



THE STUDY OF CULTURAL ACCOMMODATION OF GUZHENG MUSIC IN A THAI  
TRADITIONAL SONG



SHAN RUIYA

Graduate School Srinakharinwirot University

2023

การศึกษากระบวนการปรับปรุงนทางวัฒนธรรมดนตรีในการบรรเลงดนตรีไทยด้วยกุ้เจ้ของจีน



ปริญญานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
ศิลปศาสตรดุษฎีบัณฑิต สาขาวิชาดุริยางคศาสตร์ไทยและเอเชีย  
คณะศิลปกรรมศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ

ปีการศึกษา 2566

ลิขสิทธิ์ของมหาวิทยาลัยศรีนครินทรวิโรฒ

THE STUDY OF CULTURAL ACCOMMODATION OF GUZHENG MUSIC IN A THAI  
TRADITIONAL SONG



A Dissertation Submitted in Partial Fulfillment of the Requirements  
for the Degree of DOCTOR OF ARTS  
(D.A. (Thai and Asian Music))

Faculty of Fine Arts, Srinakharinwirot University

2023

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THE DISSERTATION TITLED  
THE STUDY OF CULTURAL ACCOMMODATION OF GUZHENG MUSIC IN A THAI  
TRADITIONAL SONG

BY  
SHAN RUIYA

HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE DOCTOR OF ARTS  
IN D.A. (THAI AND ASIAN MUSIC) AT SRINAKHARINWIROT UNIVERSITY

-----  
(Assoc. Prof. Dr. Chatchai Ekpanyaskul, MD.)  
Dean of Graduate School  
-----

ORAL DEFENSE COMMITTEE

..... Major-advisor	..... Chair
(Asst. Prof. Dr.Veera Phansue)	(Assoc. Prof. Dr.Saran Nakrob)
..... Co-advisor	..... Committee
(Asst. Prof. Dr.Metee Punvaratorn)	(Asst. Prof. Dr.Surasak Jamnongsarn)
	..... Committee
	(Asst. Prof. Dr.Tepika Rodsakan)

Title	THE STUDY OF CULTURAL ACCOMMODATION OF GUZHENG MUSIC IN A THAI TRADITIONAL SONG
Author	SHAN RUIYA
Degree	DOCTOR OF ARTS
Academic Year	2023
Thesis Advisor	Assistant Professor Dr. Veera Phansue
Co Advisor	Assistant Professor Dr. Metee Punvaratorn

This study examines the artistic production involved in the cultural appropriation of contemporary Guzheng music culture in Thailand over the past 30 years. The objectives of this study are as follows: (1) to study the historical context of Guzheng in Thailand; (2) to examine the process of cultural accommodation by analyzing Thai traditional songs arranged for Guzheng; (3) to arrange a new composition "Wang Yue" (Mong Chan) based on the process of cultural accommodation. The research uses interviews, field research, and a case method for data collection, content analysis, and arrangement. The study discovered that cultural appropriation is evident in the performance of Thai traditional songs in Guzheng music, which involves the noticeable incorporation and blending of performance styles, modified and integrated the composition "Lao Duang Duen" and "Yue Er Gao" into the new arrangement "Wang Yue (Mong Chan)", demonstrating the cross-cultural creative assimilation of performance techniques.

Keyword : Cultural Accommodation, Guzheng Music, Thai Traditional Song

## ACKNOWLEDGEMENTS

I would like to express my sincerest gratitude to my advisor, Assoc. Prof. Dr. Veera Phansue, he has provided me with encouragement and direction throughout this time period, enabling me to avoid perplexity when composing papers. Also, I would like to express my deepest gratitude to my co-advisor, Asst. Prof. Dr. Metee Punvaratorn, who tirelessly helped me sort out the details and adjust the format of my paper in the later stages. Additionally, I want to express my honest gratitude to Asst. Prof. Dr. Surasak Jamnongsarn. In my opinion, the professor possesses a wide range of skills, he always helps me solve them immediately. Assoc. Prof. Dr. Rujee Srisombat, I want to express my gratitude for not only imparting knowledge to us throughout my doctoral studies, but also for providing me with an abundance of materials for my interviews. Two exceptional Guzheng musicians, Master Guo Yunxiang and Prof. Li Yang, are to be thanked for their contributions to the development and inheritance of the instrument in China, as well as for providing an abundance of data support for my paper.

