percussive type of musical instrument). The two Guzhengs in this painting are different in that one Guzheng has no frame, while the other has a frame.

Tune the Infant is a painting depicting the daily life of an aristocratic woman. The figures in the painting are typically dressed as women of the Tang Dynasty, playing Konghou, Guzheng, Pipa, Flute, and holding a small baby in their arms, which is supposed to be a scene of nurturing their children to appreciate music, and the painting vividly demonstrates that the appreciation of music is regardless of age. The details of the Guzheng in the painting are carefully depicted, and it can be distinguished as a thirteen-stringed Guzheng by the fact that one string of the Guzheng corresponds to one

instrument, and the surface of the Guzheng is coated with red lacquer and decorated with other jewels, and the player plucks the strings with his fingers directly, without wearing a vest.



FIGURE 18 Tang Dynasty Baby Transferring Picture

Source: Tang Dynasty Baby Transferring Picture Guzheng player. Photographer: An Ni

The Tang Palace Music, by an unknown author, depicts the court ladies sitting around a table chatting and playing musical instruments, twelve in all, two of whom are serving maids standing on either side of the table, ten sitting beauties with heavily made-up faces, and five playing Guzheng, Pipa, Sheng, and Bili instruments. The rest were cozily sipping tea and enjoying.



FIGURE 19 Tang Dynasty Palace Music

Source: Tang Palace Music, by an unknown author. Sourced from web images

Photographer: An Ni



FIGURE 20 Mural painting in the tomb of Han Xiu, Tang Dynasty

Source: Shaanxi History Museum. Pictures from the web Photographer: An Ni

In 2014 in Xi'an, Shaanxi Province, once the capital of the Tang Dynasty, Chang'an, the tomb of Han Xiu, a Tang politician and prime minister during the reign of Emperor Xuanzong of the Tang Dynasty, was excavated, in which frescoes depicting music and dance of the Tang Dynasty were found, showing eleven performers seated at the left and right sides, categorized according to their male and female musicianship, and playing musical instruments such as the Guzheng, sheng, Konghou, Pipa, Xiao, Flute and Drums. It is worth mentioning that this mural in the form of the band performance is the musicians according to gender to perform in an opposing mode, the picture is the center of the dancers, but also a man and a woman, which can be proved that the Tang Dynasty period of music and dance compilation is not only according to the classification of the instrument, the string class together, the wind and pipe music together, but also can be divided into sexes, into the opposing mode, which also reflects the richness of the Tang Dynasty and the diversity of the music.



FIGURE 21 Overview of the restoration of the mural paintings on the coffin of

Source: Li Shou in Shaanxi Province. Pictures from the web Photographer: An

Ni

In the inner wall of the coffin of Li Shou, the brother of Tang Gaozu, which was excavated in Shaanxi in 1973, there are murals depicting the performance of female musical performers, and the instruments appearing in the murals include the vertical Konghou, the curved-necked Pipa, the Zheng, the Sheng, the Flute, the Xiao, the Bili, the Cymbals, and the Drums, and there are no bells or chimes used for Ya music, so it is clear from the comparison of the literature that the performance of this group of murals is the Gezi music.



FIGURE 22 Mural painting of a Guzheng in the tomb of Zheng Rentai, Tang Dynasty

Source: Shaanxi History Museum Pictures from the web Photographer: An Ni

In the mural paintings in the tomb, there are six seated kabuki musicians playing the following instruments: wicker, Guzheng, Konghou, pipa, sheng, and cymbals. There are three musicians in the standing section playing the following instruments: Xiaojiao, transverse flute, and clapperboard. The Guzheng musicians are in the middle of the seated kabuki on the right side of the mural. In the reports after the excavation of the tomb, this instrument was called the 'seven-stringed Qin', but in the "Old Tang Book of Music", the seven-stringed Qin was supposed to be shaped like a pipa, with seven strings and twelve pillars. But in the mural paintings this is a long instrument, placed on the knees to play, the Tang period there are twelve-stringed Guzheng and thirteen-stringed Guzheng, according to the musician's playing hand should be deduced as a twelve-stringed Guzheng.

Buddhist-themed murals were a popular form of painting during the Tang Dynasty, depicting stories from Buddhist scriptures by painting on walls or paper. The religions of the Tang Dynasty included Buddhism, Taoism, Christianity, and Islam, with Buddhism quickly becoming the dominant religion as it was supported and promoted by the royal family. The equality of all beings emphasized in Buddhism broke the boundaries between the nobility and the common people, so there was a wide range of audience groups. In art, painters showed the intermingling of musical cultures by painting the instruments of the Central Plains together with the local instruments from the countries along the Silk Road, and murals were often painted with flying skies and musical instruments floating in the air, and in Buddhism music is considered to be a means of accessing the world of bliss, so the instruments emitted the sounds of heaven. In Buddhism, music is also considered a means of access to the world of bliss, so the musical instruments emit heavenly music, which is played without the need to play, as if it were a fairyland. These portraits have left a valuable cultural heritage for future generations, and also provide a wealth of information for the study of music in the Tang Dynasty.

Dunhuang is located in the border area of Tang Dynasty, now in Gansu, China. Since Zhang Qian's mission to the West in Han Dynasty opened up the land Silk Road, all the countries in the West had frequent exchanges with ancient China in economy and trade, which prompted the collision between the culture of the Central Plains and the culture of the West. Buddhism was thus gradually introduced to China. Along the way must pass through the place is Dunhuang, existing in Dunhuang Mogao Caves is the treasure house of Buddhist art. There are 735 caves with 45,000 square meters of murals and more than 2,400 colorful sculptures. The Mogao Caves were built by monks during the Western Jin Dynasty in the 4th century A.D. and were built over many dynasties until they were completed during the Yuan Dynasty in the 14th century A.D. The mural paintings are based on Buddhist stories. The mural paintings are based on Buddhist stories, geographical features, art and culture, and record the life of ancient society, production, clothing, architecture and other occasions. The Mogao Caves are

listed as one of the World Heritage Sites. During the Tang Dynasty, Dunhuang murals were at their peak, and the cultural prosperity of the period led to more exquisite music and art. The flying kabuki, musical and dancing bodhisattvas, and musical instruments in the murals are realistic reflections of the Tang court or folk life, and they are glorified in the world of Buddhism.



FIGURE 23 Modern Restoration of the Dance of the Infinite Life Cave 220

Source: Pictures from the web Photographer: An Ni

The 'Infinite Life Sutra Transformation Music and Dance' mural is from Cave 220 of the Mogao Grottoes, where 'sutra transformation' means the transformation of abstract Buddhist scriptures into concrete portraits. This mural is mainly located above the south wall of Cave 220, and this thesis shows a modern restoration of the mural in part. The Guzheng is located in the first row of the orchestra on the left side, and as can be seen in the image, the head of the Guzheng is placed on the player's knee, with the other side hanging down on the ground. The player's right hand is in a half-clenched fist in a playing position, and the left wrist is slightly raised in a state of pressing the strings of the instrument. Accompanying the dance with other instruments.



FIGURE 24 MaitreYa Sutra Variation, Cave 61, Mogao Caves, Dunhuang

Source: Pictures from the Digital Dunhuang. Photographer: An Ni

Maitreya sutra Variation Figure upper left corner of the Guzheng flying in the air, belonging to the no one to play but can make sound by themselves, in Buddhism this type of musical instruments that can make sound by themselves are for the connection of the Buddhist heavenly realm of the dharma weapon.



FIGURE 25 Tang Dynasty Cave 112, Mogao Caves, Dunhuang

Source: Pictures from the Digital Dunhuang. Photographer: An Ni

In the frescoes of Cave 112, the orchestra consists of eight people, four on the left, four on the right, with a dancing Bodhisattva in the middle. The first row of Bodhisattvas on the left side plays the Guzheng, with the big, middle and ring fingers of the right hand slightly curved, the forefinger stretched out to make a gesture of plucking the strings of the Guzheng, and the forefinger of the left hand pressed up against the big finger to make a gesture of moving the Guzheng to change the tune, and the rest of the fingers curved and relaxed.



FIGURE 26 Variations on the Sutra of Immeasurable Life, Cave 172, Mogao Caves, Dunhuang, Tang Dynasty

Source: Pictures from the Digital Dunhuang. Photographer: An Ni

In the mural painting of 'Viewing the Changes of the Immeasurable Life Sutra', the orchestra is composed of 18 people, sitting symmetrically on both sides, with two dancing Bodhisattvas in the center. Because of the age of the frescoes weathering seriously many parts of the colors off seriously, has not been clearly identified, but still can see some of the general shape of the instruments. Guzheng in the right side of the band first, the player sitting on his knees, the head of the piano on the thighs, the piano tail down to the ground, the big finger and other fingers open, showing playing posture,

the left arm slightly lifted, the palm of the hand pressed on the end of the piano should be to play to support or press the strings of the posture.



FIGURE 27 Cave 148, Mogao Caves, Dunhuang

Source: Pictures from the Digital Dunhuang. Photographer: An Ni

Dunhuang Mogao Grottoes in the 220th cave mural Yakushi Sutra changes in the lower right corner of the band playing the Guzheng, the rest of the instruments are wicker Bamboos, curved-necked Pipa, Sheng, waist Drums, Ruan, Cymbals, vertical Konghou, Dara drums, chicken Lou drums, Capricorn drums, transverse Flute, a large number of Gezi instruments, which is basically in line with the literature of the band of the Gezi band instruments used.



FIGURE 28 Tang Dynasty Yakushi Sutra Transformation Cave 220, Mogao Caves,

Source: Pictures from the Digital Dunhuang. Photographer: An Ni



FIGURE 29 Amitabha Sutra Transformation, Cave 321, Mogao Grottoes, Dunhuang,
Tang Dynasty

Source: Pictures from the Digital Dunhuang. Photographer: An Ni

In the 85th cave mural is more complete, can clearly see the 16-member band, divided into a group of 8 people, the left and right sides of the symmetrical sitting playing, the center of a dancing Bodhisattva. Guzheng in the second row on the left side, the player sits with his legs crossed, from the point of view of the hand playing action, the right-hand index finger and the big finger open, supported by the palm, the big finger in the playing strings area, the left arm slightly lifted, the index finger against the big finger, in the lifting the strings or the transfer of the piano code posture.



FIGURE 30 Cave 85, Mogao Caves, Dunhuang

Source: Pictures from the Digital Dunhuang. Photographer: An Ni

The musical instruments presented in Dunhuang murals of the Tang Dynasty are divided into three categories according to the method of playing: blowing, playing and beating. According to the origin of the instruments, they can be divided into those inherent to the Central Plains: sheng, flute, Xiao, Qin, Zheng, etc.; and those from other parts of the West: Pipa, Konghou, Fangxiang, Bili, etc. These instruments are organized in the form of an orchestra. These instruments are all organized in accordance with the form of orchestra performance. In the early Tang Dynasty in the frescoes of the band consists of 16 people, the frescoes basically reflect the overall appearance of the court band at that time. In the Amitabha Sutra change in the band increased to 20 people, in the pharmacist sutra change in the figure of 28 people, which is the early Tang Dunhuang mural performance in the largest number of people, the most complete band of musical instruments establishment. In the Sheng Tang period, the 148th cave mural in four groups of bands totaling 30 people, the middle two groups for the plucked band, the back row is wind instruments totaling 14 people, the side of the two groups are percussion instruments, the back row for wind instruments totaling 18 people. such a

band has been the most complete band of the Tang Dynasty period of large-scale depictions.

3.5 The Tang Guzheng in sculptural terracotta figurines

In Hunan Province, Yueyang City, Peach Blossom Hill excavated in the Tang Dynasty aristocratic tomb excavated 54 pieces of terracotta figurines, including male and female attendants terracotta, male officials terracotta, warrior terracotta, male and female handyman terracotta, Hu people terracotta, male and female riding terracotta, female dance terracotta, female Kabuki terracotta, zodiac terracotta figurines, etc., which female Kabuki terracotta eight musical instruments appeared, respectively, the tortoise musical instrument Chilou drum, curved-neck pipa, vertical Konghou, Bili. Traditional musical instruments of the Central Plains: Guzheng, xiao, pipa, sheng. Experts through the literature on the Gezi music loading comparison, and then there is this tomb unearthed in the Hu man figurines to Support, pointing out that these eight musicians should be playing the Gezi music.



FIGURE 31 Terracotta figurine of a sitting figure playing music

Source: Excavated at Taohuashan, YueYang City, Hunan Province.

photographer: An Ni



FIGURE 32 Tang Dynasty Pottery figurine

Source: BeiYao Bay Painted Figurine of a Dancing Woman. Pictures from the web Photographer: An Ni



FIGURE 33 Tomb of Mrs. Cen in Mengjin, LuoYang

Source: Pictures from the web Photographer: An Ni

Excavated in LuoYang, Henan Province, the two tombs belong to the Tang Dynasty, in which the sitting part of the figurines 6 people, music figurines, the head of the double buns, rounded face, music figurines dressed in line with the aesthetic of the Tang Dynasty, and music figurines with the formation of the figurines with the dance figurines. Although the musical instruments of some of the figurines may be missing due

to geological or man-made reasons, but from the playing manners, the musical instruments may be blowing and plucking instruments, and from the literature of the same period, the highest frequency of use in the orchestra, and the height of the arm during the performance, it is inferred that the missing musical instruments should be the pipa, Guzheng, Bili and sheng etc. The musical instruments of the figurines are also missing.

Relief sculpture is a form of sculpture, carving a raised three-dimensional image on a flat surface, retaining the sense of three-dimensionality while retaining the decorative nature of the flat surface, through the depiction of the scene, highlighting the three-dimensionality of the building or artifacts to enhance the visual effect, and restore the scene in a vivid manner. The musical elements in relief sculpture are important objects of interdisciplinary research in musicology, archaeology and art history. In Hebei, a set of relief sculptures of figures was found in the tomb of the late Tang general Wang Chui-Zhi, which depicts an orchestra of twelve female musicians. The orchestra is divided into two levels, and the twelve female musicians play stringed instruments: Guzheng, pipa, and Konghou; wind instruments: transverse flute, Bili, and sheng; and percussion: square rattles, drums, and clappers. In front of the musicians, there is a man holding a horizontal pole with a colorful ribbon tied to it, presumably he should be the conductor to grasp the rhythm of the music. This is another new discovery, the late Tang Dynasty band performance has been a conductor appeared, responsible for the coordination of the band performance, the accuracy of the musical works, responsible for the harmony of the music between the various instruments. The musicians looked at the crossbar in the conductor's hand to distinguish the rhythm and movement, making the musical performance more flexible.



FIGURE 34 Late Tang General Wang Chuizhi's Tomb Musical Instrument Reliefs

Source: National Museum of China. photographer: An Ni



FIGURE 35 Sichuan Yongling Guzheng Music Figurine

Source: Pictures from the web Photographer: An Ni

The Yongling Tomb in Sichuan is the mausoleum of Wang Jian, a famous general in the late Tang Dynasty who established himself as the Kingdom of Shu. The

whole tomb is referenced to the specifications of the tombs of the Tang emperors, and there are twenty-four reliefs of figures playing musical instruments carved into the tomb, which preserves the orchestra establishment of the state of Shu in its entirety. The bas-reliefs surrounded the coffins and had a ceremonial nature, using music to feed the souls of the tomb owners. The band compositions include Capricorn drum, Dara drum, Chicken Lou drum, Copper drum, Clapper board, Konghou, Pipa, Guzheng, Ruan, Bili, Xiao, Sheng, and transverse Flute.

3.6 The Influence of Tang Dynasty Guzheng Players on Guzheng Music

In the Tang Dynasty, there were many people who played Guzheng, most of them were professional musicians with superb playing skills, and they were mainly female musicians from the palace's Taiyue Department, the Jiaofang, or the Pear Orchard's disciples. In the Ya music in charge of the Taiyue Department, a large number of musicians were often needed for rituals, court meetings, and the reception of diplomatic guests. In the "New Book of Tang", it is recorded that in the early Tang Dynasty, the Ya music followed the scale of the Sui Dynasty, and the musicians of the Taishang Temple amounted to more than 2,000 people. The record here should be the temporary recruitment of folk musicians included, a conservative estimate of the number of Tang dynasty Ya music musicians should reach more than 1,000 people. The inner Jiaofang was mainly responsible for the first rank is that of an insider. Selected from the second rank of courtesans on the basis of merit. Outstanding appearance, playing skill, in the front row of the band performance, facing the emperor to play. Responsible for the core performance of large-scale palace banquets, is the most favored by the emperor and the highest treatment of a class; the second grade is the palace people, the permanent playing musicians in the Jiaofang, to participate in regular palace banquets performance, no special rewards, life Supply are from the normal expenses of the palace; the third grade is the Zou player, generally from the generations of instrumental music skills from the civilian population, because of the outstanding appearance of the selected into the palace.

Their status was lower than that of the second-class courtiers, and they did not participate in dancing or singing, but specialized in stringed instruments, belonging to the technical type of musicians; the fourth class was the acrobats, responsible for the management of costumes, the handling of musical instruments, rehearsal assistance and other auxiliary work, and occasionally participated in large-scale performances of the accompanying roles, mostly the dependents of the officials who had been relegated to a lower status, or the folk selected to have a certain degree of understanding of the knowledge of the music related to the women, but were not proficient in it. internal music performance of the palace, and women were mainly selected for training.

They were divided into four grades according to their playing skills and appearance: It was set up outside the palace, in the Jiaofang. Because of the performance needs of a small number of male musicians in the outer Jiaofang. The Jiaofang mainly manages the sitting part of the play and the standing part of the play, the fusion of the western region music style of Hu music, and the central plains of the common music, because usually be responsible for the palace banquet, ten part of the play, scattered music, theater and other common music performance, service to the royal family, the nobles, the local government, in Chang'an and Luoyang have set up a Jiaofang, the demand is very great, the Jiaofang can be up to more than 3,000 people in charge of the number of. Tang Xuanzong period to set up the pear orchard disciples have male artists 300, female artists 300 people, their music skills are Superb.

Tang dynasty kabuki management system with the Tang dynasty government functions in the continuous improvement of the system, music registration system is the Tang dynasty management of music people and their families of the household registration system, the main service in the court and the government's music needs, music registration is the music worker and his family members together are organized into a special household registration, era engaged in music, dance and other performances, which has a hereditary nature, the children inherited their parents' occupation, passed on from generation to generation. In the early Tang Dynasty, the music registers came from the families of sinners and prisoners of war. Therefore, their

social status was low, their movement was restricted, they could not leave the music register without the permission of the government, and their basic livelihood security was provided by the government, so their economic treatment was not high, but some of them could get extra income through private performances.

In the Tang Dynasty, it was recorded that each state, county and military town had set up a complete set of kabuki management mechanism. The musicians were trained according to the degree level. With the prosperity of art and culture in the middle of the Tang Dynasty, the status of the musicians gradually improved, especially after the establishment of the Palace Pear Orchard disciple's organization, the musicians because of their own superb playing skills are respected, the late Tang Dynasty, with the social unrest, the music register system is gradually relaxed, part of the musicians can be separated from the music register. Geisha can be traced back to the Northern Wei Dynasty (439-581), and in the Tang Dynasty.

the 'New Book of the Tang Dynasty' wrote that the number of musicians reached 10,000 during the height of the Tang Dynasty. Geisha were professional musicians, proficient in music and enjoying a salary from the court. Through their compositions, geisha provided the court and the people with excellent works, which were disseminated to all classes through many times. Geisha will keep records of their own creations, and also serve as a music custodian of the responsibility of the Successive generations of broken sheet music to organize, repair, and summarize, which is also the responsibility of the inheritor. The musical theater is a medium for the dissemination and exchange of foreign cultures. Through the wonderful interpretation, it shows the charm of the music of the Tang Dynasty.

According to the social status to divide the documents recorded in the Tang dynasty Guzheng playing people, can be divided into five categories: the palace institutions under the management of the professional players, the official players, the private commercial players, the family players, amateur enthusiasts, literati and Ya people. The palace player was performed in the palace, and the private residence performance had the family play. There are commercial performers in folk teahouse

entertainment. They are usually professionally trained, skillful, and able to play a variety of difficult music. This also shows that there was a good market demand at that time, and a large number of professional artists emerged. However, the social status of Zheng player was low, and they were usually made up of the families of deposed officials, criminal slaves, and commoners. Individual Zheng players were highly skilled and were appreciated by the nobles and literati.

Guzheng player is not only a purveyor of music, but also a purveyor of culture, conveying emotions and thoughts through playing Guzheng tunes, enriching the cultural life of people in ancient times. In a poem written by Bai Juyi, a famous poet of Tang Dynasty, it is described that: chime is an ancient percussion instrument with a clear and crisp sound, Xiao is a wind instrument with a melodious sound, Guzheng is a plucked instrument with a bright sound, and flute is a blowing instrument with a clear and pleasant sound, and all these instruments are played alternately to complement each other, and the music continues to be Ya and melodious under the different techniques of playing. This poem then shows the richness and magnificence of the instruments in the Tang Dynasty's Ya music. The 'Ni shang yu yi wu' is a famous Tang Dynasty court music and dance, which shows the prosperity of the Tang Dynasty's court music and culture. The poem is set in the context of Emperor Xianzong of the Tang Dynasty, the eleventh emperor of the Tang Dynasty, and his ministers enjoying a music and dance performance at the palace during the Cold Food Festival on the eve of the Ching Ming Festival.

In Wu Rong's "Song of Li Zhou Playing the Zheng", a scene is depicted in which Li Zhou, a Zheng-player, made the emperor's performance unforgettable because of her excellent playing technique. When she played the Guzheng, her fingers were as neat and orderly as geese flying in formation, with a beautiful posture that attracted the emperor's attention. The music during the performance was like a fresh breeze on the face, delightful. The emperor was very appreciative and satisfied with Li Zhou, which further expresses Li Zhou's great skill. This poem also expresses the importance of music to the nobles in the Tang Dynasty, and the emperor's appreciation of artists who

played with great skill. It was only when the country prospered and peace prevailed that the art of music and culture could be utilized to its fullest extent.

TABLE 14 Statistics of Court Zheng Players in the Literature. Comparison chart of data collection

Social status	Name	Source	Author
Court Professionals	Xue Qiongqiong	“chun ri xing”	Libai
	Jiaren	“Zither nv tan Zheng ge”	Gukuang
	Xiehao	“Ni shang yu yi”	Bai juyi
	Wuqing	“Zeng Zheng ji wu qing”	Liyuan
	Lizhou	“Li zhou tan Zheng ge”	Lirong
	Li qingqing		
	Longzuo		
	Chang shuben	“Yue fu za lu”	Duan anjie
	Shicong		
	Li congzhou		
	Li congzhou's father		

Table Source: Written by An Ni

TABLE 15 Statistics of Folk Zheng Players in the Literature. Comparison chart of data collection

Social status	Name	Source	Author
Folk Commercial Players	Qushui yueji	"Yu chang shi shan chi san ri qu shui Yan "	Chen zang
	Meiren	"Guan zou Zheng"	Wangwan
	Handan yueji	"Han dan nan ting guan ji"	Wangwan
	Dongjia shaonv	"Xin fen Zhu ren "	Chu guangxi
	Xiangyang yueji	"Xiang he ge ji "	Cui guofu
	Cuiqi	"Ting cui qi ji ren Zheng"	Bai juyi
	Chuanshang yueji	"Ye wen shang ren chuan zhong Zheng"	Liu yuxi
	Nvgong	"Zheng"	Bai juyi
	Zhengren	"Za qu ge ci hao ge "	Lihe
	Chapu yueji	"Mei ren chang cha xing"	Cuiyu
	Yao meiren	"Yan xi fu de Yao mei ren pai Zheng ge"	Lulun

Table Source: Written by An Ni

TABLE 16 Statistics on Guzheng private entertainers in the Literature. Comparison chart of data collection

Social status	Name	Source	Author
private entertainers	Loutou xiaofu	"Qing lou qu er shou"	Wang changlin
	zhangjia	"Yan zhang ji jia shi zhai"	Meng Haoran
	Cui xianlin	"Yan cui ming fu zhai ye guan ji"	Meng Haoran
	Zhujia	"Yu lu xiang ji Zhu jia"	Wang wei
	Jinger	"Lang Huan ji"	Yi shizheng
	Xiunu	"Yin Hua lu"	Zhaolin
	Qiqi		
	Qinshu	"Shang qin shu xing"	Liu yuxi
	Li xianggong	"Dong ye Yan he zhong li xiang gong jia"	

Table Source: Written by An N

TABLE 17 Statistics on Zheng hobbyist and Poets and Writers in the Literature.

Comparison chart of data collection

Social status	Name	Source	Author
hobbyist	Lingjia zhaonv	"Wen ling jia li Zheng"	Xu anzheng
	Qinnv	"Ting ying qu"	Wei yingwu
	Mochou	"Zheng"	Yuanzhen
	Xin jushi	"Zhang qi ji xin da jian nan xun ting zui zuo"	Meng Haoran
Poet, Writer	Changjian	"Gao lou ye tan Zheng"	Changjian
	Bai juyi	"Ye Zheng"	Bai juyi

Table Source: Written by An Ni

During the Tang Dynasty, music and culture were extremely prosperous, especially Guzheng music, which became an important part of the cultural life of that time. Among them, professional players were a group of people who had achieved a high level of playing skills and had a certain influence in the society. After a long period of rigorous training, they mastered exquisite playing skills and were able to demonstrate high artistic standards on various occasions. Taking Xue Qionggiong as an example, she was known as "the first Guzheng player in the palace of Kaiyuan" for her excellent skills and unique artistic style, and became an outstanding representative of Guzheng music at that time. Her playing was not only highly acclaimed in the court, but also attracted the appreciation of many literati and writers, and she became a benchmark figure in the art of Guzheng music in the Tang Dynasty.

Meanwhile, commercial performers were also an important part of Zheng music in the Tang Dynasty. They mostly performed in commercial or entertainment venues such as teahouses and restaurants, usually with fixed performance venues, and made a living by selling their skills. These venues were important places for social and cultural exchanges at the time, and through their performances, commercial players provided the general public with a rich entertainment experience, while also spreading the art of Zheng music. Their performance style was closer to the public aesthetics, focusing on interaction with the audience and creating a relaxing and pleasant atmosphere through

music, which became an important part of the social and cultural life of the Tang Dynasty.

In the Tang Dynasty, the trend of specializing in private entertainers was prevalent, and these house-players were mostly music players in the houses of officials, eunuchs, rich and noble families, or the houses of scholars and academics, for entertainment and recreation. Although they lived in rich and noble families, their status was low and their fate was uncertain. Although they possessed exquisite skills, they were often used by their masters as a means of amusement and lacked the respect and freedom they deserved. However, their existence also provided an important channel for the dissemination and development of Guzheng music, and the diversity of their playing styles and the integration of cultural elements from different regions and classes enriched the artistic connotation of Tang dynasty Guzheng music.

In addition, the prosperity of Guzheng music in the Tang Dynasty also attracted many amateur Guzheng players. They did not play the Guzheng for a living, but expressed their inner feelings and personal interests through playing the Guzheng. These enthusiasts came from different classes, including common people, merchants, and scholars, etc. Their love for Guzheng music promoted its wide spread among the people. The literati, represented by Bai Juyi, were not only talented in poems and songs, but also knowledgeable about the Guzheng. They often used the Guzheng to express their emotions, combining music and literature to create many touching works. Although Bai Juyi's "Pipa Xing" has pipa as its theme, its description of music and feelings are also applicable to Zheng music, showing the literati's deep understanding of music and unique expression of emotions.

To Summarize, the popularity of Guzheng music in the Tang Dynasty was extremely wide, both in the court and in the folk, and the proliferation of Guzheng players was its important foundation. From the professional court players to the commercial place of music, from the official residence of the family plays to the folk amateur enthusiasts, Guzheng music of different classes of people together constitutes the prosperous scene of the Tang dynasty Guzheng music. Man is the master of all

things, and only by giving full play to his subjective initiative can he better transform external objects and create more possibilities. It is due to people's continuous research and innovation of Guzheng music that the form of the Guzheng has evolved, thus meeting the needs of the public and further promoting the development of the art of Guzheng. This diversified mode of dissemination and development not only enriched the cultural life of the Tang Dynasty, but also laid a solid foundation for the development of music and art in later generations, becoming a bright pearl in the treasure house of Chinese culture.

3.7 The Influence of Tang Dynasty Music Aesthetics on Guzheng Music

The official governing policy of the Tang Dynasty differed from that of previous generations in that it carried out the imperial examination reform, which to a certain extent broke the monopoly of the gatekeepers of politics among the aristocratic classes, provided a fair system of imperial examination to the literati and scholars of the civil society, promoted social mobility, and improved the quality of the officials and their ability to govern. It effectively enhanced the professionalism of the officials. This also stimulated private education, inspired the public to study, and educational institutions were developed. The second was the development of the three provinces and six ministries system. There were mutual checks and balances of power and a clearer division of labor, each in its own way. It improved administrative efficiency, promoted policy implementation and stabilized the regime. The implementation of these two systems promoted the stabilization of social order. It provided a basic guarantee for economic prosperity. Culture will also be directly affected, Guzheng in such a background has a rapid development momentum, Successive emperors have a high interest in music, which makes the court and folk music activities are endless, people have a different understanding of the musical aesthetics of the Guzheng.

Ancient China has always been a joint development of the court and the folk. Music in the Tang Dynasty was more of a two-way race between top-down regulation and bottom-up innovation. The court set up music institutions to formulate policies and

ritual authority, this type of music is Ya music, centralized training of musicians, and a professional process of talent selection and technology transfer. Folk music relied on commercial exchanges and exchanges between ethnic groups for integration, absorbing foreign music and dance, and developing popular folk music, known as popular music. In the late Tang Dynasty, folk music was raised, and an aesthetic culture of elegance and popularity emerged in the court and the folk.

In the era of Emperor Tang Taizu, some ministers advised that the previous dynasty had led to the accelerated collapse of the regime because of extravagant music, and that music had been given a political color, and that Confucianism had traditionally advocated that Ya music could educate the people, while vulgar music would corrupt the social atmosphere, so efforts were made to re-establish the system of Ya music, and that music was regarded as a political tool for proclaiming the authority of the royal court and rallying the people's Support. In this way, Tang Taizong was advised not to indulge in music, which would lead to the loss of popularity and repeat the same mistake. Tang Taizong did not see it this way. His viewpoint on music was that the sadness and joy of music was influenced by people's Subjective emotions, not the music itself. This broke through the political nature of music. Wei Zheng, an official who endorsed this view, also said that the real value of music was to promote harmony among people, and that the social order was not determined by music. such an assertion played a positive role in the development of music in the late Tang Dynasty.

In the "Tongdian Music", the Tang Dynasty's chancellor also Suggested that music comes from the Human heart, and that the music one hears in one's heart will be sad, and the music one hears in one's heart will be happy. It is not only the combination of sounds, but also the expression and mapping of people's inner feelings. Music can touch the heart. This is the same as Tang Taizong's claim. The combination of musical notes cannot affect people's thoughts and emotions, but the emotions of the people who listen to the music lead to the different emotions of the music. In this way the Guzheng developed under the aesthetic idea that the value of music was to promote harmony between people, as advocated by the Tang officials.

The Guzheng enjoys a wide audience and has become an instrument appreciated by both the refined and the common folk. In the realm of folk appreciation, the aesthetic of Guzheng music largely resides within the 'Yanzou(performance).' The 'Yan' Zou aspect is twofold: the 'Yan' which is conveyed through the external demeanor of the performer, and the 'Zou,' which lies in the technical prowess of the musician. Often, it is the comely young women who captivate the folk audience, their exquisite technical skills enhancing the expressive power of Guzheng music. In the aesthetic style of music, the timbre of the Guzheng is accentuated, with a preference for clarity and brightness. As the music unfolds, the tempo varies continuously, creating a rich tapestry of layers that stir the emotions of the listeners.

One of the charms of Zheng music is its use of 'White space,' a significant expressive form in traditional Chinese art that frequently appears in both painting and music. In paintings, leaving some areas blank allows viewers ample room for imagination, and similarly, the 'white space' in music can evoke associations among the audience. The abrupt cessation of music provides ample time for imagination and can even elicit emotional resonance, achieving a realm where the absence of sound speaks louder than its presence.

The unique playing techniques of the left hand of the Guzheng, such as trembling, sliding, pressing, kneading, and enjoining, have created different musical aesthetic styles, and the mourning Guzheng is one of them. In All Tang Poetry, the poems that express sadness through describing Guzheng music account for most of the poems, the poet expresses his personal emotion in the form of words by the Guzheng music played by the player, and the reader imagines the feeling through the words again. Then there is enough space to imagine the scenes and emotions expressed in the poems. Parting and reluctance to part often appear in the poems, and Guzheng music has been entrusted with this emotion, and the special music skills of Guzheng are also very good at expressing this kind of sadness. By constantly pressing the strings to change the pitch, the acoustic effect imitates the sound of people's sobbing, which also strengthens the sadness attribute of the Guzheng.

Yao's Yuehua's "Two Poems of Grievance in the Song of Xianghe": The grass is vibrant in spring and the water is clear, but the woman misses her distant lover with tears, but she dares not express this sorrow under the warm spring breeze, and she can only try to play the Guzheng to relieve her sorrows, but she can't play a complete piece of music in any way. This poem expresses longing and sorrow, the poet through the depiction of the scene, the characters' emotions, coupled with the playing of the Guzheng constitutes the words as the carrier, the imaginary music as the medium, enhancing the sadness of the emotion. Music is born from the heart is an ancient Chinese music aesthetic thought, emphasizing that the essence of music originates from the Human heart's emotion. Bai Juyi writes about the sadness of Guzheng artists, probably from their low status and difficult life. Wang Changling writes about the miserable encounters of poets who have been relegated to exile, both of which are sad and compassionate, drawing people to empathize with them. Cui Hao's excerpted poem: depicts the woman's sorrow, wanting to play a tune full of longing, but holding a Guzheng and being unable to play it.

From these Tang poems that express the idea of mourning music, we can conclude that the aesthetic idea of sadness for the beauty of the music and literature in the Tang Dynasty has prevailed, this aesthetic has different forms of expression in the context of different times, before the Tang Dynasty, most of the political tragedy is the main focus of the Wei and Jin Dynasties, musicologist Jikang put forward the "sound without mourning music theory" of the musical Jikang, a musicologist in the Wei and Jin Dynasties, put forward the music aesthetics idea of "sound without mourning", thinking that sound is objectively made by people, but the idea of mourning is Subjectively felt, and is the projection of people's inner emotions, and he was against associating music with politics, believing that music can't carry political significance and moral thoughts. This about personal sadness and music emotions began to enter the period of liberation, to the Tang Dynasty open and inclusive political leadership, people pay more attention to the inner spirit and the expression of personal emotions, which promotes the development of sadness and music.

Guzheng's unique playing techniques also let the sadness music aesthetic release. This is related to the fact that female Zheng players were predominant in the Tang Dynasty period and the special status of musicians. The different story backgrounds of the players made the poets also lament their life situations, and the Subjective emotions of the poets were magnified, so the mourning Guzheng was embodied in the poems. Bai Juyi's "Listening to the Zheng of the Cui qi Prostitutes": the woman with beautiful makeup sits in a magnificent pavilion, but the thirteen-stringed Guzheng she plays carries sadness in her voice. She asks the player not to stop, not wanting to end up like the talented man and the beautiful woman who will eventually grow old and end their good times. This poem laments the passing of time and has reflections on life.

4. Dissemination of Music on the Maritime Silk Roads

The Tang Dynasty is the peak of China's ancient cultural development and prosperity, enlightened political policies, economic development, social stability for the development of multiculturalism has laid a solid foundation for the development of this tolerant and open social atmosphere so that the Tang Dynasty art and culture has a high degree of compatibility between different ethnic groups, different regions of the culture of mutual exchanges, absorbing the formation of the Tang Dynasty, the unique form of art and culture. Music as an important part of Tang culture, showing the previous dynasty has never had the vitality of the early Tang when the establishment of the ten types of music is a symbol of the initial prosperity of the art of music, to the period of the Sheng Tang, the Jiaofang management of the seated music Performance, the standing music Performance hierarchy refinement, music management system is perfect, but also on behalf of the rigor of the musical institutions and the importance of the Tang dynasty music and dance, which greatly contributed to the development of Tang music and dance. At the same time, the re-opening of the land silk road and the connection of the sea silk road made the music of the western regions, the music of the coastal neighboring countries and the music of the central plains collide and mingle, which

promoted the dissemination and development of the Guzheng. This fusion of art and culture not only promoted the improvement of the instrument's playing skills, but also gave birth to a large number of works integrating the music styles of various nationalities, forming a great fusion of music across nationalities, regions and cultures from the Tang Dynasty onwards. This became a milestone in the history of ancient Chinese music.

The concept of the Silk Road was proposed by the German geographer Carl Ritter in 1838 for the first time, late in the German historian Herrmann further research to determine that this is China and Central Asia, West Asia, South Asia, Europe, and North Africa's land trade transactions between the corridor of the India to the silk trade based on the route of economic exchanges Called the Silk Road. The main cities along the Silk Road during the Tang Dynasty were: Chang'an (Xi'an) - LuoYang - Liangzhou (Wuwei) - Ganzhou (Zhangye) - Suzhou (Jiuquan) - Shazhou (Dunhuang) - Yumen Pass (northwest of Dunhuang) - Yangguan (southwest of Dunhuang) --Gaochang (Turpan) - Guzi (Kucha) - SHule (Kashgar) - Iwu (Hami) --Urumqi - Ili (Yining) - Suiye (in Kyrgyzstan) - Samarkand (in Kyrgyzstan) - Baghdad (in Iraq) - Istanbul (Constantinople).

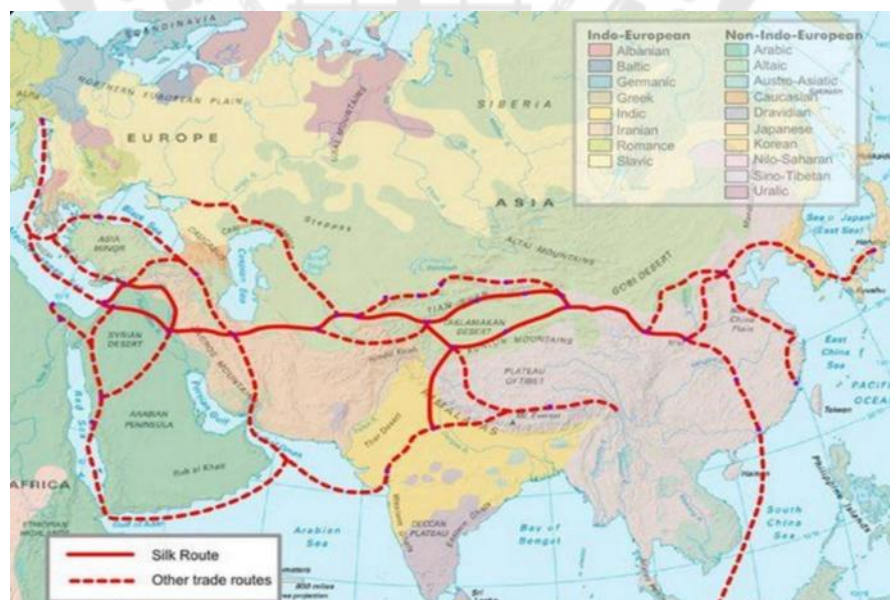


FIGURE 36 Silk Road Route Map

Source: Pictures from the web Photographer: An Ni

After the middle of the Tang Dynasty, the Maritime Silk Road, which started from the sea at Quanzhou, Guangzhou, Yangzhou, Minzhou (Ningbo), and Jiaozhou (northern Vietnam), connected SouthAsian: Zhancheng (central Vietnam), Shilifoshi (Sumatra, Indonesia), Java (Java Island, Indonesia), and Siam (Thailand). South Asia: The Lion Kingdom (Sri Lanka), and Tianzhu (India). West Asia: Bosi (Iran), Dashi (Arabia). Asian: Sengdi (East African coast). The development of these two Silk Roads, extremely strong promotion of the Tang Dynasty in the Central Plains region of the ethnic arts and culture and exotic cultures of the mutual exchanges, for the Tang Dynasty, the dissemination of music and cultural dissemination and development of the dissemination of the path. This also changed the artistic aesthetics of the Central Plains, multi-ethnic exchanges, economic development, so that people love more gorgeous, delicate style of music. It realized the transformation of Chinese art style from introverted to open. This is also the main reason for the prosperity of music and culture in the Tang Dynasty.