Thanks to my excellent and lovely classmate Wang Yiyi. Seeing her wonderful final examination, I know that hard work and talent must be possessed at the same time to achieve the ultimate success. I am grateful to my husband, Jin Lifeng, and my family for giving me a safe and happy place to live while I was getting my doctorate.

My gratitude extends to Hangzhou Art School, my place of employment, for facilitating the development of my personal attributes. I intend to further my commitment to my profession by applying the knowledge and skills I have gained and devoting my utmost effort to the instruction and enlightenment of individuals. Permit me to extend my sincere gratitude and best wishes to all professors, my family and my friends in their professional endeavors and personal lives.

SHAN RUIYA

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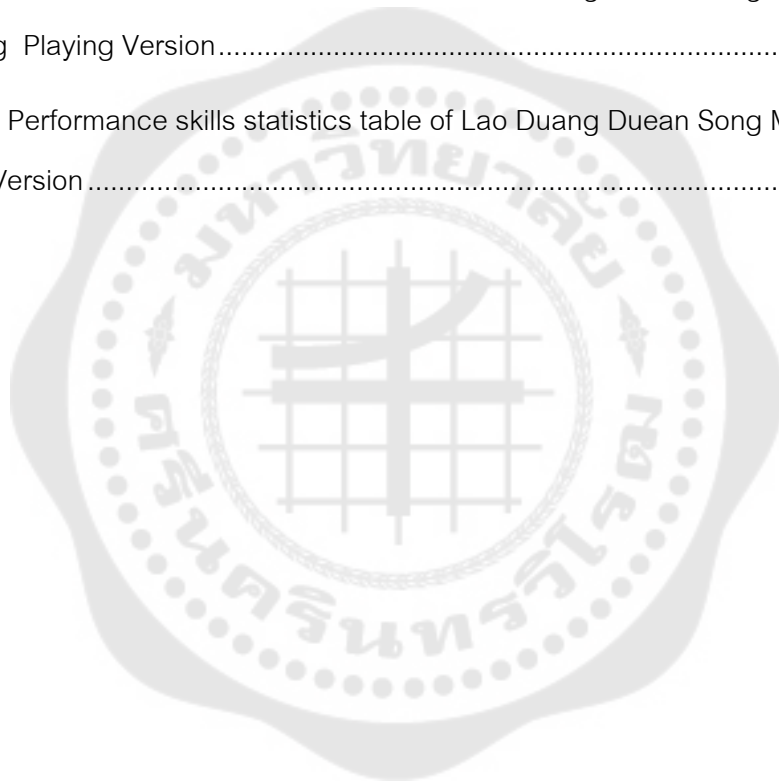
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# CHAPTER 1

## INTRODUCTION

### 1.1 Background

China and Thailand have had exchanges in various fields since ancient times, and Thai music culture has also blended with each other for various reasons. As a carrier of cultural exchange, the development of Guzheng music culture in Thailand has two aspects of tradition and blending. On the one hand, with the migration of Teochew people, Teochew string poetry was brought into the Chinese circle of Thailand, and Guzheng was soon known as one of the important Musical Instruments of this kind. As mentioned in the article entitled *The Musical Form and Social Function of Chaozhou String Poetry Music*: In 1960, the establishment of folk music clubs such as "Chaozhou Guild House Guyue Unit", to a certain extent, played a supporting role in the spread of Guzheng in Thailand. This is the traditional aspect of traditional Chinese Musical Instruments that retain their original flavor and spread in Thailand. On the other hand, in the context of the friendly establishment of diplomatic relations between China and Thailand and the active promotion of cultural exchanges, Guzheng, as a carrier of cultural communication, is favored by the royal family and the people of Thailand. Guzheng players appear in Chinese communities, school clubs, Thai royal family events and TV variety media. There have emerged a large number of Guzheng arrangement and creation works (Xie, 2010). There is another beautiful story about the Guzheng in Sino-Thai relations. Her Royal Highness Princess Chulabhorn Krom Phra Srisavangavadhana loves the Guzheng and has studied it since she was a child. She initiated and advocated the "China and Thailand are One Family" musical dance party characterized by Guzheng performance. During this period, Her Royal Highness Princess Chulabhorn Krom Phra Srisavangavadhana also performed a very Thai style composition of the Guzheng concerto "China and Thailand are One Family." In addition, Guzheng musicians and learners in Thailand have arranged many Chinese-Thai fusion works, such as Xian Yao, Lao Duang Duean Song, Khmer Saiyok Song, etc., which is the integration aspect of the Guzheng in the development process of Thailand.