The earliest record of the Maritime Silk Road trade in China is from the Book of Han, which recorded the map of the maritime trade routes between China and SouthAsian and South Asia during the Han Dynasty and an overview of the relevant countries. Through trade and tribute, Chinese silk and gold were imported into foreign countries, and foreign treasures, plants and animals were also imported into China. But by the limitations of navigation technology and land and water transportation conditions, its dealings with the South China Sea countries were not convenient. Often have to take huge risks. At that time, the Han Dynasty's main exports to the South China Sea were concentrated in Hepu, Xuwen and Rinan. Before sails were applied to navigation, ships could only sail along the coast so that they could dock in time in case of rough waves. However, by the Eastern Han Dynasty, Guangzhou gradually became the administrative and economic center of the Lingnan region. With the application of sail technology, ships can bypass the east side of Hainan Island, across the South China Sea into South Asian countries, in order to promote the development of overseas trade, the Western Han Dynasty set up a specialized foreign affairs institution "big Honglu Temple", the Sui

Dynasty has “Jiaoshi supervisor” and “Sifang Pavilion” to manage domestic and foreign trade affairs.

In 607 A.D, Emperor Yang of Sui sent Chang Jun, the chief of the Tundra, on a mission to Chitu, passing through the coast of Vietnam and the Gulf of Siam, and arriving at the Wolfsbane country, the earliest place of spreading Buddhism in the Malay Peninsula, which opened up the situation of friendly exchanges with more than ten countries. The re-emergence of the Maritime Silk Road came against the backdrop of the defeat of the Tang army at Hengluos (Kazakhstan) in 751 A.D., and the eight-year coup d'état initiated by the Hurman An Lushan, the An Shi Rebellion, in which the Tang dynasty gradually lost control of the overland Silk Road. The war hit the northern economy hard, and the country's economic center of gravity gradually shifted to the south, which was ensured by the rise of the Maritime Silk Road, which gradually withdrew from the trade center as good trade relations were established with neighboring countries by sea.

The Tang Dynasty began to send ambassadors to Guangzhou to preside over trade affairs with the South China Sea countries. In the second year of Emperor Xuanzong's reign (714 A.D.), a specialized agency, the Hublot Academy, was set up to collect tariffs from incoming ships, buy foreign goods on behalf of the court, manage the tribute paid by merchants to the emperor, and supervise and manage the docking of ships. In order to further promote trade, the Tang government also formulated policies for places where foreign merchants lived. As long as foreigners abided by Tang laws, they were free to live and trade, and could continue to believe in their own religions, and even preach and build temples, such as the Lion Temple in Guangzhou, the Kirin Temple in Quanzhou, and the Phoenix Temple in Hangzhou, China, for example. The main shipbuilding bases of the Tang Dynasty at that time were Changzhou, Suzhou and Hangzhou, and these places were most famous for their silk fabrics, with a wide variety of products of good quality. In a book written by a famous monk in the Tang Dynasty explaining the translation of Buddhist scriptures, it was recorded that during the Tang

Dynasty it was already possible to build huge cargo ships that could carry 600 to 700 people and transport a large amount of goods.

The Maritime Silk Road in the Tang Dynasty was mainly divided into the East China Sea route and the South China Sea route. Although it was an economic route for the spread of trade, it was also a bridge connecting the world with religion, art and customs. Chinese Confucianism, music and dance culture, Buddhist art, martial arts, etc. spread out, such as the East China Sea route on the Korean Peninsula, the Japanese islands of the Ya music; South China Sea route in South Asian and other regions of the Tang music, Kabuki music, Ya music, and so on. At the same time China was also imported the music and dances of the countries along the Maritime Silk Road, such as Linyi music (south-central Vietnam), Funan music (Cambodia), Piaoguo music (central Myanmar), Tianzhu music (India), and Javanese dances (Indonesia) on the South China Sea route, and Japan dances (Japan), Xinluo music (southeastern South Korea), Baiji music (southwestern South Korea), and Gaoli music (the Korean Peninsula) on the East China Sea route. The introduction of these music and dances reflects the close interaction between China and its neighboring countries during the Tang Dynasty. With its open and tolerant attitude, the Tang Dynasty absorbed a large number of foreign cultures, forming a pluralistic and integrated cultural pattern. Most of these music and dances were incorporated into the Tang court music and dance system and became an important part of the court banquets and celebrations. The fusion of foreign music and dance with traditional Chinese music and dance contributed to the prosperity of music and dance in the Tang Dynasty.

Sui Dynasty established in Guangzhou, the South Sea Temple in the Tang Dynasty incense, only because from the Tianzhu (India) to send messengers Daxi came to the Tang Dynasty exchanges, but missed the return of the ship, and finally ended up in Guangzhou, enshrined in the South Sea Temple. Here also became the successive emperors and kings of the South China Sea an important place of worship, but also gradually become a symbol of trade and cultural exchanges between ancient China and overseas countries, merchant ships before going to sea to come here to pray for peace,

safe return to this restoration, became one of the folk beliefs preserved to this day. The Tang Dynasty literati Han Yu engraved an inscription recording the musical scene of the sea goddess worship. Bronze drums and leather drums are struck together. The sound of the drums is noisy, the sound of the high-pitched control instruments is high, the whole scene is grand and the atmosphere is exciting, the strong men who go out to the sea slide the oars vigorously, and the musicians follow the rhythm of the music to echo each other and sing in chorus. In the Tang Dynasty, the only official music involved in rituals and foreign affairs programs was Ya music. The scale of Ya music represented the majesty of the imperial power, so it can be imagined that, in such a grand official activity, the band establishment of the Huge, standardized music etiquette, in the eyes of the public and foreigners, which is a symbol of the prosperity of the Tang Dynasty.

Buddhism was introduced to China along the Maritime Silk Road from Tianzhu (India), accompanied by Buddhist music, temple bells and drums, chanting music are an important part of the religious music of the Tang Dynasty, the predecessor of the 'Fa Shi Temple' in Guangzhou in the Tang Dynasty received monks from Tianzhu from the Eastern Jin Dynasty until the Tang Dynasty, and the remaining bells and drums in the temple are the remnants of Buddhist music. The only remaining bells and drums in the temple are remnants of Buddhist music. The Nanhua Zen Temple in Shaoguan, Guangdong Province, also has bells, drums, chimes and bells cast in the Tang Dynasty. The famous Tang Dynasty monks Xuanzang and Yijin traveled from Chang'an for 17 and 25 years respectively to India to study Buddhism in more than 30 countries, and they wrote about their experiences and brought back a large number of Buddhist classics when they returned from their studies. In particular, it records the teachings of Buddhist precepts and Buddhist rituals. During his stay in India, Xuanzang was personally involved in Buddhist rituals and came into direct contact with Buddhist musical forms, including Buddhist music and dance.

Xuanzang's records describe in detail the musical activities of Buddhist monasteries, including the use of musical instruments, and the religious functions of music. Realizing that music was also an important means of evangelism and attracting

followers, Xuanzang brought back the chanting of Buddhist music from India, chanting Buddhist scriptures in Sanskrit, which gradually became an important part of Chinese Buddhist music, adding new elements to the Buddhist music of the Tang Dynasty and making it more nationalized. The Buddhist music scenes on Dunhuang murals reflect the influence of Indian Buddhist music on China, and the musical instruments and dance forms in the murals are highly similar to the Buddhist music recorded by Xuanzang. The Fadian music of the middle and late Tang dynasty was more or less influenced by Buddhist music. Fadian music is a form of court music that combines elements of Chinese music with Western music and Buddhist music, which is mostly used in ritual consciousness and has a unique style, and is performed by the emperor's highly sophisticated Pear Garden disciples at a high level of artistic excellence.



FIGURE 37 Venerable Xuanzang of the Tang Dynasty, Venerable Yijun's Itinerary Map

Source: Pictures from the web Photographer: An Ni

In Buddhism, music has the role of offering and praising Buddha, so it was widely used in religious ceremonies and celebrations. The Buddhist music used in celebrations or ceremonies held in monasteries in the Tang Dynasty was very rich in content, including songs and dances, and the Hundred Operas imported from the Western regions, which was a combination of acrobatics showing Superb physical skills

and thrilling performances, unique styles of music, and magic tricks using illusions and conjuring to attract people with mystery and Surprise, and so on. Artistic performance form. Originated in Central Asia, West Asia and other regions, with the Silk Road into the Central Plains.

The Tang Dynasty's Maritime Silk Road in Asian, Bohai Kingdom is the Tang Dynasty and Japan, North Korea must pass through the port of communication, the Tang Dynasty's art and culture, political system, production technology, Confucianism, Buddhism culture, almost all through the Bohai Kingdom into Asian. It belonged to the country established during the Tang Dynasty, which was ruled by different nationalities before the Tang Dynasty. During the Tang Dynasty, when various nationalities were competing with each other for power, the leader of Mohe tribe established a local ruling regime, which Submitted to the Tang Dynasty in 713 A.D., and was enfeoffed by the Tang Dynasty, giving the name of Bohai, and the Bohai Kingdom lasted 229 years from the foundation of the country to its demise, and had experienced 15 kings, of which 10 formally accepted the enfeoffment of the Tang Dynasty, and had established a good relationship with the Tang Dynasty. Bohai was a vassal state of the Tang Dynasty.



FIGURE 38 Map of the Tang Dynasty and Asian

Source: Pictures from the web Photographer: An Ni

The Bohai Kingdom was a large ethnic minority state whose territory included parts of China's Jilin, Heilongjiang, Liaoning, the Russian coast, and Korea. This geographical location was a natural Hub connecting the Tang Dynasty, the Korean Peninsula, and Japan. It had good harbors and close relations with the Tang Dynasty. The political institutions and military administration were based on the Tang system. The natural economy was dominant and had a certain economic base, but most of the products of life still had to be obtained from the Tang Dynasty through the Maritime Silk Road. In China's modern research on the history of the Northeast historian Jin Yufu in the "Bohai State Zhi long" wrote that the first king of the Bohai State Mohe should be the Goguryeo people, Bohai people and Goguryeo people, Khitan people have the same customs, and in the friendship with the Tang Dynasty, the people of the two countries are often in the Tang Dynasty social exchanges, learning and imitation of the Tang Dynasty people's clothing, customs, art and culture. The Bohai music of the Bohai Kingdom was popularized in the Tang Dynasty and became one of the programs in the Japanese Ya music. In the ancient Japanese chronicle book "Nihonji XIII", it is recorded that during an important religious event in the Nara period (710-794), the Japanese imperial family, officials, and people gathered at Todaiji Temple to perform a grand Buddhist ceremony. Thousands of monks were invited, and music from the Chinese Tang Dynasty, music from the Bohai Kingdom, and other traditional dances were performed. This also reflects the fact that Japan at that time was engaged in cultural exchanges with neighboring countries based on religious activities. In the Yuan Dynasty's "Documentation of the Tongkao", it is recorded that in 762 ADS, Japan sent eleven dancers to the Tang Emperor through the Bohai Kingdom, although the document does not specify what kind of dances or music were performed. But it can be seen that the Bohai Kingdom as a transportation Hub, and trade transit point to promote cultural exchanges throughout Asian.

4.1 The Tang Dynasty Guzheng in Japan

During the Yayoi period (300 BC-250 AD) in Japan, the sea and land linking Japan and Korea was opened, and Chinese culture was spread all the way to Japan along with the Korean Peninsula. In the ancient Chinese document "Geography of the Han Dynasty", it is written that there were Japanese scattered in several small tribes around the Korean Peninsula during the Han Dynasty, who came to the Central Plains every year at regular times or festivals to pay tribute and show friendship. In the Book of the Later Han Dynasty, it is recorded that Emperor Wu of the Han Dynasty gave the Japanese king the gold seal of "King of the Han Japanese". These interactions between China and Japan were carried out by sea and land from Bohai as a transit point. In 1784, there was an artifact unearthed in Fukuoka Prefecture, Japan, that contained the "Han Wonu King Seal," which is a perfect match with the historical record.

The Japanese word "music" is derived from the Chinese character. It has the same meaning. Some Japanese scholars believe that the source of Japanese music came from two routes, one from Tibet and Mongolia in China, and the other from the southern part of China, especially centered in Yunnan. This doctrine is based on the fact that Japan's agricultural rice culture originated from the Sub. Even some Japanese scholars believe that there is a similarity between the folk songs of the ethnic minorities in Thailand and the music of Japan, because agricultural cultivation, sowing ceremonies, folk music customs, and myths and legends are similar. This is a Subject worthy of study and will not be recounted in this essay. However, such a statement connects the exchanges of people between ancient Asian regions. This is also the first stage of the history of Japanese music mentioned by Mr. Eishi Yoshikawa, a Japanese musicologist, in his History of Japanese Music: the era of the birth of the Japanese nation to the introduction of music from the Korean peninsula. The second stage was the introduction of music from the Middle Kingdom (5th-8th centuries), during which the music of the Tang dynasty was deeply rooted and influenced Japanese court music. During this period, the Japanese music system was not reformed, and Chinese Ya music and Buddhist music were introduced to Japan in large quantities. The third stage is the

digestive era of continental music (9th-12th centuries), Japan's Heian period, Japan's traditional music by the influence of foreign cultures began to change the music, people according to their own needs to organize the inclusion of fusion and adaptation of foreign music mainly Tang dynasty music. The repertoire of compositions increased. The fourth stage is the flourishing era of Japanese folk music (13th-16th centuries) The fifth stage is the mature period of folk music (17th-19th centuries) Japan's native music culture matured, the political policy began to close the country, and the unique folk music culture prevailed.

The first five stages were influenced by the music culture of China and neighboring countries, experiencing absorption, digestion, fusion, awakening and innovation, and stabilization. From the 19th century, a new round of absorption began with the influence of Western music culture, and the sixth stage of Japanese music began. At the end of the Second World War was the seventh stage, in which the trend of Western music was absorbed and fused into folk music. The eighth stage was after World War II, when Japanese national culture examined itself and began the nationalist music movement.

As can be seen from the division of Japanese music history by Japanese scholars, the formation of Japanese music was influenced by a large number of foreign music, Chinese music played a prominent role, especially during the Tang Dynasty, which was the heyday of exchanges between China and Japan. For the sake of national security environment, the Japanese government strengthened the contact with the Tang Dynasty in all aspects with the political strategy of peace diplomacy, learning the advanced culture and political system of the Tang Dynasty, and accelerating the improvement of Japan's own policy of governance. The Japanese government began to send a large number of envoys to China for exchange and study. In the History of Ancient Chinese Music, it is recorded that Japan was keen to learn Chinese Ya music, and several Japanese envoys brought back Chinese music books, musical instruments, and Chinese music management system. They set up the Japanese Ya music Liu and Nei Jiaofang with reference to the Tang dynasty's Taiyue shu and Jiaofang.

Japanese Ya music first appeared in the Nara period (720) in Japan in the Ancient Records of Things and the Nihonshoki, documents that record the history and culture of Japan in ancient times. Although it shares the same name with Chinese Ya music, there are differences in content and form. In the Tang Dynasty, the Chinese Ya music was a ritual music performance that emphasized the form and represented the national etiquette and the dignity of the emperor. However, it was not introduced to Japan. What did come to Japan was the Yan music, which was a more entertaining form of singing, instrumental music, and dancing at the court banquets of the Tang Dynasty. The Yan music was more flexible and vital than the Ya music, and was favored by the rulers as a regular form of music at banquets. Japanese Ya music is a blend of native Shinto songs and dances based on Tang Dynasty Ya music and Korean music. It was used in festivals, celebrations, and religious ceremonies, so it is also called Ya music.

A large number of instruments from the Tang Dynasty were used in the original Japanese Ya music, and although some of these instruments were later deleted during the reform of the music system, the flute, pipa, Guzheng, and Bili remain in their original form in the present-day performance of the Japanese Ya music. The Japanese envoys brought back the pipa and Guzheng of the Tang Dynasty, and the remnants of these instruments are still in the Shosoin Temple in Japan. In the earliest Japanese classification dictionary of the Heian Period, "Japanese Classification Dictionary", it is recorded that there are 132 Tang songs and 30 Goguryeo songs in the Japanese Ya music, which shows that the Tang music accounted for a large proportion of the Japanese Ya music, and although some of these Tang songs were added into the music of the Japanese specialties in the later period, some Tang music can still be found in the performances of the present Japanese Ya music.

4.1.1 Form, tuning, usage, genre classification, and musical aesthetics.

In the process of absorbing the Tang Guzheng in Japan, the adjustment of shape and size is the most intuitive physical modification. This process was not only constrained by the natural conditions and ergonomics of Japan, but also reflected the

transformation of the aesthetic consciousness of the nobility from “Tang style worship” to “Japanese style consciousness” in the Heian period. The following is a detailed description of the three aspects of decoration, size, and material: Decoration was simplified: the Tang Zheng imported in the Nara period (710-794) strictly followed the ornate style of Chinese Tang court instruments, and its decorative process was highly consistent with the gold and silver Pinwen Qin (National Treasure) in the collection of the Shosoin Temple. The surface of the body of the instrument is inlaid with shells, outlining the Tangcao and Baoxiang patterns, and the head and tail of the instrument are plastered with phoenixes and clouds using the gold and silver pintuck technique.

Sprinkled gold powder on the wet lacquer surface, the body of the Zheng presents a brilliant effect of gold spots on a black background, and the end of the Zheng is inlaid with amber. This is consistent with the decorative style of Tang dynasty musical instruments in Dunhuang murals. This type of decoration is not only a demonstration of technology, but also evidence of the Tang court's ideology of the Superiority, majesty, and splendor of “Tang objects.”

During the Heian period (794-1185), with the rise of the “national culture,” the decoration of the Tang Zheng was radically simplified: shells, gold, and silver decorations disappeared, and the body of the instrument was painted only in black or red lacquer, with the occasional gold dust depicting simple decorative motifs, such as the Zheng in the Tale of Genji Eisakusen, where the lines of a Zheng are only suggestive of the body's contours. The aristocrats respected the aesthetics of the “esoteric”, the natural wood grain of the tung wood panels was regarded as the “beauty of nature”, and the craftsmen deliberately retained the scars and color differences of the wood, forming the aesthetic interest of the “wood and eyes to appreciate”.

The simplification of the decoration made the Tang Guzheng go from being a “natural beauty” to being a “wooden instrument”. The simplification of the decoration returned the Tang Guzheng from a “ceremonial ornament” to a “practical instrument,” in keeping with the demand for “sound as the most important thing” in the performance of Japanese Ya music.

The history of Nara Shosoin, a treasure house of ancient cultural heritage, can be traced back to the year 756, when Empress Komyo handed over the imperial artifacts and imperial collection to Todaiji Temple after the demise of Emperor Shomu, and sealed them in the institution. Among the more than 9,000 artifacts in the museum, there are not only Nara-era imitations of Tang artifacts, but also a large number of original Tang masterpieces, including 75 Tang musical instruments, including the remnants of the Tang Guzheng (a four-sided, 13-stringed Zheng), which is an important witness to the musical culture of the Tang Dynasty, even though the instruments that came across the East China Sea have been mutilated. Although there are many wooden remnants in China's excavated artifacts, it is difficult to see the original appearance of the Tang dynasty musical instruments, the special storage system of the Shosoin Temple thanks to the hereditary system of the royal family to protect the heritage of cultural relics, which provides a unique site for the protection of the Tang dynasty musical instruments. Although it is also a remnant, through the distance of the string holes, the height of Mount Yue and the records in ancient Chinese literature to find the characteristics of the Tang dynasty Guzheng six feet long, thirteen strings of the shape, and then through the technology scanning out the Tang dynasty Guzheng inside the T-shaped structure of the sound beams and resonance box, creating the characteristics of the Guzheng sound reverberation like playing in the valley.



FIGURE 39 Gold silver Pinwen Qin

Source: Included in the Japanese Shosoin. Photographer: An Ni

The dimensions of the Tang Guzheng brought back by the Tang envoys strictly follow the Tang standard: about 180-190 centimeters in length (six chi in the Tang system), and they need to be played standing up or sitting down, which is suitable for the taller physique of the Tang people. The flat box (about 5 centimeters thick), hollow inside, with a resonance box, has a clear and empty tone, suitable for open-air ceremonial performance. In order to adapt to the size of the Japanese and the playing environment, the size of the Tang Guzheng has been reduced from 180 centimeters to about 170 centimeters (about 5 feet 7 inches), which makes it easier to kneel down and play with arms naturally stretched out. The width of the body has been reduced from 25 to 20 centimeters to reduce the weight of the instrument, and the thickness of the resonance box has been increased to 7-8 centimeters to enhance the resonance of the low frequencies and moderate the volume, which makes it suitable for indoor performances in the residences of aristocrats.

The adjustment of the dimensions changed the sound from the Tang dynasty Guzheng's "clear and exciting" to "subtle and deep," and a Heian period writer in "Zheng Cao Zi" describes the sound as "like a spring dripping from a stone at night, and the heart is silent when it is heard. The maximum length of the surviving Tang Guzheng in the Shosoin Yardstick is 194 centimeters, and the Heian-period Yan Xi Shi (927), a detailed record of the rules of the law, states that the length of the Guzheng of the Heian Yarakryo was "five Cun and seven Fen" (about 172 centimeters).

The material panel of the Tang Dynasty Guzheng is made of tung wood produced in Henan and Shanxi of China, the wood is light and resonates well. Yueshan and Guzheng bridge are made of rosewood or pearwood, which is hard and resistant to wear. The strings are made of *Quercus serrata* (a specialty of northern China), which has a high content of silk glue and a rich tone. In the Heian period, the imported materials were gradually replaced by Japanese materials. The top of the instrument is made of Kiryu wood, but it is made of Yoshino Kiryu wood, which is from Japan. Due to the Humid climate, the wood is denser than Chinese Kiryu wood, and the tone is cooler. Yue Shan uses Japanese black persimmon wood instead of rosewood, which has the

same hardness but fine grain to minimize the noise. Mulberry wood is used for the bridge, which is less dense than rosewood and has a softer tone. By switching from Chinese silk to the finer silk produced by the Japanese silkworm, the string tension was reduced and the tone changed from “thick and low” to “clear and bright”. According to the Ninaka Calendar (11th century), “‘Tang’ silk was used for Guzheng strings in the past, but nowadays Japanese silk is the best, and its sound is as clear as a bell.

The simplification of the Tang Guzheng's form, size adjustment, and material substitution are typical examples of Japan's localization of exotic musical instruments. This process is not a simple technical compromise, but a systematic reconstruction based on local natural conditions, ergonomics and aesthetic awareness: the plainness of the decoration echoes the pursuit of “silent beauty” by the Heian aristocrats; the miniaturization of the dimensions realizes the harmony between the instrument, the Human being and the space; and the substitution of the local materials makes the sound of the Tang Guzheng shift from “Tang style boldness” to “Wabi-sabi”. The local Substitution of materials shifted the tone of the Tang Guzheng from “heroic Tang style” to “profound Japanese style”. These modifications not only integrated the Tang Guzheng into the Japanese Ya music system, but also made it a cultural symbol of the Japanimation of Tang objects - retaining the genes of Tang civilization, but also deeply rooted in the soil of Japanese aesthetics.

During the period from Nara to the early Heian period, the Tang Dynasty Yan music tuning theory was introduced to Japan by the Tang delegation, but the complex tuning system was difficult to apply directly. Therefore, it was filtered and changed, and the five-tone scale: Gong, Shang, and Jue was still the main one, and Yu and Zhi modes were removed, and Huangzhonggong, which symbolizes the imperial power (corresponding to the Japanese “Ichiyoshi mode”), was chosen as the core mode. Mid Heian Period (10th century): In the Shinsho Gekkei (967), the Yakuraburo musicians established a symmetrical structure of six tunes, consisting of three Lv and three lv. The six tones are divided into two systems, the Lv-senpo and the lv-senpo, each containing three tones: the lv-senpo: a five-tone scale with a bright and solemn style, mostly used in

ceremonial repertoire. The Lv-senpo method is a six-tone scale with a mournful and profound style, and is mostly used for Buddhist pujas or lyrical dances.

TABLE 18 Japanese Six Lv and Six Lv Tunes. Comparison chart of data collection

(Musical)	Modern			
mode	(music) mode	approximation	One of the five basic elements of Chinese medicine	Applications
category	name	pitch (music)		
Lv-senpo	Yiyue tone	D tone	Four Seasons, Central, Earth	Court Ceremony Opening
	Taishi tone	E tone	seldom used	seldom used
	Shuang tone	G tone	East, Spring, Wood	Dance Accompaniment Multi
Lv-senpo	Pin tone	E tone	Western, Fall, Gold	court banquet
	Huangzhong tone	A tone	South, Summer, Fire	a lyrical lament
	Panshe tone	B tone	North, winter, water	Buddhist rituals

Table Source: Written by An Ni

Yiyue tone is generally used as the opening music of court ceremonies, symbolizing the majesty of the imperial power; Shuang tone for the dance

accompaniment mostly, fast-paced; Pin tone in the aristocratic banquet performance of the literati Ya music, natural mood; Huangzhong belongs to the lyrical sad song, expressing personal grief or historical narrative music; Panshe tone in the Buddhist puja or Shinto rituals to use to create a mysterious atmosphere. The Yiyue Tone corresponds to the Huangzhong Palace of the Tang Dynasty, symbolizing “the return of Heaven's destiny”; the Pin Tone and Shuang Tone embody the cultural fusion of “Tang style and soul”. The six tones of Japanese Ya music can be regarded as a living specimen of the fusion of Asian musical civilizations. This system is not only the essence of the Tang tonal system, but also the expression of Japanese national aesthetics. From the solemnity of the Yiyue tone to the misty mystery of the Panshe tone, the six tones build a musical bridge between the Tang Dynasty musical style and Japanese aesthetics through the code of meter. In the face of the ever-changing contemporary cultural ecology, the protection of this flowing civilization memory involves not only the continuation of the rhythmic program, but also the perpetual transmission of the sense of Asian civilization community.

In the Tang Dynasty, there were two modes of playing Guzheng: without wearing the Guzheng finger picks and wearing the Guzheng finger picks; the Guzheng finger picks was mostly worn on the big finger, index finger and middle finger of the right hand, and was fixed on the first knuckle of the finger with silk thread to ensure stability and flexibility when plucking the strings. The Guzheng finger picks is mainly divided into silver finger picks (silver-plated metal), tortoiseshell (tortoise shell) and bone finger picks (antler, ivory) in pursuit of the brightness and penetrating power of the tone, and the aristocracy often uses the silver finger picks as a status symbol. Folks used bamboo or leather finger picks, which was easier to obtain. When playing, the finger picks and the strings are at an angle of 30-45 degrees, in order to enhance the volume and tonal expression. In the Tang Dynasty, the finger picks were not only a playing tool, but also a carrier of music and culture. Du Fu's poem “The silver finger picks is used to play the Zheng” reflects the importance of the finger picks in the court's Ya music. In the Nara period (710-794), the Tang Guzheng music system was introduced through the Tang

envoys. Because of the material limitation, the finger picks were mainly made of hardwood and bamboo pieces, and the finger picks was imitated in the form of bone armor of the Tang Dynasty, which was bound with hemp rope or cloth instead. The system was modeled after the bone finger picks of the Tang Dynasty.

During the Heian Period (794-1185), the nobility adopted the lacquer technique for the finger picks, and the surface was decorated with gold leaf and inlays for both utility and artistry, while the root of the finger picks was wrapped in a thin silk cloth to enhance flexibility and comfort. The tip of the big finger of the right hand was shaped to the left to make it easier to play the string sweeping technique of the “Pin tone” scale, forming a unique hand shape for the Koto. In the Heian period, the thickness of the nail was thinner than that of the Tang dynasty (about 1-1.5 mm), and the tone was soft and Ya, in keeping with the aesthetic of Japanese Ya music, which is “far away and quiet”.

From the 7th to 9th centuries AD, with the frequent travel of Tang emissaries, the Tang 13-stringed Guzheng entered the Japanese islands through three paths of transmission: the official Yarakko system, the musical rituals of Buddhist temples, and the private inheritance of the aristocracy. This plucked instrument, which carried the flavor of the Tang Dynasty, was eventually transformed into a Japanese Koto system with independent aesthetic values. The Tang Dynasty Guzheng method technique follows the flowing linear time aesthetics, with eight right hand playing techniques of Tuo, Pi, Mo, Tiao, Gou, Ti, Da, Zhai, constructing a complete circle centered on the palmar joints, with the fingernail touching the strings to form a fan shaped movement surface with a radius of 5-7cm. After the introduction of the Tang Zheng to Japan, it was performed in the Yagura by the returning members of the Tang legation, who did not undergo much long and hard training, so the performance was mostly based on the inward hooking of the fingers and the outward picking of the fingers, and there was little continuous alternation between the thumb and the forefinger, which resulted in the formation of a simple melodic line. In the Heian period, it is recorded in the “Jiao Xun

Chao” that more systematic playing techniques were added through the localization of the playing techniques.

The techniques for playing single notes include the 'Ying zhao' for playing inward, the 'Da zhao' for playing outward, the 'Lianxu zhao' for alternating fingers, and the 'Liu zhao' for crossing multiple strings. Among the decorative techniques, there is the “Sao shou” technique recorded in the “Ren Zhi Yao Lu” written by a Japanese musician, in which the strings are struck and rubbed with the side of the nail to produce a double tone. The modern technique of sweeping the strings within a range of four strings is divided into the outer sweep: the right hand is pinched by the forefinger and the big finger, and the wrist is swept from the inside to the outside over the three to four neighboring strings. Nei saoxian: the palm of the hand is stretched out and the middle or index finger positions the strings and then quickly cymbals three to four consecutive strings into the palm of the hand. This harmonic layering effect. It should have preserved the ancient technique of playing the Tang Guzheng, which has been used in Japanese Koto music to the present day. This transformation transformed the Guzheng music from a solo instrument to a fixed standard of rhythmic beat in the Yakuza ensemble.

The left-hand technique of the Tang dynasty Guzheng is based on “pushing, pressing, and trembling”, where the left hand presses the strings on the left side of the Zheng to produce a change in pitch, which is a filler pitch or decorative addition to the right hand's playing of the melody. The core logic of the technique is that the right hand is responsible for playing the main melody, while the left hand presses the strings with different strengths to enhance the musical expression by fine-tuning the pitch or adding decorative tones, and the resulting pitch changes are called 'rhymes' to complement the melody. This technique has been standardized to this day and is known as the 'Rhyme to Complement Sound' method. It is practiced by pressing on the strings with the left hand to change the tension, creating chromatic or whole tone offsets for single tones, which are used to complement temporary variations outside the pentatonic scale, such as qingjiao (clear horn) and biangong (palace). Alternatively, Sustained vibrato: the fingertips are pressed evenly on the fixed strings to create a continuous fluctuating

sound effect, but the amplitude is less than a semitone and does not disrupt the structure of the main melody. Because of the overall reduction of the Nara-era Tang Guzheng, the amplitude of the left-hand pressure is limited, making it difficult to realize a large-scale glissando effect, and only basic vibrato and chromatic modification can be accomplished. The left-hand technique is mainly based on single-point pressure, lacking the ability of continuous pitch change of the Tang Dynasty. In the Heian period, the string spacing of the Koto was shortened to 3-3.5 centimeters, and the area of the left hand's string pressing was narrowed, leading to a shift in technique to refined compositions, in which the left hand's short presses on the strings followed by quick releases replaced the continuous glissando of the Tang Guzheng. The left hand even creates a separate melody by actively pressing the strings to create pitch fluctuations without relying on the right hand to pluck the strings. The characteristic of inversion of sound and rhythm is achieved.

Since its introduction to Japan in the Nara period (710-794), the Tang dynasty Guzheng has been deeply integrated into Buddhist rituals and has become an important instrument in Buddhist pujas and kabuki performances. Its timbre and playing techniques were imbued with religious symbolism, and it played a unique role in creating a solemn atmosphere and assisting in the rhythm of Sutra chanting. In the Nara-era Buddhist document “Tōdaiji Yoroki”, it is recorded that during the 752 years of the Great Buddha's eye-opening puja, “the Tang Zheng played the Kara tune, and the sound was as loud as the morning bells through the hall”, which points out that the Zheng's sound was like the sound of the Brahma bells, and the Guzheng had a ceremonial function here. The Garuda song played by the Tang Guzheng refers to the Buddhist god bird called Garuda, which is a music and dance that expresses the majesty of Subduing demons and protecting the law. The Tang Guzheng's technique simulates the low reverberation of the Buddhist bells (temple bells), creating a cool and ethereal sound effect that reinforces the solemnity of the ceremony. Kabuki is a Buddhist masked dance that originated in the Wu region of China and was introduced to Japan by the Tang legation in the Nara period, and the Tang Guzheng is used as a rhythmic

instrument to accompany the dance. The steady rhythm of the music is maintained by pressing the strings with the left hand to fix the bass notes and sweeping the strings with the right hand in rapid alternation, echoing percussion such as drums and gongs. In other Buddhist music, the left hand is used to Suddenly press or release the strings to make the pitch suddenly higher or lower to simulate the roar of a sacred animal or the clash of magic weapons.

In the middle of the Heian period the vocal system of the “Statement” , a vocal form unique to Japanese Buddhist rituals, emerged, blending Sanskrit with Chinese scripture chanting, to form a system of vocal music that combines both a religious function and a musical structure. Its technical characteristics are centered on scale patterns, rhythmic treatments, and vocal methods, which, in conjunction with musical instruments (such as the Tang Guzheng), serve the practical needs of Buddhist practice. The melody in the Statement rises and falls according to byte tones and has a free rhythm. In the Heian-era Dharma text “The Collection of Declarations”, the dominant 1-gong in the tonal pattern is highlighted, representing the openness and majesty of the heavens, while the 5 of the levitation corresponds to the vastness and stability of the earth. The pitch of the Guzheng provides a pitch standard for the chanters. By playing the Guzheng rapidly at the intervals of the chanted verses, the press of the strings produces dissonant tones, representing the rhythmic shifts in the chanting of the verses. The frequency of the strings played on the Guzheng is required to match the rhythm of the monks' breathing, and each phrase ends with a single weak note, leading everyone into collective meditation. This creates a three-dimensional sound field effect where the Human voice is equal to the Zheng's sound, adapting the use of the Tang-Zheng, an art form that accompanied songs in the Middle Kingdom, to the use of Buddhist music in Japan.

In the aural training of monks, the practice is even practiced by controlling the length of the lingering sound after the strings of the Guzheng are played. In Buddhism, it is written that if one plays a Koto and observes the end of its sound, it is like seeing the extinction of the Dharma. This is strong evidence to fix the Tang Zheng

as a common dharma instrument in Japanese Buddhist music. As a carrier of Tang music and culture, the 13-stringed Zheng underwent a qualitative transformation from a musical instrument to a dharma instrument after it was introduced to Japan. The acoustic properties and playing techniques of the Koto were symbolized in Buddhist rituals from the Nara to the Heian periods, and the monks played a crucial role in spreading the Tang Guzheng in Japan.

In the Nara period, when the Yarakura was established, the Tang Guzheng was incorporated into the “Tang music” system, and the playing techniques strictly followed the norms of the Tang dynasty, with no distinction between genres. The main functions of the Koto were to serve as the backbone of the melody in ensembles and to simulate the bells in Buddhist ceremonies. In the Heian period, Sadatoshi Fujiwara changed the Tang Guzheng. Born into a noble family during the Heian period, he was appointed as the 19th Paramount Judge of the Tang Mission in 834 A.D., with the mission of learning the Tang ritual and music system. This mission of 651 people was the largest importation of Tang culture ever organized by Japan for the consolidation of a legalistic state. Arriving in Chang'an in 839 A.D. after five years of ocean travel, Sadatoshi Fujiwara studied with Liu Erlang, a Tang dynasty pipa expert. Liu's family was a Tang dynasty Confucian family, and his daughter, Liu Niang, was a famous Tang dynasty court musician on the Guzheng. After three years of systematic study, Fujiwara Sadatoshi not only mastered the techniques of the Tang pipa, but also mastered the 13-stringed Guzheng under the tutelage of his wife, Liu Niang. Before returning to Japan with his wife in 842 AD, he acquired four Tang Guzheng and related music scores, including twelve copies of court Zheng scores.

The Tang Guzheng brought back by Sadatoshi Fujiwara retains the complete 13-string system of the Tang Dynasty, with a combination of a tung wood top and a rosewood bottom, and a keeled splicing structure that realizes a lightweight resonance box, with the total weight of the Guzheng being about 8.5 kilograms. The distance between the strings is maintained at the standard spacing of 4.2 centimeters in the Tang Dynasty, making it easy to perform complex fingerings. The Guzheng wears a

hardwood five-clawed armor and continues the Tang Dynasty's system of “hooking, bracing, chopping and picking” techniques. At a later stage, in order to meet the demands of the Japanese court for Ya music, Sadatoshi Fujiwara took the lead in completing three core reforms.

TABLE 19 Comparison of Sadatoshi Fujiwara's Reform of Tang Guzheng.

Reforming	Tang dynasty (618-907)	Japan	Principle
string tension	high tension	neutral tension	Reduced string tension
	Wire diameter 1.2mm	Wire diameter 1.0mm	for Humid climates.
Angle of play	horizontal laying		Enhanced right hand sweep
	Slightly angled to the tilt		Enhancement of rhythmic expression
	body		Weak monophonic intensity
Finger picks material	Gold, silver, tortoiseshell,	Hardwood, Bamboo	Adaptation to
	animal bones,	Slices	Accordion Ensemble
	hardwoods, bamboo sheets.		

Table Source: Written by An Ni

In 859 A.D., Fujiwara Sadatoshi was commissioned to establish the “Yakura Ryu Koto Department” and formulated the “Twelve Articles of the Koto Style”, which standardized the string marking method by adopting the Chinese characters “—” to “十三”, The system of teaching and learning was established. In the system of transmission, the model of “teacher and disciple, oral teaching of secret songs” was established, and the direct disciple, Takahashi Bunmuro Maro, became the imperial musician of Emperor. Sadatoshi Fujiwara's reform of the Koto achieved a triple breakthrough: the localization of technology: while retaining the essence of the Tang form, the Koto's climatic adaptation was achieved by adjusting the tension of the strings and optimizing the angle of the playing angle; the development of a three-dimensional acoustic structure in which the winds dominate the melody, the drums regulate the rhythm, and the Koto Supplements the harmony; and the cultural reproduction of the

Koto. Using the Koto as a vehicle, the Koto contributed to the transformation of Tang-style Ya music into Japan's "national culture," and its principles of reform profoundly influenced the localization of later generations of musical instruments such as the shamisen and the shakuhachi.