In the past 30 years, Guo Yunxiang and Li Yang, two Chinese Guzheng propagators, have devoted themselves to the performance, education and communication of Guzheng in Bangkok, Thailand. A Comparative Study of Chinese Musical Activities in Chinese and Thai Cultural Contexts by Jintana T. Barton, mentioned in his article that "Guo Yunxiang, as one of the representatives of traditional Chinese music, has not only made important contributions to the inheritance and development of traditional Chinese music through his musical practice and influence, but also made outstanding contributions to the communication and exchange of Chinese music culture on the international stage (Barton, 2007). " Guo Yunxiang has carried out innovative practice in the field of traditional music, trying to combine traditional music with modern music elements to make it more modern and attractive. At the same time, he may also work to inherit and protect traditional Chinese music and cultivate the younger generation's interest and love for traditional music through education and performances." Master GuoYunxiang came to Thailand in 1978 and met Mr. Zeng Chunzhao, the boss of Tausong Art Center, so he opened a Guzheng class here. Later, introduced by a friend, to the well-known "Meinan Hotel" play Guzheng, after 12 years. At present, he is teaching at Oriental Culture Academy (OCA) in Bangkok, one of the largest after-school schools in Thailand, and the Confucius Institute at Assumption University, and has cultivated many outstanding students in Thailand for nearly 30 years. Li Yang came to Thailand in 1990. When she first arrived in Bangkok, she chose the Chinese restaurant closest to the Thai people to spread Guzheng music, and later she set up her own studio - Siamese Zheng. In 2012, the Chinese Cultural Center in Bangkok was established, and Li Yang has been teaching for 12 years as the first Guzheng teacher. She also cultivated many excellent students, the most outstanding of whom was Her Royal Highness Princess Chulabhorn Krom Phra Srisavangavadhana.

Lao Duang Duean Song is one of the most iconic songs in the history of Thai music, composed by Prince Benbadhanabongse the sons of King Chulalongkorn (Rama V). It mainly tells the story of a Thai prince who goes to Chiang Mai (at that time, Thailand is not unified) and falls in love with the chief princess of Chiang Mai. He

decided to ask his father to propose marriage, but unexpectedly the king was furious and would not agree. The prince, unable to marry the woman he loved, wrote this song in depression, and whenever he thought of the pain, he sang it alone, or had the court musicians play it. In this endless sorrow, the prince finally ended his life at the age of 28 due to lung disease. Later generations will this song as a symbol of love mourning music. This love song Lao Duang Duean Song is so popular that it has been arranged to various instrumental versions for performance.

Yue Er Gao Song is a classic piece of traditional Chinese Guzheng composition. The theme of Yue Er Gao Song is a famous ancient Chinese pipeggio, which was arranged into Guzheng music by Wang Xunzhi in 1960. This song mainly describes the process of the moon rising to the west setting. The style is quiet and elegant, and hazy, writing the moonlight is bright and blurred, describing the scenery of the moon. The song describes the scenery and charm of the moon rising from the sea to the sinking of the West Mountain. It is an excellent depiction of the moon in instrumental art. As mentioned in the article "The Practical Exploration of the left hand tremo technique of the Guzheng", "Yue Er Gao Song" Zheng score was first included in the "Preparation of Strings" (also known as "Thirteen sets of Strings") compiled by the literati Rong Zhai in the Qing Dynasty, and it is the only one of the existing Guzheng works that uses Gongqu notation. The original author of the work is unknown, but according to the notes in the Zheng score, "Legend says: Tang Ming Emperor travels to the Moon Palace and records the voice," it is speculated that the original composer of Yue Er Gao Song may be Tang Xuanzong Li Longji, the only musician with imperial status in Chinese history. With the passage of time, Yue Er Gao Song has formed many versions in the process of spreading. Among them, the most popular version is written by Mr. Wang Xunzhi, the founder of Zhejiang Zheng School and a Guzheng player. "Yue Er Gao Song" as the representative repertoire of Zhejiang Zheng school, it more reflects the unique fresh and elegant beauty of Jiangnan music, beautiful melody without losing magnificent, the moon rising from the sea to disappear in the sky depict vividly and vividly(Lin, 2010)."