Tang dynasty Guzheng music was imported into Japan during the Nara period, and was adapted during the Heian period, and then changed for the third time during the Kamakura and Muromachi periods. After the establishment of the Kamakura Shogunate, the Successive wars led to the destruction of the Kyoto court music organization, and the Yaraku-ryo was unable to pay the musicians' salaries because of the financial constraints of the Yaraku-ryo. As a result, the Yakult musicians were forced to work in the marketplace or as apprentices in the temples. The blind monk Kenshun created the famous Chikushi Koto in the history of Japanese Koto music by combining traditional Chinese Zheng music with the Japanese Yakuza. The Koto music played was characterized by the cultivation of the body and the cultivation of the mind in an attempt to achieve inner Sublimation through Koto playing, and the entertainment of the Koto was completely banned, and the stylistic connotations of the Koto were totally out of touch with the public's life and aesthetics. During this period the Blind Music Group rose rapidly and divided the Koto into two main schools, the Kyoto School, which focused on the restoration of Ya music. The Kyushu school, which focuses on Buddhist music. The Blind Music Group, known as 'Dangdaozuo', was an organization that monopolized specific industries such as music performance, massage, and acupuncture in Japan, and was the core inheritor of the technology of traditional Japanese musical instruments, which had a decisive influence on the development of the Koto. During the Muromachi period, they had the privilege of monopolizing the industry, and those who were not blind were not allowed to play the Koto, Lute, Shamisen, etc. in public. And a hierarchy was set up.

TABLE 20 Hierarchy within the Nippon Blind Music Group. Comparison chart of data collection

Hierarchy	Number of years of promotion	Immunities	Music function
Xiao jian	More than 30 years	Access to the government	Composition, teaching advanced techniques
Gou dang	More than 20 years	school of thought	Designated intermediate repertoire
Tou dang	More than 10 years	independent performance	Playing a stereotyped piece of music
Zuo tou	entry level	street performance	Playing the basic repertoire

Table Source: Written by An Ni

In the Edo period, Yabashi, who is known as the father of the thirteen-stringed Koto, shortened the size of the Koto to about 165 centimeters to make it easier to carry around, and changed the strings from thirteen-stringed silk to ten-stringed, and changed the material of the strings to more readily-available hemp-core wrapped silk, which gave the Koto a more Subdued sound, but improved its durability. The performer shifted the Koto from an ensemble instrument back to a personal lyrical accompaniment to rap. The Yabashi school of music combined elements of Chikushi Koto music with their own compositions to promote the formation of the Koto, moving the Koto from the temple to the folklore. The Koto's repertoire is no longer introverted and deep, but develops artistic characteristics, and the melodies are full of vitality, and the expression of personal feelings enters a vigorous stage. Moreover, the Koto has a strict metronomic standard, which requires each section to have sixty-four beats. The Koto is the source of the later Japanese Koto schools Ikuta-ryu and Yamada-ryu.

The Ikuta School is a Koto school founded by the Ikuta Prosecutor's School of Japan in the Edo period, after fusing the Koto styles of the Kyoto and Osaka areas. The art form borrowed elements from shamisen music, fusing Koto, shamisen, and

vocals together, with a small amount of Yagura in the music, and established the Jigyo Koto. The Ikuta school plays the Koto with a square Yagura, and the Koto Yardage is small, resulting in a softer tone. Focusing on instrumentalized expression and more complex playing techniques, the Koto music was actively absorbed from Western music in the later period, promoting the development of Koto music. In the 18th century, the Yamada school was founded by Mr. Yamada. The Yamada school used an oval shaped finger pick, with a larger Koto bridge size and a clear tone, emphasizing the melodic line and the vocal, and was good at expressing lyrical and narrative Koto songs with vocals, but in later years, more attention was paid to the preservation of traditions. It is worth mentioning that Japanese Koto music has been passed down through the generations with little use of scores, and has been taught mainly by word of mouth. Most of the Koto scores preserved today are handwritten copies of Koto music from the Tang Dynasty that were brought back by the Tang envoys.

During the Meiji Restoration period (1868-1912) Ya music was included in the 'Imperial Culture' preservation system, and Ya music was emphasized, with elements of Tang dynasty music coming back into the limelight. Scholars have made modern creations based on the study of ancient documents on Ya music, and the restoration project through the Tang dynasty Zheng preserved by the Shokurain is the most significant core project in recent times. In the 19th century, when there was a cultural craze in the Japanese academic world to search for the roots of culture, the experts tried to restore the Tang Zheng in order to strengthen the academic argument that the Tang music handed down in Japan was the most original face of Tang music. The experts scanned the wood pieces of the body of the Zheng preserved in the Shokurain through modern instruments and confirmed that the wood pieces came from paulownia wood from the Qinling Mountains of China, and the thickness and the curvature of the panels indicated that they were in full conformity with the acoustic principles of the Tang Dynasty documented in the documents of the Tang Dynasty. The strings are made of three strands of raw silk stranded into strings with a diameter of 1.22mm, which were found to be from Tang Dynasty silk fabrics unearthed in Xinjiang

through technical testing. Then the 3D printing technology was used to recover three types of Tang Zheng codes. The first one is the goose pillar type, with a height of 4.5 centimeters, and the bottom of the Zheng code shows a 45-degree beveled angle in order to conform to the curvature of the surface of the Zither board. This type of Guzheng code is a common style of Zheng code used in modern Guzheng. The second type is the bone bridge type preserved in Shosoin. It is analyzed as a high pitch Guzheng code for Tang Guzheng, and this type of Zheng code can brighten the sound quality of the high pitch strings. The third type is the mixed material Koto code with wood core and deerskin wrapped around the outer layer, which is able to adjust the tone of the Zheng to be softer and softer.

The experts also restored the Tang dynasty Guzheng's playing technique centered on the thumb's rest and the middle finger's hook of the index finger, through the notation recorded in the Renzhi Yao Lu, which was written during the Heian period. They have also reconstructed the standardized scale of the Tang dynasty's twelve Huangzhong based on the Records of the "Book of Music".

TABLE 21 Japanese Restoration of the Huangzhong Scale of the Tang Guzheng.

Comparison chart of data collection

Musical scale	Gong	Shang	Jue	Bian zhi	Zhi	Yu	Bian gong
name	C	D	E	#F	G	A	B
Special tuning	Qingshang tone				b _{1/4}		
	Ceshang tone		# _{1/3}				

Table Source: Written by An Ni

The restored Tang Guzheng has returned to the Ya music group, and the performer still sits in a kneeling position. Ya music is used in ritual ceremonies, but modern Ya music is no longer just ritual music, but also the presentation of cultural

heritage. The restoration of the Tang Guzheng demonstrates a new model for the preservation of intangible cultural heritage. With the material support of the remnants of the Shokurain, the muscle memory of the playing posture of the generations of Japanese Ya music players, and the Japanese old-fashioned tradition, the living legacy of the Ya music has been secured.

In China, the Guzheng is a musical instrument capable of expressing a wide range of musical styles, and the music emphasizes the aesthetics of tonal harmony and melodic fluidity of lines, and the aesthetics are also deeply rooted in the Confucian idea of 'harmony' and in the courtly rituals and music. In the Tang Dynasty, the description of Tang poems, the sound of Guzheng is mostly full of sad mood and miserable, so much so that in the literature and music composition of the later generations, the music of Guzheng is always used to represent a specific emotion, which has become a kind of conventional meaning pointing. This influenced the emotional tone of early Japanese Ya music. The elegiac style of Tang Dynasty music, with its theme of sadness, resonates with the germ of "material sorrow" in early Japanese literature.

"Object Sorrow" was proposed by Honyu Xuanjou in his study of 'The Tale of Genji', with a viewpoint that emphasizes a deep sense of the impermanence of life and of the beauty of the moment, transcending mere lamentation, and focusing on the intersection of "sorrow" and "beauty". The viewpoint emphasizes the intermingling of "sorrow" and "beauty". Youxuan' is a kind of implicit, profound aesthetic consciousness, commonly used in Zen and Noh aesthetics, where Zen emphasizes the logical aesthetics of seeing existence in the void, and of using the less than the more. Nengaku is a realistic performance through fixed movements, each aesthetics pursues a Subtle and profound mood. In the expression of mourning music, noises are often added to Japanese Koto music, imitating natural phenomena through physical noises, imitating the sound of wind by rubbing the strings with the fingernails, or imitating the sound of falling petals by intensive and irregular scraping. Abstract melodies are added to the music through the breathing of the performer, and so on. This is the use of the 'sorrow of things' and the 'mysterious', the Guzheng music creates a sense of space through

special playing techniques, this idea is similar to the white space in Chinese art aesthetics, through the blank space, the listener is given enough time to evoke the imagination and emotional resonance. However, it Subverts the purely melodic aesthetic experience of the Tang Guzheng.

The Tang dynasty Guzheng's lamentation is mostly directed to specific situations, such as the pain of the border, the sadness of separation, the sadness of thinking of the king, and the expression of emotion is relatively straightforward; the Japanese Koto music's "lamentation" is not pure sadness, but rather a quiet observation and acceptance of the "transience of beauty". The Tang Dynasty's lamentation is rooted in Confucian ethics and secular feelings, and is more realistic. The Japanese Koto music is more abstract, full of emotional restraint, and not cathartic. The beauty of the cherry blossoms falling from the sky, the moon in autumn, and the philosophical concepts of impermanence and emptiness are deeply bound to the aesthetic tendency of lamentation.

The beauty of "material sorrow" and "mystery" in Japanese Koto music was indeed inspired by the mournful expression of the Tang dynasty Guzheng, but its essence is the digestion and reorganization of exotic elements by Japanese culture. The pursuit of delicate emotions by the citizen class in the Edo period, the penetration of Zen thought, and the deepening of the local view of nature together shaped the unique aesthetic dimension of Japanese Koto music. It can be said that the music of the Tang Dynasty provided the "seeds" of form and emotion, while the cultural soil of Japan made it blossom into a very different "aesthetic flower". This transformation process is a typical example of absorbing Chinese culture while retaining the Subjectivity of the local spirit. When the Japanese Ya music Koto was first played in court ceremonies, its solemn and mournful character may have been partly inherited from the emotional expression of Tang Dynasty music. In the late Heian period, Japan began to move away from direct imitation of Tang culture and towards the development of localized music, and the Koto in the Yagura began to shift from ceremonial to artistic, from the court to the folk, and the Koto began to incorporate Japan's unique aesthetic style.



FIGURE 40 Japanese Koto

Source: Japanese 13-strings Koto. photographer: An Ni

4.2 Tang Dynasty Guzheng in Goguryeo

In the Tang Dynasty, one of the ten music is Goguryeo music, also known as Sanhan music, which is a collective name for the music of the Korean Peninsula in ancient times. In the Old Book of Tang, it is recorded that Goguryeo music has been introduced to China in the period of North and South Dynasties, and Goguryeo was one of the most powerful regimes in the Korean Peninsula from 37 B.C. to 668 A.D. In 668, the Tang Dynasty, in conjunction with Silla, annihilated Goguryeo. In 668, the Tang Dynasty united with Silla to destroy Goguryeo, resulting in the dispersal of a large number of Goguryeo court musicians, a large number of whom were imported to the Central Plains and neighboring Japan. They became the main inheritors of Goguryeo music in the Tang Dynasty, as well as the main inheritors of Japanese court Right-side music. Among the instruments of Goguryeo music, Guzheng appears as an accompaniment. Is Guzheng here an instrument of the Central Plains or a representative instrument of Goguryeo? Here we discuss and analyses, since ancient times the Korean Peninsula has had dealings with the Central Plains, the earliest record in the Book of the Later Han Dynasty can be traced back to the period of the Wei, Jin and the North and South Dynasties. Geographically, the Korean Peninsula is Surrounded by mountains and

water, so people can travel frequently by land or by sea. During this period, the Guzheng had basically taken shape, and was widely circulated in the court and folklore of the Central Plains. It cannot be ruled out that in diplomacy, the envoys of the tributes carried musical instruments or musicians as cultural transmitters of mutual exchanges. In the Northern Wei period (386-534), on the policy of maintaining peace between countries through diplomatic alliances, it is also reasonable to explain that when a princess from the Central Plains married into Goguryeo, the musicians accompanying her carried Guzheng. It is written in the Book of the Later Han that Goguryeo music included the five-stringed Zither, the serpent, and the Zheng, which was a fixed pairing of the stringed instruments in the court music of the Central Plains. This shows that these instruments had been introduced into the court music of Goguryeo. In the Old Book of Tang, it is written that the Guzheng of Goguryeo music used twelve strings.

The body of the Goguryeo Guzheng is shorter than the 180cm of the Tang Zither, and the design of the string holes is simpler, usually for dance accompaniment. The Tongdian(China's first policy canon) describes that the Goguryeo Guzheng is mainly played by pressing the notes, emphasizing the clarity of the melody, and often uses the special technique of the left hand covering the musical part of the strings and the right hand playing with a thumping sound to create an ethereal sound effect. And often with the drum for dance accompaniment. Therefore, it can be analyzed that the Guzheng is one of the musical instruments that can represent the musical style of Goguryeo music in the ten music sections of the Tang Dynasty, but it is not a traditional musical instrument of Goguryeo, and it is an example of the Successful integration of foreign musical instruments under the influence of the local music style of the Korean Peninsula.

The Tang Dynasty was the golden age of ancient Asian civilization, and its music culture was not only the epitome of the empire's strength, but also an invisible network connecting the countries along the Silk Road on land and those along the Maritime Silk Road, spreading Tang art and culture to the neighboring countries. On the land of the Central Plains, the majesty and solemnity of local Ya music, the passion and

exuberance of Western Hu music, and the ethereal and nurturing nature of Buddhist music were fused like pigments into the unique Tang music, which became the driving force of the art and culture of Asian. The Korean Peninsula, across the sea, especially during the unified Silla period (668-935), became the primary recipient of Chinese art and culture by virtue of its geographic proximity to the Tang Dynasty, its close political dependence, and its natural cultural proximity. In the Silla period, the court music had already been imported from the Wei, Jin, and North and South Dynasties or even earlier, and was mainly used for national ceremonies such as clan temples and rituals, or for welcoming foreign ambassadors; in the Tang Dynasty, Tang music was imported for the Emperor's travels and entertainment at banquets; and Hyang music, which is a fusion of the local rituals in the Korean Peninsula, is usually played only at the end of the ceremony. This is a diversified form of artistic expression.

Tang music was not simply copied here, but underwent a deep localization transformation - a transformation that was reflected in the transformation of the court's Ya music, as well as in the music of folk festivals, and even hidden in the aftermath of the sound of temple bells and drums. Through the Maritime Silk Road, what we see is not only the exchange of musical instruments and scores, but also a vivid example of how a civilization constructed a discourse of power and cohesion of ethnic identity through music, and found a balance between technology, faith and aesthetics.

The Tang Dynasty Maritime Silk Road crossed the Yellow Sea to Tangseongpo (present-day Incheon) and Cheonghaejin (present-day Jeollanam-do) on the west coast of the Korean Peninsula, which in turn connected to Kyushu, Japan. This route was not only a trade route, but also an artery for the spread of culture. In 660 and 668, Silla launched wars with Baekje and Goguryeo with the help of the Tang army. Silla's political system also followed the Tang Dynasty's three-province and six-ministry system, which refined the responsibilities and rights of the governmental agencies in order to efficiently carry out the policy of governance. On the military front, a Tang-style military ship was set up in Cheonghaejin (Jeollanam-do) of Silla, and a logistic base for Silla's sea ships was set up in Dengzhou of the Tang Dynasty. The united Silla court sent 179 envoys to

the Tang dynasty, far more than the 19 sent by Japan. This intensive official exchange of states also facilitated frequent exchanges between private Silla merchants and monks, which brought about a medium for the spread of art and culture.

In the Historical Records of the Three Kingdoms written by the historian of the Goguryeo Dynasty, Kim Boo-shi, it is written that from the time of King Jindeok of the Silla Era in the Joseon Dynasty (650) to the end of the ninth century, the court of the Silla Dynasty had sent a total of two Hundred missions to Chang 'an, and there were frequent records of the dispatching of the children of the musicians in the directory of the missions to the Tang Dynasty to study music, which was a mechanism of directed training, the same as that of the modern publicly sent students in the field of music. But at the same time, these missions also enriched and supplemented the content of the Goguryeo music department of the Tang Dynasty and improved the artistic expression of Goguryeo music. The book records that in 737 King Jingde: 'He sent an envoy to Tang and asked for the Tang Rites and music', which shows how much the Silla court at that time loved the Tang ritual system and music. In the list of gifts returned from the diplomatic tribute in 737, recorded in the ancient Chinese document Tang Hui Yao, Emperor Xuanzong of the Tang Dynasty purposely included sets of musical instruments and music scores, in addition to the customary rewards of Filial Piety and Sacrificial Rituals. Musical diplomacy became one of the main means of cultural dissemination for the Tang dynasty. According to the Historical Records of the Three Kingdoms, between 668 and 907, Silla sent 47 batches of musicians to study Tang music.

The exchange of Buddhist music between the Tang Dynasty and Silla was a two-way interaction, and the Zheng, as a key instrument in this process, served as both a vehicle for the spread of the technology and a symbol of the fusion of Buddhist cultures. During the reign of King Jinheung of Silla (540-576), Buddhism was made a state religion and many Buddhist temples were built, and in the Records of the History of the Three Kingdoms, it is recorded that one of the functions of the Silla's 'Sound and Sound Agency', which managed the music of the court, was to manage the arrangement and performance of Buddhist music. Silla monks entered the Tang Dynasty as envoys to

study Buddhism and Buddhist music. For example, Wonhyo and Yixiang learnt chanting and the use of Buddhist instruments at the Daci'en Temple in Chang 'an, and participated in the practice of music themselves. The Buddhist musical instruments brought back from the Tang Dynasty included the dharma drum, wooden fish, chime, Zheng, and so on. In an ancient Korean book, 'The Remains of the Three Kingdoms,' it is even written that the sound of the Zheng had the effect of dispelling ghosts and demons.

The political relationship between the Tang Dynasty and Silla was mutual, with Silla obtaining military patronage from the Tang Dynasty through constant tribute to quell civil unrest and to play the game between the Bohai Kingdom and Japan, and the Tang Dynasty recognizing the legitimacy of Silla's rule by allowing the opening of bazaars on the border between the two countries to supply commerce and trade between the ordinary people of the two countries. In the Tang Dynasty, 'Silla Place' was established in the port annex of Dengzhou, where foreign residents lived for other reasons such as trade transactions or study. They included merchants, sailors, monks, and musicians. According to documentary data, there were thousands of Silla immigrants in Silla-bang in Dengzhou in the 9th century. In the nearby Fahua Temple in Chishan, Buddhist pujas and musical performances were held from time to time, and Silla people often performed Silla-ised Tang music. This place became a Hub of folk music exchange among the people.

The formation of the Gayageum in the Silla period was influenced by the Tang Dynasty Goguryeo music of the Guzheng and the native Guzheng of the Central Plains. There is a certain relationship between them, but there are significant differences between the three in terms of form, playing techniques and cultural functions. The Goguryeo Guzheng is a symbol of Goguryeo music and culture, a Guzheng that has been changed by the influence of the Korean peninsula's music and culture, while the Tang Zheng is a native instrument that has been rooted in the Central Plains for generations. Gayageum, on the other hand, is a representative of Silla's music culture. The Gayageum has been localized on the basis of the Goguryeo Guzheng and Tang Zither to form a unique artistic style. This evolution from the Tang Zheng to the Goguryeo

Guzheng to the Gayageum is both a testament to the spread of technology and a microcosm of cultural fusion. As recorded in the 'Records of the History of the Three Kingdoms', 'Yu Le made the Gayageum with twelve strings to symbolize the twelve months of the year', Yu Le was initially a musician in the Gayageum Kingdom (1st - 6th centuries B.C.E.). The king of Gayageum, who was fond of the Guzheng, which had been introduced from the Central Plains (possibly during the Northern and Southern Wei and Jin dynasties), wanted to localize it, and ordered the musician Yu Le to remodel the Guzheng, and to create twelve pieces of music, but on the eve of its completion, Yu Le fell. He ordered the musician Yu Le to transform the Guzheng and ordered him to create twelve pieces of music, but on the eve of Yu Le's completion, the kingdom of Gayeo collapsed. Yu Le then defected to Silla with the modified Gayageum. It is written in the Historical Records of the Three Kingdoms that the officials of Silla thought that the music of the Gayageum was not Ya music, so it would lead to the downfall of the country, and we could not accept it. However, the king of Silla disagreed with the courtiers and accepted the music of Gayageum gladly as he thought that the destruction of the country had nothing to do with the music. This laid the foundation for the development of the Gayageum in Silla.

Yu Le brought the Gayageum and his disciples to settle down in Silla, and the king sent three officials to learn the music of Gayageum from Yu Le, and at a later stage, Yu Le and his disciples adapted the original twelve pieces of Gayageum into five, and they were loved by the king of Silla, and Gayageum was added to the court's Ya music of the Dig music. He is known as the saint of music in the history of Korean music. At this time the gamelan had moved from the thirteen strings of the Tang Guzheng, twelve strings. It was fixed to twelve strings, symbolizing twelve months. It was increased to thirteen strings in the later period. The strings were gradually changed from silk thread to the indigenous and more durable *Quercus serrata* silk. The body of the instrument increased from 110cm to 160cm in the Goguryeo Guzheng, the design of the string holes was complicated, and the resonance box adopted a curved design, which made the tone clearer and brighter, suitable for solo and ensemble playing.

4.2.1 Form, tuning, usage, genre classification, and musical aesthetics.

The history of the Gayageum can be traced back to the Three Kingdoms period (1st century BC to 7th century AD) on the Korean Peninsula. According to documents, King Gaya of the Gaya Kingdom modified the form of the Chinese Guzheng to create a plucked instrument with local characteristics. The shape and structure of the early Gayageum was very close to that of the Chinese Guzheng, but over the centuries, it gradually incorporated the unique artistic elements of the Korean Peninsula to form a self-contained system of plucked instruments.

In terms of instrument construction, most early Gayageums were designed with twelve silk strings, corresponding to the twelfth month of the year. The body of the instrument is about 150 cm in length and 25 cm in width. The resonating chamber is made of paulownia wood for the top and birch wood for the back, and the acoustic effect is enhanced by the hybrid structure. The strings are made of special wire, and the pitch is adjusted by means of a movable bridge a design that combines accuracy of intonation with flexibility of playing. The columns are arranged in an inverted V-shape, with a height of approximately 6 cm and a width of 6.5 cm at the base of each column. The strings are held in place by thin string through a hole in the center of the. This structure not only improves tuning efficiency, but also enables the player to adjust the pitch quickly, highlighting the importance that ancient craftsmen attached to the practical function of playing. From the perspective of cultural integration, the evolution of the Gayageum reflects the Korean Peninsula's absorption and re-creation of the culture of the Central Plains - retaining the core features of the Guzheng, while developing a distinctive regional style in the choice of materials, decorative patterns, and playing techniques.

The main structure of the Gayageum is centered on a flat, elongated resonance box, which is traditionally about five Cun (150 cm) long, seven Chi (22 cm) wide at the head, and eight Chi (26 cm) wider at the tail, forming a tapering box that is narrower at the front and wider at the back. The top of the instrument is made of a fine-grained fishcake pine or paulownia wood, which is light and transparent, allowing

precise transmission of string vibrations, while the bottom of the instrument is made of a hardwood, such as chestnut, which enhances the low-frequency resonance through the denseness of the material. The Supporting structure of the frame and the bridge are made of mahogany, redwood and other hard woods to ensure that the instrument is not easily deformed during long-term performance. The bottom of the instrument is specially designed with three sound holes, which are divided into two types: round holes and long holes. The round holes are designed to facilitate the even diffusion of sound waves, while the long holes focus on the concentrated release of high-frequency tones, a design that implies the ancient craftsmen's deep understanding of acoustic characteristics.

Thirteen hand-rolled silk strings are used for the strings of the Gayageum. One end of the strings is stuck in the sandalwood groove at the head of the instrument, and the other end is wrapped around a brass peg at the end of the instrument. The thirteen jujube wood strings are arranged diagonally on the paulownia wood surface, resembling the silhouettes of geese flying south from afar - this is exactly what the old masters used to call the 'geese columns overflowing with waves. The player only needs to gently push these small jujube wood bridge with his fingertips, and the vibration length of the silk strings will change accordingly, and the five tones of Gong, Shang, Jue, Zhi and Yu will flow out of the instrument like a clear spring. This clever design allows the performer to change the tuning according to the needs of the performance.

The gagaku absorbed the 'hyangak'(Rural music) tuning of Silla. Hyanggak is a local ritual music inherited from the three countries of Goguryeo, Baekje, and Silla on the main island of Joseon, and unlike the Ya music introduced from the Central Plains and the Tang music introduced during the Tang Dynasty, it is an independent branch of the Korean traditional music system, combining primitive religion and farming culture, with distinctive regional and ethnic characteristics. Originally, hyanggak was mostly a folk art, with few Chinese characters used in the lyrics and mostly Korean inherent vocabulary. It was used in large-scale ceremonies such as farming rituals, Buddhist pujas, and ancestor worship, and was later consolidated and refined by Silla's literary

youth organizations to rise to the level of court entertainment. Another role was also a sense of cultural belonging, as hyanggak was added to the court music in order to counteract the influence of Chinese music on the music and culture of the Korean Peninsula and to be recognized by the royal family as a national identity. The basic scale of hyanggak is derived from the Chinese Five Tone Modulation, but it unfolds with the Yu Modulation as its core, and the starting interval is often a minor third.

The Gayageum has developed two different genres throughout its history: the first is the Orthodox music type. The Gayageum, which was used exclusively for the court's Ya music, follows the ancient system of thirteen strings. It represents heaven, earth and man. The body of the Gayageum is carved with dragon and phoenix motifs, and the head of the Gayageum is inlaid with inlaid mica, which is a magnificent decoration symbolizing the dynastic weather of the country ruled by rituals and music. The musical tunes of the Korean Peninsula are: Ping-tong, Yu-tong, Huangzhong-tong, and Jiemian-tong.

TABLE 22 Korean Peninsula Ya music modes. Comparison chart of data collection

Tone	Keynote	Specificities
Ping-tong	Gong C	Wide range, mostly used for Ya music
Huangzhong-tong	Shang D	In the improvisation of loose tuned music
Yu-tong	Yu A	Folk music, narrative ballads
Jiemian-tong	Shang D	Sadness, grief, thoughts and feelings

Table Source: Written by An Ni

The court musicians had to burn incense and purify their hands before tuning the strings, avoiding the dirt on their hands that would lead to errors in pitch. The

Orthodox Gayageum is often used as an accompaniment in Ya ensembles, and its melody is mainly long, with very few ornamental notes, making it unentertaining.

The Sanak for Gayageum, also known as Sanak for Gayageum, emerged at the end of the Joseon Dynasty (late 19th century), when the change of political power led to social unrest, which fueled the development of folk music. The three modes of music were combined by wandering artists, who combined the Gayageum with Pansori (a traditional and comprehensive art of rap on the Korean Peninsula, combining singing, narration, and performance) and the folk art of music, acrobatics, dance, and folklore related to agricultural life, which became the music of peasants, and the three modes of music were combined in a way that separated the Gayageum from the ensemble, increased the number of strings to 21, and shortened the body of the instrument, which is usually 150-152 centimeters . A form of instrumental solo music that focuses on individual improvisation has developed. In modern times, it is called the jazz of Korean traditional music. The music is more improvisational, dramatic and emotionally charged than that of Orthodox Gayageum. In terms of tuning, it still uses the pentatonic tuning, but most of the loose tuned pieces use the pitch of the descending *bsol*. and *Yu* sound *La* to move back and forth in order to create pathos, and the tuning is switched by pressing on the strings with the left hand or by moving the bridges.

TABLE 23 Comparison of Orthodox for Gayageum and Sanak for Gayageum.

Comparison chart of data collection

Characteristics	Orthodox for Gayageum	Sanak for Gayageum
date of birth	Silla period around 668	19 centuries
use	Ya music, ceremonial music	folk entertainment
sizes	150cm	150cm
number of strings	12,13	21, 23
ornamental	Sumptuous	Simplification with a focus on practicality
intonation	Stately and calm, with a smooth volume	Bright, lively and penetrating

Table Source: Written by An Ni



FIGURE 41 12-stringed Gayageum

Source: Sipyeong Korean Art Museum. Pictures from the web Photographer: An Ni

The Gayageum is played without the use of finger picks and the strings are plucked directly with the fingers, which gives the strings a softer sound as they fluctuate. Unlike the Chinese Guzheng, the right hand has its own fingerings, except for the little thumb, which is not involved in the playing of the Gayageum, which is played directly with the fingers, but more often with the finger picks. The sound is penetrating. There is also a difference in the hand shape and playing method. The Chinese Guzheng uses the arm to drive the wrist to press the strings with the left hand, but in the Gayageum, the left hand is powered by the big arm, the small arm, and the wrist is naturally lowered, and the small arm is directly powered to transfer the weight to the fingers to press up and down without using the wrist. Gayageum players are able to express the emotion of the music after familiarizing themselves with the playing technique.

As a traditional stringed instrument of the Korean Peninsula, the Gayageum's finger-playing technique not only carries a unique national aesthetic sense, but also forms a deep cross-cultural dialogue with the Chinese Guzheng in the long history of the intermingling of musical cultures in Asian. This dialogue is not a simple transplantation of technique, but a creative transformation in the dimensions of aesthetic

spirit, body philosophy and space-time concept. When the Chinese Guzheng complements the music through the melodic lines of the right hand and the deep and shallow pressing of the strings of the left hand, and meets the purely abdominal playing of the Gayageum, then the Gayageum's way of playing is not only a technique, but also a complete set of tactile aesthetics system. Using the most sensitive tactile nerves of the Human body as a medium, it transforms the physical contact of the body into a spiritual emotional image, and completes the leap from material to the mood at the moment of the vibration of the silk strings. This is a unique mode of artistic expression developed through interaction with natural philosophy and body awareness rooted in the deep soil of Korean Peninsula culture. When the skin of the fingertips meets the strings, the performer is no longer just a producer of music, but a medium connecting heaven and earth, constructing a grand spiritual universe in the microcosm of touch.

In the millennia-long history of Chinese Guzheng performance, the iteration of wearing the finger picks and playing with the fingers provides an important reference point for the aesthetic choices of the Gayageum's fingertip playing. The technique of 'Zou Zheng', recorded in Tang Dynasty literature, uses the belly of the fingers to touch the strings directly to produce a warm tone, echoing the Gayageum's belly-touching of the strings across time and space. This coincidental choice of body is in fact a common pursuit of the Eastern music philosophy of 'harmony between rigidity and flexibility' - if the clear and penetrating nails of the Guzheng symbolize masculinity, then the soft texture of the Gayageum's fingertips corresponds to the beauty of femininity.

The Chinese Guzheng has heard the rhythmic beauty of the left hand's up and down vibration of the strings, which creates waves of different lengths of tone by varying the pressure of the touch and the speed of the stroke, and which profoundly influences the tactile aesthetics of the Gayageum. Gayageum players control the decay of the overtones by the duration of time that the fingers remain on the strings. When the left index and big fingers pinch the musical string between the head of the Gayageum and the bridge Yardstick and slide across the string in an arc, the right hand plays the tone with a change in intensity that is similar to a brush painting a landscape on a piece

of paper. The end of the music does not mean the end of the mood, but the rest of the notes are the beginning of the mood.

The Gayageum's body posture has not only absorbed the Chinese Guzheng's ritualistic norm of 'sitting upright', but has also developed a more fluid body language. While the straight spine of the Guzheng player symbolizes the 'upright way', the Gayageum's slightly forward leaning posture realizes the 'heaven, earth and Human beings', which echoes the thirteen strings of the Orthodox for Gayageum, symbolizing heaven, earth and Human beings. The gestures of the Chinese Guzheng pursue the beauty of form, with the right hand symbolizing the dragon's head and the left hand symbolizing the phoenix's tail, forming a symmetry with the body. The palm of the hand is held in a half-fist, and the fingertips touch the strings at an angle of 90° when the strings are played. The 'Crane Dance' fingering of the Gayageum emphasizes the unity of function and imagery. The fingers are held in a half-fist and the index finger is straightened to imitate the beauty of a crane spreading its wings. When playing the strings of the Zheng, half of the finger is flesh and half of the fingernail. This creative transformation of physical aesthetics makes the Gayageum performance a spiritual practice, arriving at the realm of 'mind and body as one' between movement and static.

While the Chinese Guzheng excels in building narrative tension through the density of notes and beautiful melodic lines, the Gayageum extracts the 'art of white space' from the physical characteristics of finger-playing. The aesthetic practice of Gayageum's finger-playing is not only the crystallization of the Korean people's aesthetic sense, but also a witness of the fusion of Asian musical cultures. In the context of globalization, the aesthetic wisdom of Gayageum finger-guitar playing provides an antidote for contemporary Human beings to resist the alienation of music by technological rationality and to return to the essence of music.

4.3 Tang Dynasty Guzheng in Vietnam

Vietnam had a long history of official and private exchanges on the Maritime Silk Road as an important port connecting the Tang Dynasty with other countries in

south Asian. There were four phases in Vietnam's history when it was under the direct rule of the Chinese Middle Kingdom, the first was from 214 B.C.-40 A.D. through the Qin Dynasty, the South Vietnamese State, and the Western Han Dynasty. The second was from 43-544 through the Eastern Han, Eastern Wu, and Jin dynasties. The third time was 603-939 through the Sui Dynasty, the Tang Dynasty and the Five Dynasties and Ten Kingdoms. During this period Vietnam defeated the Han and became an independent country. The fourth period was 1407-1427, when the Ming Dynasty ruled for 20 years.

In order to strengthen his control over the Lingnan region, Emperor Gaozong of the Tang Dynasty established the An Nan Duhu Province in 679 in Jiaozhou (present-day Red River Valley in northern Vietnam). The 'Old Book of the Tang Dynasty' - Geography records that the An Nan Duhu Province governed 12 states around the Red River Delta in northern Vietnam, including modern Hanoi, Thanh Hoa, Nghe An, and other states. It practiced the same system of prefectures, equalization of land and government soldiers as in the mainland. According to the 14th-century book on the history of Vietnam, 'An Nam Zhi Lue', written by a Vietnamese historian, there was an official school within the An Nam capital. There was a Doctor of Ceremonial Studies who was in charge of ceremonial research and formulation of ceremonial systems, and the elite in the field of music for national ceremonies such as rituals and temple festivals recruited officials below the eighth rank and commoners' children to learn ceremonial music and so on. As an important port on the Maritime Silk Road, Annam received diplomatic missions from various countries, which required the use of ceremonial music for welcoming guests and Yan music for banquets, which were all under the jurisdiction of the Capital Government.

The official school system of the Tang Dynasty was centered on the Confucian classics, regulating behavior through rituals and cultivating sentiments through music. It was recorded in the 'Tang Hui Yao' that all states and counties in the world were required to learn Ya music. The Guzheng, as the mainstream stringed instrument of the Tang Dynasty, was used because of its Ya tone and rich playing techniques. Ritual and music officials included Guzheng playing in the category of 'music', and students

needed to understand the connection between music and ritual through instrumental training. Confucianism advocates that 'music should be in harmony with its sound', and Guzheng playing guides students to achieve the middle ground of 'music without lust, sorrow without Hurt' by regulating their emotions. In the Tang Dynasty, it was widely used in the Ya music and Yan music.

In central Vietnam, the ancient Linyi, an early stage of the Champa Kingdom, sent diplomatic envoys to Chang 'an 27 times between 623-793 during the Tang Dynasty. In the 'New Book of the Tang Dynasty', it is recorded that during the 170 years from 623 to 793, Linyi paid continuous tribute to Chang 'an. This was directly related to the strength of the Tang Dynasty and the prosperity of the Maritime Silk Road. Befriending with the Tang Dynasty allowed for trade benefits and political patronage. The diplomatic gifts of the Tang Dynasty to the countries that paid tribute to the Tang Dynasty included the representative musical instruments and music scores of the Tang Dynasty in a two-way cultural exchange. Linyi music also influenced the culture of Tang music and dance costumes. In the 'Tongdian' of the Tang Dynasty, it is mentioned that Linyi music costumes were as colorful as the color of the Sunset, and that they wore crowns made of gold and ornate ornaments made of gemstones, pearls, and strings of gold and silver, covering the neck, chest, abdomen, and limbs.

The earliest official documents of Vietnam itself that can be accessed are only the 'Annam Zhi Lue' from the fourteenth century, and throughout Vietnam's history up to the tenth century the official documents were written in Chinese characters, mostly deposited in the Central Plains dynasty, and dependent on the Chinese system of history books, which were all written from the Central Plains perspective, emphasizing Vietnam's attributes as a vassal state, and there was no independent system of recording history in Vietnam itself, which lacked the autonomy of the Vietnamese originality of historical narratives. At the beginning of the 10th century, Vietnam moved towards independence, but the Dinh and the former Le dynasties ruled by force, with little management of the liberal arts system, which did not attract much attention to recorded historiography. It was not until the Ly Dynasty reintroduced the imperial

examination system of the Central Plains that the cultural education of the whole name began to develop gradually, but the official revision of history books still lagged behind. It was not until the 13th century that the Chen Dynasty began to create the Chinese character Nan from the Chinese characters, but most of the documentary records were on bamboo paper, which was not easy to be preserved.

Later, after the war, the royal library of the Tran dynasty was artificially burnt down, and all the wooden buildings before the 13th century were burnt down, and the regime's turmoil made it difficult to preserve the literature. Therefore, there is a serious gap in the literature and history of Vietnam, and the only historical documents that can be used as evidence by academics are the 'An Nam Zhi Lue' written in the 14th century on the basis of inscriptions, the only surviving hand-copied version of the document with incomplete records, and historical stories passed on by word of mouth. In the Complete Historical Records of 'Dai Viet', compiled by Vietnamese historians in 1479, it is recorded that after the overthrow of the Ming Dynasty by the Later Le Dynasty, Emperor Le Tai Zu claimed that the ancient norms of etiquette were based on the cultural style of the Tang Dynasty. Officials of the Le dynasty created the Tang style of Ya music by referring to Chinese literature and combining it with inscriptions carved on stone monuments that have survived in Vietnam. In 1802, the reigning King of Nguyen dynasty ordered his ministers to systematically define the instruments, musical scores and ceremonial regulations of the Hue court's Ya music with reference to the Tang-style Ya music of the Hau Lai dynasty. The system of the Tang Dynasty's Ya music was fused with Vietnam's local music to form the Tang-Vietnamese mixed tuning. With this, Vietnam declared Intangible Cultural Heritage in 2003, emphasizing that the Hue court's Ya music is a cultural symbol of the Tang Dynasty music that has continued the Asian ritual tradition for 3,000 years.

4.3.1 Form, tuning, usage, genre classification, and musical aesthetics.

Regarding the origins of the Vietnamese Zheng, many Chinese scholars believe that it flowed in from China, with the Tang Dynasty timeframe in particular being

the main academic claim, but it is possible that the Zheng was introduced much earlier in terms of the movement of people between the two countries, China and Vietnam, in ancient times. The ancient trajectory of people's migration can be seen in the life of Jiang Gongfu, a well-known prime minister of the Tang Dynasty, and wherever there are people, there are exchanges and collisions of music and culture. Born in present-day Vietnam, Jiang Gongpu's ancestral family moved from Tianshui in Gansu Province to Jiaozhou (present-day Vietnam) during the Wei and Jin dynasties. He was educated in Confucianism from an early age, and was selected to become an official in Chang 'an through the imperial examinations. This is a typical example of a borderland in the Tang Dynasty who became a senior official in the central government, and reflects the Tang Dynasty's emphasis on the use of talent. Although Jiang Gongpu was born in Vietnam, his family history shows that during the Wei, Jin, and North and South Dynasties, there was already a culture of migration from the interior of the Central Plains to Vietnam, and from Vietnam to the interior. This also opened the way for the exchange of music.