The purpose of this paper is to study the rich performance works of the Guzheng left in the historical process of Thailand's development, explore the characteristics and process of the integration process of Thai music and Guzheng performance, explore its formation reasons, the artistry of cultural accommodation, create a new work with an innovative attitude and the perspective of Guzheng players, and realize the unity of the traditional and integrated Guzheng combined with Thai song.

## **1.2 Objective of the Study**

1.2.1 To study the historical context of Guzheng in Thailand .

1.2.2 To examine the process of cultural accommodation by analysing Thai traditional songs arranged for Guzheng .

1.2.3 To arrange a new composition Wang Yue (Mong Chan) Song based on the process of cultural accommodation.

## **1.3 Significance of the Study**

Guzheng music as a carrier of cultural communication, its tradition directly affects its original form of communication in Thailand. The technical richness of the Guzheng determines that it can appear in the field of music and culture in Thailand with an inclusive side in the process of communication and cultural accommodation. This study aims at the accommodation of the Guzheng in traditional Thai music, takes Guzheng playing techniques as the research entry point, analyzes the accommodation works of the Guzheng inheritors in Thailand, summarizes their experience, and combines the development of Guzheng techniques in China in the past 30 years to use more diversified playing techniques for artistic creation. It plays a bridging role in the development of Guzheng in Thailand, and on the basis of absorbing and summarizing previous research results, it processes and sublimates performance techniques and musical materials, provides cultural accommodation materials for subsequent Guzheng researchers to testify, and arouses the cultural identity of Thai people and the cultural confidence of Chinese people in Thailand.

## 1.4 Scope of the Study

It is divided into 3 section according to the objectives of the study as follow :

### 1.4.1 The historical context of Guzheng in Thailand.

The representative masters of Guzheng in Thailand in the past 30 years.

#### (1) Guo Yunxiang

- Educational background
- Music Instructional Activities
- Teaching Experiences
- Accommodation of ideas in Thai music
- Guzheng Music Communication Channel in Thailand
- Achievements

#### (2) Li Yang

- Educational experience
- Musical Training
- Teaching Experiences
- Accommodation of ideas in Thai music
- Guzheng Music Communication Channel in Thailand
- Achievements

2) The process of cultural accommodation by analysing Thai traditional songs arranged for Guzheng .

#### (1)Khmer Saiyok Song

#### (2) Namta Saeng Tai Song

#### (3) Lao Duang Duean Song (Arranged By Guo Yun Xiang)

#### (4)Lao Duang Duean Song (Arranged By Li Yang)

3) The arrangement of a new composition Wang Yue (Mong Chan) Song based on the process of cultural accommodation.

#### 1) Selection of Materials for Arrangeation

#### 2) Artistic Summary of Material Selection

#### 3) Original Intention of Arrangeation

#### 4) Introduction of Arranged Works

##### 1.4.2 Population and Target

1) The interview subjects are representative masters of Guzheng performer and their students in Thailand.

2) The arrangement of Thai traditional songs for Guzheng by the masters above.

##### 1.4.3 New performance techniques of Guzheng and mode using in the new arrangement.

Scope of Period: The time frame of this study selects the nearly 30 years of Guzheng's development in Thailand - 1987 to the present

Scope of Key informants: Guo Yunxiang and Li Yang, two Guzheng musicians in Thailand

Scope of Musical Notation style: All the scores in the study numbered musical notation, with 1, 2, 3, 4, 5, 6, and 7 representing seven notes, and the roll names were Do, Re, Mi, Fa, Sol, La, and Ti.

Scope of Theory use in this research: The conceptual framework of this study covers a number of theories, including cultural studies, music localization studies, and musicological studies. This study will explore the process of cultural accommodation of traditional Thai music into Guzheng performance. In addition, this study will further explore the music localization trend and development possibilities of Guzheng.

Scope of song study Lao Duang Duean Song: All the musical examples of Thai traditional music in this study came from two teachers, Guo Yunxiang and Li Yang, and they used the following four musical examples: Khmer Saiyok Song (arranged By Guo Yun Xiang), Namta Saeng Tai Song (arranged By Li Yang), Lao Duang Duean Song (Arranged By Guo Yun) Xiang), Lao Duang Duean Song (Arranged By Li Yang)

Scope of Guzheng musical analysis: The scope of this paper is the study of Guzheng works related to Thai traditional music, including their forms, themes, and musical styles. The purpose of this study is to explore how Guzheng performance is integrated into Thai music to achieve more in-depth music creation.