Although there is not enough literary or historical information to confirm that the Vietnamese Zheng must have been influenced by the Tang Guzheng, it may be possible to find a trace of the Tang Guzheng in the revival of Hue's Ya music after the 14th century. The Guzheng served as the melodic backbone for the rituals, pilgrimages, banquets and other occasions of Ya music, forming the 'four pillars' of the orchestra together with the Pipa, flute and Huqin.

The Guzheng used in Hue's Ya Music is the sixteen-stringed Vietnamese Zheng (Đàn Tranh), 'Đàn' being the collective name for the instrument in the Vietnamese language. There are two scholarly views of the 'Tranh'. The first is a direct Vietnamese translation derived from the Chinese Guzheng, which corroborates the relationship with the Chinese Guzheng. The second is an onomatopoeia made because the strings vibrate to produce sound. The second has similarity to the Chinese Guzheng taking its name, and there are some scholars in China who believe that the Guzheng is called Guzheng because the strings vibrate to emit zhengzheng sounds, which is the academic point of view. In the 1950s, the Vietnamese musician Nguyen Vinh Bao

increased the number of strings of the Vietnamese Zheng to 17, and in the later years, with the demand for music, 19-stringed and 22-stringed Vietnamese Zheng were also developed. 16-stringed Vietnamese Zheng were made of silk strings with a warm tone, which was suitable for playing restored ancient music. However, due to the humid and hot climate of Vietnam, the strings are easily affected, and the strings of the Vietnamese Zheng were innovated after the 20th century with a steel core wrapped with copper or nylon, which has a bright and penetrating tone, and is often used in modern Vietnamese Zheng music.

The body of the instrument is about 110-120 cm long, 18-25 cm wide, and has a height of 8-12 cm. The top is curved and made of tung or spruce. Inside there is a narrow resonance box capable of resonating high-frequency tones. The Chinese Tang Dynasty 13-string Guzheng is 163 cm long. In comparison the Vietnamese Zheng is smaller and has more strings, which makes it possible that it was influenced by the sixteen-stringed Guzheng of the Ming and Qing dynasties, or that the strings were made more numerous in order to incorporate the musical demands of Vietnam's own people. The same as the Tang Guzheng, the single rows of strings are movable in the form of wild goose pillars. The double rows are fixed string posts. The material of the Vietnamese Zheng bridge is mostly made of cow bone or bamboo.



FIGURE 42 17-string Vietnamese Zheng

Source: Pictures from the web. Photographer: An Ni

The decorative techniques of Vietnamese Zheng are often found in the form of religious motifs such as purity and Buddhist beliefs, royal dragon motifs and myths of

national origins, bamboo motifs symbolizing nature, or seal-engraved Chinese characters and poems. The colors are often black with gold or vermilion inlaid with shells.

Vietnamese music is categorized more towards regional stylistic differences and can be divided into three general categories. Unlike China, where there is a clear system of genres, the first category is dominated by the courtly Ya music of Shenhua in the central part of the country, where Vietnamese Zheng music is integrated into the courtly ceremonial music, with an elegant tone and dominated by the 16-stringed Vietnamese Zheng. The second category is the Hanoi style in the north, where folk music is sung or played solo, with lyrical and narrative characteristics, with more emphasis on the accompaniment of eco-folk songs, with the 16-string Vietnamese Zheng as the main instrument. The third category is the Ho Chi Minh style in the south, this type of music is influenced by western music and culture, the playing style is open and free, fast-paced, and combined with the folk rap 'Cai Zi music', the music is more entertaining.

Influenced by the Chinese Ya music, the Vietnamese court music tuning system is also based on the five-tone tuning system, often using the Gong-tone Do or Yu-tone La as the dominant tone to play solemn or soft emotions. Occasionally, the Vietnamese Zheng is also tuned in seven tones:

TABLE 24 Vietnamese modal scales. Comparison chart of data collection

Type of tuning	Application scenario	Music style
Five-tone	Traditional Folk Songs, Court Ya Music	Quaint and lyrical, with an emphasis on melody and regular rhythms
Seven-tone	modern music	Free and lively and entertaining
Qing music-tone	Modern Adaptations, Lyrical Music. (Adding Chromatic Scales to the Scale) Complex emotional changes, elegiac, mysterious Subtle emotional changes, or ritual music, exploratory	
Yan music-tone		

Table Source: Written by An Ni

In terms of playing techniques, the basic fingerings of the right hand include 'hook', 'butt', 'wipe' and 'pinch', similar to those of the Chinese Guzheng. The left-hand technique is to change the pitch by pressing the left side of the strings. The traditional Vietnamese Zheng in Ya music is played with fingernails or silk cotton thread wrapped around the fingertips. In line with the aesthetic requirement of soft and mellow tone, the modern Vietnamese Zheng of the 20th century is wearing metal finger picks and is becoming more and more popular. It is different from Chinese Guzheng, Japanese Koto and Gayageum, and it is unique. The reasons for the use of metal finger picks may be found in the four aspects of sound effect, playing technique, cultural background and modern demand.

First of all, the metal finger picks can produce bright and clear, penetrating tone, especially in the treble area of the Vietnamese Zheng with metal strings, which

makes the sound of the Vietnamese Zheng in the accompaniment or ensemble can be very effectively distinguished from other instruments, increasing the sense of musical hierarchy. Secondly, it is easier to control the volume by the strength of the player's strings, especially in large-scale performance occasions, it can meet the role of expanding the volume, and can maintain the stability of the volume to a certain extent. The hardness and smoothness of the surface of the metal finger picks enables fast touching of the strings when playing fast techniques, making it easy to achieve playing speed and reducing finger fatigue. It is suitable for more intense playing. This makes the Vietnamese Zheng more recognizable from other Asian Guzheng Traditions, and the metal nails are also easier to store, increasing their life span and reducing the cost of replacement. Compared to playing directly with human nails, metal finger picks are more suitable for different players.

The left-hand technique of the Vietnamese Zheng plays a vital role in the musical expression, which not only enriches the layers of tone but also enhances the emotional expression of the music. Left hand techniques mainly include string pressing, vibrato, glissando, overtones and ornaments, etc. String pressing is one of the most basic techniques of the left hand, in which the player presses the strings on the left side of the Guzheng with different strengths to produce changes in pitch.

The strength and position of the strings have a direct effect on the accuracy of the pitch and the tone. In performance, the strings are used to fine-tune the pitch, especially in the expression of notes of the seven-tone scale, for example, the Jue Mi becomes the clear Qingjue Fa, the Yu La becomes the Biangong Ti, and the strings are used to produce short ornamental tones, which enhance the flow of the melody. By controlling the strength and speed of the strings, different emotions can be expressed. For example, soft strumming expresses a gentle, mournful emotion, while strong strumming expresses a tense, emotional emotion. The position of the strings needs to be accurate to ensure that the pitch is precise. The force should be moderate; too light will result in inaccurate pitches, while too heavy may produce a garbled sound.

Vibrato is produced by pressing the fingers up and down rapidly with the left hand on top of the strings, causing tiny fluctuations in pitch and creating a vibrato effect, like a wave. The amplitude and speed of the vibrato can be adjusted according to the needs of the music. Vibrato is often used to express delicate emotions such as longing, sadness or tenderness. The use of vibrato on long or important notes enhances the melody. Vibrato gives a softer, fuller tone and is suitable for lyrical melodies. The amplitude of vibrato should not be too heavy and the speed should not be too fast, as it will affect the stability of the pitch.

A glissando is a continuous change in pitch created by pressing the left hand slowly or rapidly along the strings while pressing the strings, creating a glissando effect. A glissando can be an upward glissando, a downward glissando, or a backward glissando. A glissando is used to connect two notes and enhance the flow of a melody. For example, a glissando from Gong (Chinese pentatonic system) Do to Re is a major second interval or a glissando from Jue (Chinese pentatonic system) Mi to Sol is a minor third interval. It is often used to express sadness, longing or excitement. The glissando can imitate the sounds of nature, such as the sound of water and wind. During the glissando, press the strings evenly to avoid sudden changes in pitch. The speed of the glissando can be adjusted according to the needs of the music, with a fast glissando expressing a sense of tension and a slow glissando expressing a sense of softness.

Overtones are produced by lightly covering $\frac{1}{2}$ or $\frac{1}{3}$ of the string in the musical area between the head and the Guzheng bridge with the left hand, and then playing the string with the right hand to produce an ethereal, crisp overtone effect. The overtones are used to contrast with the real notes and enhance the sense of musical hierarchy. Overtones are often used to express ethereal, meditative or transcendental emotions. They can also be used to imitate the sounds of nature, such as bells and water drops. The left hand needs to touch the strings accurately at the overtones to ensure the clarity of the overtones.

Ornamentation is the effect of producing short bursts of ornamentation by rapidly plucking or sliding the strings with the right hand, on top of the left hand's

pressing of the strings. Ornaments can be single-tone, double-tone, or multiple-tone. Ornaments are used to enhance the flow and expressiveness of the melody. They can express cheerfulness, excitement or delicate emotions. Ornaments are used to strengthen the sense of rhythm and enhance the contrast of the music. They should be moderate in strength to avoid obscuring the main melody and even in tempo to avoid fluctuating speed.

The left-hand technique of the Vietnamese Zheng plays a vital role in musical expression, not only enriching the layers of timbre, but also enhancing the emotional expression of the music. By using a combination of techniques such as pressing, vibrato, glissando, overtones and ornamentation, the Vietnamese Zheng player is able to express delicate emotions, rich tone colors and multi-layered musical structures. The left-hand technique plays a central role in the performance of the Vietnamese Zheng, which is unique in the culture of the Asian Guzheng group through the cooperation of the right-hand performance of the metal finger picks.

The bright, soft and mellow tone aesthetics of the Chinese Guzheng has had a profound influence on the Vietnamese Zheng. The Vietnamese Zheng pursues a balance between brightness and softness in tone, which is in the same lineage with the tone aesthetics of the Chinese Guzheng. The Vietnamese Zheng further enriches the layering of the tone through the delicate treatment of the left-hand technique, reflecting the inheritance and development of the tone aesthetics of the Chinese Guzheng. The Chinese Guzheng's use of pentatonic scale, delicate treatment of ornamentation and the aesthetics of melodic lines are also absorbed and localized by the Vietnamese Zheng. The melodic lines of the Vietnamese Zheng are simple and fluent, with rich and delicate ornamentation, reflecting the borrowing of melodic aesthetics between the Guzheng. The Vietnamese Zheng pays more attention to improvisation and freedom in melodic development, reflecting the importance of personality and emotion in Vietnamese music. The technique emphasizes the delicate control of the left hand.

The musical aesthetics of the Chinese Guzheng emphasizes the harmony between nature and Humanity, a concept that has been absorbed by the Vietnamese

Zheng and integrated into the local Vietnamese culture. For example, the repertoire of the Vietnamese Zheng is often based on the theme of nature, imitating natural sounds such as the sound of water and wind, reflecting the reverence and love of nature in Vietnamese culture. The Vietnamese Zheng also borrows the aesthetic concepts of the Chinese Guzheng when expressing emotions and philosophies, but it is more introverted and subtle in the expression of emotions. While absorbing the influence of the Chinese Guzheng, the Vietnamese Zheng has gradually developed a unique musical style. The repertoire is more lyrical, and the musical aesthetics of the Vietnamese Zheng has been integrated into the natural environment and cultural traditions of Vietnam, forming a unique aesthetic system.

5.The Impact of Musical Diffusion on the Maritime Silk Road

When discussing the influence of the Maritime Silk Road on the spread of music, several dimensions can be explored. First, the impact of politics and diplomacy: the dispatched envoys and tribute systems of various countries promoted the spread of music. The Tang Dynasty's ritual-music diplomacy policy also actively facilitated musical exchange with visiting nations. Second, cross-sea exchanges among merchants and musicians, as well as the musical heritage of immigrant and diaspora communities. The movement of people along the Silk Road also drove the transmission of music. Religious music and art also served as mediating influences. Lastly, the localization and reinvention of musical instruments had a long-term impact on the spread of music.⁶

Reflections on the Development of Modern Guzheng Music.

This cultural phenomenon, centered on ancient China and connecting the three countries of the ancient Korean Peninsula, Japan, and Vietnam, influencing the neighboring countries and regions from traditional Chinese culture to Confucianism to music, is known in the academic world as the Asian Cultural Circle. In particular, although Vietnam is geographically located in the South Asian region, it should be included in the concept of Asian Cultural Circle, both in terms of cultural attributes and historical Subordination, because Vietnam was under the rule of the Chinese feudal king

during the Qin Dynasty. Based on this Asian Cultural Circle, the Gayageum of the Korean Peninsula, the Japanese Koto, and the Vietnamese Zheng, these three kinds of Zheng belonging to different regions and different cultural backgrounds form a relationship with the Chinese Guzheng, and they have similarities and differences with each other. Here we call the four kinds of Zheng including Chinese Guzheng as 'Asian Guzheng Group'.

Ethnicity in the Chinese dictionary means a group of people who are recognized or self-identified by others as a group of people based on race, ethnicity, language, religion, culture and customs that have been passed down from generation to generation and have common characteristics. Whether from the ancient Chinese documents, or Japan, the Korean Peninsula or Vietnam only in the 14th century, we can find evidence that there have been mutual exchanges with China since ancient times, based on which the Guzheng, with Asian as the main place of transmission, has accomplished a characteristic development path with the same origin and different streams.

The development of music is rooted in culture, and music is a flowing cultural expression. Based on the convenient geographical location of the countries in the Asian Cultural Circle, and the demand for political, economic, and cultural development among them, the Guzheng, as a traditional Chinese musical instrument, has spread to the Asian countries along with the smooth flow of the Maritime Silk Road, which is the epitome of the spread of music and culture.

Located in the Pacific Ocean, Japan is Surrounded by the sea, with 75 per cent of the country's land area covered by the sea, and its special geographical location has led to serious geological disasters and a lack of agricultural resources, in which the geography of frequent natural disasters has compelled the Japanese community to combat the uncertainty of their material existence by strengthening cultural continuity through a spiritual dimension. This has led to a delicate and sensitive national character of the Japanese people, who cherish the preservation of traditional culture. The Tang Guzheng, as a living fossil of Tang dynasty music, is the closest specimen of Tang

dynasty music culture in the Asian Zheng culture circle. Japanese scholars have also given the view that Chinese music from the 5th to 8th centuries influenced the development of court music in Japan, and in 720 Japan established the Ya music Liao(The Official Music Authority)and the inner Jiaofang(The Official Music Authority) , based on the pentatonic scale, with a thirteen-stringed Guzheng, to play the absorbed Ya music, and the musicians also adopted the household registration system, with a clearer division of labor, but the only difference with the Tang Dynasty was that most of the Japanese musicians were the descendants of the envoys from the Tang Dynasty, while most of the Tang Dynasty musicians were the families of the guilty officials, or privately selected musicians of low status. The only difference with the Tang dynasty was that most of the Japanese musicians were the descendants of foreign envoys, while most of the Tang musicians were the families of sinners, or were selected from the private sector with low status. In the late Heian period, the Guzheng began to change with Japanese folk music to become the true Japanese Koto.

As essentially a physical carrier of the cultural memory of the Middle Kingdom, the Tang Guzheng, a paradigm of Tang Guzheng performance deliberately preserved in Japanese Ya music, constructs cultural exchanges across time and space, as Japan transforms the foreign culture of the Guzheng into the Koto, which has become an important part of the music of the local historical narrative. It has a double significance: firstly, it enhances the orthodoxy of cultural inheritance by succeeding the Tang civilization, and then reinforces its own cultural uniqueness with the Japanimation Tang music.

Chinese academics have always been inseparable from the study of Japanese Tang music in exploring the issue of the Tang dynasty Guzheng. The Tang Guzheng, in its native place in China, has been changing and developing in the course of historical changes, disappearing the original appearance of the Tang Dynasty period. Only a few descriptions can be found in historical documents, and a break in the musical tradition of the Tang dynasty occurred. However, ancient Japan basically maintained its source culture in the process of receiving the input of Tang Guzheng. And there are a large

number of Koto scores and historical documents, specimen remnants of the Tang-transmitted Guzheng have been preserved to this day, although in the later period the Japanese Koto developed unique musical genres and different styles. Although the Japanese Koto developed unique musical genres and different styles in the later period, the Tang Guzheng can be restored through the preserved artefacts. This has made the study of the Tang Guzheng culture from Japan, the receiving country, a center for the study of the Chinese Tang Guzheng under a systematic understanding and reinterpretation.

As a foreign cultural capital, the Tang Guzheng was initially a status symbol of the power class: the establishment of the Yaraku-ryo in the Heian period made the performance of the Tang Guzheng a cultural privilege reserved for the nobility. This 'monopoly of cultural capital' was essentially the incorporation of musical instruments into a system of legitimization of power - by controlling the iconic symbols of the Tang civilization, the Japanese ruling class transformed its identity from importer of culture to inheritor of cultural orthodoxy. The strict system of teacher succession is a control mechanism for the reproduction of cultural capital. The 'secret transmission' and 'oral teaching' methods of inheritance build up a closed network of intellectual power, ensuring that the power of cultural interpretation is always in the hands of a specific group of people. Even though the modern Japanese Koto school has branched out into several schools, each school has maintained a strictly different musical style from the Koto, which was developed more than two Hundred years ago, through a specific system of family genesis and oral secret transmission. Although the Koto has moved from the palace to the folk world, the core rules of transmission are still strictly preserved, which maintains the authority of the Japanese traditional music discourse.

Japan's localization of the Tang Guzheng was not a passive but an active strategy of cultural adaptation. The functional transformation of the Tang Guzheng in the Ya music system was a redefinition of musical symbols, from the Yan music of the Tang dynasty to the absorption of Japanese courtly Ya music and Buddhist music. The 'archaeological restoration' of the Tang Guzheng by the Meiji period's Ya music revival

movement provided the cultural roots for the construction of the modern nation-state through the reconstruction of the imagined historical musical traditions of the Tang dynasty. this created 'new tradition' was characterized by a distinct instrumental rationality: the restored Tang Guzheng was no longer an object of history, but rather a symbolic symbol of cultural nationalism that had been expropriated.

The development of the Japanese Tang Guzheng has revealed an important truth: the key to the longevity of a musical culture does not lie in where it was born or whether its external form remains unchanged, but rather in the new values that people continue to assign to it. Just as in the long history, musical tradition has always been intertwined with three forces - the game of power, the transmission of memory and the shaping of identity. This instrument has witnessed the clash of different cultures and has also become a bridge for people to find their own identity. This tells us that the so-called traditional music is not a fixed specimen, but a cultural heritage that is constantly reinterpreted by each generation according to the needs of the times.

The Korean Peninsula is surrounded by sea on three sides, the north-west of the Korean Peninsula during the Tang Dynasty bordered the Chinese vassal state of Bohai, and the south-east of the Korean Peninsula was across the sea from Japan. With such a geographical location, frequent cultural exchanges with China were inevitable, and the Tang Dynasty was the most prosperous stage of ancient China, so the exchanges could be of help to each other politically and economically. The Guzheng was introduced to the Korean Peninsula before the Tang Dynasty. The Guzheng returned to the Central Plains as a representative instrument of Goguryeo music in the Sui Dynasty and played Goguryeo music at court, a two-way flow of Guzheng between China and the Korean Peninsula. It was essentially an act of exchange that symbolized power. By incorporating the Goguryeo Guzheng into the court's elegant music system during the Sui Dynasty, it became one of the ten parts music during the Tang Dynasty. This symbolizes the 'symbolic incorporation' of frontier music and culture by the Central Plains. This ritualized acceptance was not simply an act of artistic appreciation, but a

political metaphor - through the incorporation of exotic music into the central ritual system.

During the Tang dynasty, the Guzheng was given as a state gift, along with other musical instruments to represent Tang music, and was given back by emperors to countries that paid tribute, making the Guzheng's exquisite craftsmanship and musical function a symbol of 'objectified' cultural capital. This was both an exchange between musical cultures and an extension of political power. This kind of gift transcends the level of material exchange and is essentially the implementation of cultural infiltration using music as a carrier, reinforcing the hierarchical order in the tribute system through the sharing of musical symbol systems. The process of accepting Tang Guzheng on the Korean Peninsula was not only a process of acquiring advanced cultural capital, but also inevitably faced the risk of erosion of indigenous musical culture.

Under the influence of both the existing Goguryeo Guzheng and the imported Tang Guzheng, King Gaya ordered his musicians to create the Gayageum, which represented the Korean peninsula's ancient Guzheng. The creation of the Gayageum was not a simple inheritance of the Goguryeo Guzheng, nor was it a forced imitation of the Tang Guzheng, but it was the active intervention of King Gaya, who allowed the power class to play a key role in the reshaping of the musical culture. It is a new type of cultural integration state produced by the official initiative under bilateral cultural exchanges. This creative transformation reflects the strategic choice of marginal cultures in the face of strong cultures - through selective absorption and reorganization, foreign musical elements are transformed into a mode of constructing local musical cultural identity.

Japan fully imported the Tang Guzheng during the Nara period until the end of the Heian period and the beginning of the Kamakura period, when the gradual development of a stylized Japanese Koto marked the move of the court instrument towards folklore. The unique dissonant intervals and 'noises' were developed to join the music's special "object-sorrow", "esoteric" musical aesthetic. The Tang Guzheng once again returned to the stage in the modern revival of Ya music. The Gayageum has gone

through such a back-and-forth and back-and-forth state as the ancient Zheng of Goguryeo, and then the Tang Guzheng, forming a unique, preserved to this day, finger-flicking Guzheng playing mode. The aesthetics of the music focuses on melodic lines, and there is often 'white space' in the music, advocating the spiritual resonance between people and the Gayageum. Both Japan and the Korean Peninsula are officially initiated cultural exchanges. Vietnam, as a geographical territory of ancient China, should have been in a unique position to receive Tang music, with many interactions among the people. The Zheng music is also not bound by official rules and regulations in its development. Although there is no preserved documentary record of exchanges between Guzhengs during the Tang Dynasty, the shadow of the Chinese Guzheng can be found in the Vietnamese Zheng. The Vietnamese Zheng distinguishes itself from other Guzheng ethnic groups by the use of metal finger picks and the stylistic display of left-handed variations of the technique, with a delicate melody and a strong lyrical narrative.

Looking at the cultural development of the Guzheng in Asian from the perspective of ethnomusicology, we can see that it is essentially a process of dissemination of 'cultural symbols' that has lasted for thousands of years. The evolutionary trajectories of the Japanese Koto, the Gayageum and the Vietnamese Zheng together demonstrate how marginalized cultures have achieved the establishment of indigenous musical cultural subjectivity through the recreation of artefacts.

The powers-that-be in the three Asian countries have coincidentally incorporated foreign stringed instruments into the shaping of their local cultures: Japan, through the incorporation of the Tang dynasty Guzheng into its official system, has turned it into a 'historical symbol' necessary for royal ceremonies. The establishment of the Ya music administration was essentially a way of turning foreign instruments into living fossils of their own cultural orthodoxy through official activities. On the Korean peninsula, the history of the Gayageum has been incorporated into the official history, the 'San guo shi ji', and through historical stories, the Tang Guzheng has been

transformed into the Gayageum of the country and packaged as the cultural heritage of Successive kings.

This tracing of historical roots is in fact a political maneuver to proclaim cultural autonomy. By incorporating the Vietnamese Zheng into the local music system during the Tran Dynasty, Vietnam deliberately emphasized its equal value with the Guzheng of the Central Ya music. This cultural maneuver implies a geopolitical logic of contestation. Through a combination of education, public performances, and history, the instrument has been able to break through the confines of a static cultural heritage and become a mobile vehicle of value. Based on the traditional Chinese Guzheng, the instrument has been reinvented to become a musical and cultural symbol adapted to the aesthetic and cultural values of its people.

Three countries have implemented cultural rewriting through the transformation of musical instruments: Vietnam moved the Zheng out of the court and into the folk culture of talent and beauty, making it the bearer of a national lyrical tradition that resisted the instrumental rationality of the Middle Kingdom's rites and music. Japan creates an artificial fault line in Ya music, claiming to have preserved the disappeared ancient music of the Tang dynasty in its entirety, and transforming the real periphery of reality into an imagined cultural center. The Gayageum further promotes the spread of culture by constructing the direct influence of kingship on the transformation of the instrument through story. In all three countries, the symbolism of their own cultural values is confirmed through the reflexive transformation of Chinese culture.

The cultural history of the Asian Guzheng groups directly explains that the most successful cultural symbols are often those devices that are able to translate foreign elements into self-narratives. What the three countries have accomplished through instrumental reinvention is not only the localization of musical forms, but also the construction of a complete set of cultural laws - the ability to translate other cultures while defending the boundaries of Subjectivity.

6. Reflections on the Development of Modern Guzheng Music.

The study of the development of Guzheng music exchanges on the Asian route of the Maritime Silk Road during the Tang Dynasty period is of profound academic value and important practical significance. The study of music history is an important prerequisite tool for the study of music development, and it is also one of the important categories of social and cultural research. In the history of the development of Chinese Guzheng, it has been influenced by foreign cultures many times, from going out, to coming back, to spreading overseas through different periods of change. The study of the Maritime Silk Road is an important means to deepen the study of Chinese music history.

Since the 20th century, China has made rapid progress, political and economic development in the state of stable development, social and cultural life is also changing, traditional Chinese music in the Survival and development of the crisis, in the Western countries under the impact of popular music, young people pay less and less attention to traditional music. Therefore, with this as the premise, doing research on the music communication culture of the Maritime Silk Road is one of the necessary measures to protect the inheritance of traditional Chinese culture, which is also the core significance of the research. And it will also promote cross-cultural exchanges between countries. Japanese scholars, Korean Peninsula scholars, Vietnamese scholars, and Chinese scholars can come together to conduct research on the development of the Guzheng on the Asian routes of the Maritime Silk Road during the Tang Dynasty period, which will be helpful for regional stability and cultural exchange.

During the Tang Dynasty, the most prosperous period of maritime trade, a mode of music and cultural exchange was gradually formed with official leading and folk participation, centered on port cities and relying on commercial and trade exchanges. The Guzheng was gradually improved under the background of different cultures, and the mutual influence of musical scales and the skillful combination of playing techniques together formed the ever-developing Guzheng music system. This mode of communication, based on national political exchanges, commodity trade, and mutual

cultural learning, provides historical reference for the globalization of music in today's world.

In ancient cultural exchanges, the medium of communication was scarce. The dissemination of music mainly relied on the personal practice of diplomatic ambassadors and folk merchants and travelers, forming a music dissemination system with mixed characteristics. The prosperity of the Maritime Silk Road in the Tang Dynasty was a way for Chinese music to break through regional limitations and achieve cross-cultural dialogue of music culture through the Bohai Kingdom, Japan, Korea, Vietnam and other countries as transit nodes. This mode of transmission, although restricted by geographical boundaries, has given rise to a multifaceted and symbiotic musical form, thanks to the open exchange policy of the countries concerned. On the other hand, in today's globalized context, the internet has become the most convenient and fastest way to disseminate culture, and although this technology has dissolved geographical boundaries, the deeper connotations of traditional music culture have gradually disappeared under this convenient dissemination.

The experience gained from the development of Guzheng in other countries in ancient times is that politics, economy and culture must be exchanged and integrated in order to grow stronger and stronger. Ethnic music needs to make progress in order not to be eliminated, so ethnic music should keep pace with the times. On the basis of the tradition, it should increase the innovation appropriately to increase the audience and inject fresh blood into the folk music. The main purpose of retaining the essence of traditional music culture is to add appropriate innovations. It is also necessary to pay attention to the medium of communication, the network communication is the fastest, but it does not mean that it can let the audience groups feel the heart of the music culture from the inner connotation of the performer's heart collision. Should be more organized by the government, the public to participate in the live music stage to become the main medium for the dissemination of music and culture.

The Guzheng, as a piece of art created by generations of artists during its 2,000 years of history in China, is still in a stage of continuous innovation and

development in terms of its form, strings and playing techniques, but in the face of the penetration of Western music theory and technology, there are more and more listeners and performers who love to listen to and play modern works with popular musical elements. With the change of aesthetics, there are fewer and fewer groups of people who appreciate traditional Guzheng music, and the audience of traditional Guzheng music is mostly students of Guzheng performance in colleges and universities, and modern Guzheng repertoire is more and more according to the degree of popularity of the masses in the social stage. traditional musical pieces are based on fixed pentatonic scales and stylized structures, with their emotional expression being more Subtle, reserved, and restrained compared to the straightforward, uninhibited, and captivating emotional delivery of modern compositions. When contrasted with contemporary pieces that freely incorporate innovative elements like Western musical modes and jazz harmonies, traditional compositions demonstrate more limited audience appeal.

The traditional repertoire inherits the accumulation of civilization in continuity, while the modern repertoire embodies the innovation of interceptions according to demand. The balance between the two lies in finding a non-traditional expression of tradition - neither a simple return to ancient traditional music nor an unconditional compromise with modernity, but a creative transformation that allows traditional musical genes to evolve adaptively in modern music. Just as the silk strings of the Guzheng evolved into steel strings, and the five strings into 21 strings. The transmutation of form always serves the continuation of cultural vitality.

The tradition of tonal innovation among the countries along the Maritime Silk Road during the Tang Dynasty Suggests that the history of musical instrument development is essentially a continuous process of cultural dialogue. Contemporary compositions should go beyond a simple collage of East and West, and delve into the aesthetics and acoustic philosophy of the Guzheng before integrating and innovating. In the modern era of global integration, the presentation of the individuality of Chinese national culture, in the midst of inclusiveness, requires new ideas and methods to improve the inheritance of national music.

CHAPTER 5

CONCLUSION

1. Conclusion

It is certain that the Guzheng already appeared in court music during the Qin Dynasty and had established fixed performance patterns widely recognized at that time. China's inland regions were the birthplace of the Guzheng, which gradually spread through population migration. During the Tang Dynasty (618-907 AD), under the government's well-organized music management system and institutions, the Guzheng reached its peak of development. It retained the pentatonic scale from the Spring and Autumn period and became a versatile instrument used in court music, religious music, and folk music. Through the Maritime Silk Road, the Guzheng spread to neighboring Asian countries, blending with local musical cultures to form a diverse Guzheng music system. This transmission process was not a one-way cultural export but rather a cross-regional exchange based on cultural sharing, adaptation, and recreation.

Cultural sharing refers to the process where different social groups collectively accept, adapt, and pass down a cultural element through long-term interaction. Research shows that the cultural sharing of the Guzheng in its spread is first reflected in the nearly identical instrument shape—rectangular, wooden, hollow inside, with bridges supporting the strings on the soundboard. The playing techniques are also similar, primarily using the right hand for melody and the left hand to press the strings for pitch variation. Secondly, during the Tang Dynasty, the Guzheng was mainly used in court ceremonial music, played alongside other instruments. Later, it spread to the general public, deeply integrating with local music to form solo and ensemble performance styles. Lastly, there was a shared musical aesthetic. In the Tang Dynasty, the Guzheng captivated audiences with its melancholic style, inspiring many poets to write about it. In Japan, this sorrow was linked to the transience of nature, while in ancient Korea, the Guzheng was seen as a medium connecting humans to heaven and earth, expressing grief and solemnity. Thus, the Tang Dynasty Guzheng is the most typical example

under this cultural sharing theory. It was not just the spread of an instrument but also a fundamental element of Asian musical culture.

The spread of Tang Dynasty Guzheng along the Maritime Silk Road in Asia proves that the guzheng music in China, Japan, the Korean Peninsula, and Vietnam did not develop in isolation, nor did it simply spread from China as the center to peripheral regions. Instead, it represents localized development based on a common origin in different areas. While accepting the Tang Dynasty Guzheng, these countries continuously endowed it with local characteristics. Today, the Guzheng music in each country has developed distinct styles.

This demonstrates the practical significance of cultural sharing. It not only shaped the traditions of ancient historical music but also provides an exemplary model for modern music culture. In the contemporary era of deep cultural globalization, systematically reviewing the cross-regional transmission history of Guzheng art can deepen people's understanding of shared Asian musical culture and provide historical and cultural support for the common prosperity of Asian music.

2. Discussion

It is worth reflecting on the fact that there is no living sample of the Tang dynasty Guzheng preserved in its entirety in China, but the genes of the Tang Guzheng have been deeply engraved in every element of the Guzheng, and the modern Guzheng must learn from its experience in its development, and in its constant innovations, it must also always preserve a part of its tradition to be constantly maintained and consolidated. In this way, even after another thousand years, when we look back, our generation of Guzheng players and the next generation of players will have succeeded in preserving the new Guzheng tradition of the 20th century.

Another thing to think about is that for the Japanese restoration of the Tang Guzheng, it is not recognized in the Chinese academic circles that this can represent the whole picture of the Tang Guzheng, only that the Japanese Tang Guzheng can only represent a certain moment in the development of the Tang Dynasty Guzheng music.

The development of the Guzheng in the Tang Dynasty was appreciated by both the refined and the popular. However, after the Guzheng was imported to Japan with the Tang dynasty ambassadors, it was gradually fixed in the Japanese Ya music system, and the absorption of Tang dynasty music was selective, focusing on the Ya music of the court and neglecting the folk music. This may lead to a one-sided recovery. In contrast, the native Chinese Guzheng underwent a continuous evolution in the Song, Yuan, Ming and Qing dynasties after the Tang Dynasty. Japanese Ya music underwent many reforms in the Heian and Edo periods, and its existing forms may be mixed with elements from later generations, so it is necessary to strictly differentiate between the prototypes of the Tang dynasty and the later changes. The restored Tang Guzheng in Japan is based more on its own preserved Ya music traditions than on Subsequent developments in China, and the Tang Guzheng in Japanese Ya music is more focused on ceremonial preservation, which can only be said to be closer to a certain cross-section of Tang dynasty court music.

The sheet music of the Japanese restoration of the Tang Guzheng is based on a collection of sheet music compiled during the Heian period in Japan, the 'Ren Zhi Yao Lu', which retains some elements of Tang music but does not exclude the possibility that the record may have been integrated into the localized interpretation of Japan. Chinese scholars believe that it is risky to restore the Tang Guzheng solely on the basis of a single document, and that it needs to be cross-checked with a combination of multiple evidences, such as Chinese Tang dynasty murals, unearthed musical instrument remnants, and poetic literature.

Chinese academics are more inclined to emphasize the 'historical authenticity' of the restoration based on archaeological artefacts, local literature and multidisciplinary cross-research, while Japanese restoration focuses more on the 'ceremonial continuity' of the Yagura tradition. This difference has led to different standards for the Tang Guzheng. Chinese scholars believe that the restoration of the Tang Guzheng needs to be studied in the context of Chinese musical culture as a whole, rather than in isolation. For example, the Tang Guzheng interacted with instruments of the same period, such as

the Qin, the Se, and the Konghou, and its social dynamics in court banquets, literati music, and folk music also need to be analyzed in the context of Chinese history. As an important symbol of Chinese culture, the right to interpret Tang dynasty music involves cultural identity. Therefore, Chinese academics maintain a cautious attitude towards overseas restoration results.

The restoration of the Tang Guzheng in Japan and the restoration of the Ya music in Korea have provided important clues for the study of Tang dynasty music, and are especially irreplaceable in the interpretation of musical scores and the restoration of music for court ceremonies. Such results can serve as a Supplement to the research of Chinese scholars, especially in areas where physical evidence is lacking.

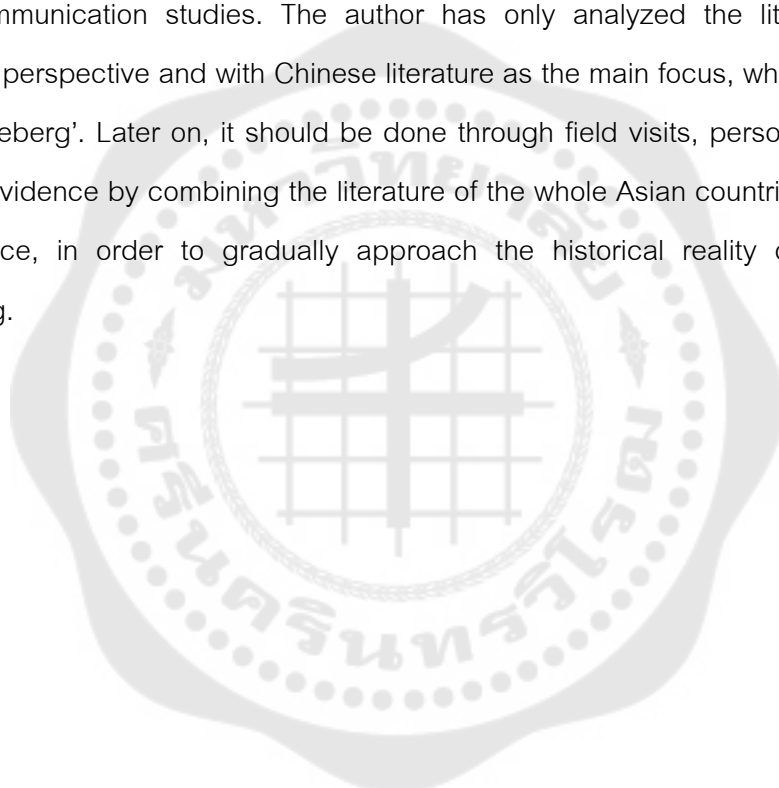
3.Suggestion

Currently in China, many official music institutions are working to restore ancient Chinese music, with Tang Dynasty music being one focus. However, due to being limited to academic research or regional stage performances, these efforts haven't gained widespread public recognition. In contrast, some privately organized music groups online wear Tang-style clothing and recreate Tang-era hairstyles and makeup. Using modern youth music aesthetics, they create and adapt music based on existing Tang musical elements, successfully attracting large online audiences. This model is worth learning from. Through online platforms, they effectively bridge the gap between academic research and public appreciation, making ancient music more accessible to modern audiences. Secondly, combining Tang elements with modern aesthetics creates cultural resonance, attracting younger audiences. Thirdly, showcasing Tang Dynasty style enhances cultural identity.

By spreading through online digital platforms and combining Tang Dynasty musical elements with modern popular performance forms, we can expand influence and create richer stage performance models. This collision between historical culture and modern culture can establish a bottom-up cultural revival model with tiered content offerings from academic to performance. Public participation and rigorous academic

research don't have to be mutually exclusive. This music transmission model can actually complement each other in preserving and inheriting traditional music.

The development of Guzheng music in the Tang Dynasty should be studied by combining documents from Asian countries, archaeological findings, iconographic data, and comparisons of living music; distinguishing between Tang prototypes, other national adaptations, and later evolutions; and avoiding the limitations of a single perspective through the collaboration of multidisciplinary fields such as musicology, historiography, and communication studies. The author has only analyzed the literature from the Chinese perspective and with Chinese literature as the main focus, which is only the 'tip of the iceberg'. Later on, it should be done through field visits, personal practice, and mutual evidence by combining the literature of the whole Asian countries after their own experience, in order to gradually approach the historical reality of Tang Dynasty Guzheng.



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VITA