Overall, this study provides a comprehensive and detailed framework for explaining the integration process of Thai traditional music and Guzheng performance

and provides new ideas for the development of Guzheng technology in music localization.

## 1.5 Definition of Terms

### 1.5.1 Guzheng

-- The Guzheng, also known as the Han Guzheng or the Qin Guzheng, is an ancient Han musical instrument popular all over China. After thousands of years of development, Hakka Zheng has formed four major schools: Chaozhou Zheng, Shandong Zheng, and Henan Zheng. It is often used as an accompaniment for solo, ensemble, instrumental and song and dance, opera and folk art. Known as the "King of Music", also known as the "Oriental piano", because of its wide vocal range, beautiful timbre, rich playing skills, and strong expression, it is one of China's unique and important national instruments. As a representative instrument of Chinese folk music, the Guzheng has had exchanges around the world, but it is rare to have such a wide range of learners and the combination of local culture and government.


### 1.5.2 Performance Techniques


Principles and methods of finger movements.

#### 1.5.2.1 *GOU, TUO, MO*


Guzheng playing techniques:

*GOU*: Plucking the string inward with the middle finger; The fingering mark is .


*TUO*: Plucking the string inward with the thumb finger; The fingering mark is .

*MO*: Plucking the string inward with the index finger inward (body direction); The fingering mark is .


#### 1.5.2.2 *LUN ZHI*

Guzheng Performance technique, Plucking the string inward the ring finger, middle finger, index finger and the thumb finger successively. The fingering mark is .


#### 1.5.2.3 *YAO ZHI*(tremolo)

Guzheng performance technique . Plucking the string by shaking the thumb or index finger from side to side. The fingering mark is .


1.5.2.4 *XIAO CUO*

Guzheng performance technique. Plucking the string with the thumb or index finger at the same time. The fingering mark is .


1.5.2.5 *DA CUO*

Guzheng performance technique. Plucking the string with the thumb and the middle finger at the same time. The fingering mark is .

1.5.2.6 *SHANG HUA YIN*

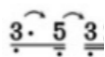
Guzheng performance technique. Plucking the string on the right hand and blending to the lower note. The fingering mark is .


1.5.2.7 *XIA HUA YIN*

Guzheng performance technique. Plucking the string on the right hand and blending to the lower tone. The fingering mark is .


1.5.2.8 *HUI HUA YIN*

Guzheng performance technique. Plucking the string on the right hand and blending to the higher note and then back to the initial note. The fingering mark is


1.5.2.9 *PA YIN* (Arpeggio)

Guzheng performance techniques. Refers to a number of notes in a given time value from high to low or from low to treble play in turn. The fingering mark is .

1.5.2.10 *FAN YIN* (Harmonics)

Guzheng performance technique. Plucking the string on the right hand, while the left hand taps the string with the little finger to make it sound a higher octave. The fingering mark is .

1.5.2.11 *GUA ZOU* (gliss)

Guzheng performance technique. Plucking strings with the index finger or thumb finger on the right hand or left hand from high to low or from low to high in sequence. The fingering mark is .


1.5.2.12 *KUAI SU ZHI XU*

Guzheng performance techniques. Refers to the fingering sequence arranged by the fingers according to certain rules when playing fast. *KUAI SU ZHI XU* is a specific order of finger movements, so there is no fixed fingering mark.


#### 1.5.2.13 Appoggiatura

Appoggiatura is one of the grace notes commonly used on instruments such as bamboo flute and piano.


#### 1.5.2.14 PAI XIAN

Guzheng performance techniques. Beat the strings on the left or right side of the code with your palm or fingers. The fingering mark is .


#### 1.5.2.15 DIAN ZHI

Guzheng performance technique. Plucking the string with the index fingers on the left and right hand alternately. The fingering mark is .


#### 1.5.2.16 PI

Guzheng performance technique. Plucking the string with the thumb inward. The fingering mark is .


#### 1.5.2.17 HUA ZHI

Guzheng performance technique. Plucking the strings with the thumb finger from high to low in sequence. The fingering mark is .


#### 1.5.2.18 CHAN YIN(Trill)

Guzheng performance technique. Plucking the string then blending up and down to create a fluctuating pitch. The fingering mark is .

#### 1.5.2.19 DA

Guzheng performance technique. Plucking the string with the ring finger points inward. The fingering mark is .

#### 1.5.2.20 SAO XIAN

Guzheng performance technique. Plucking the strings quickly outward with one or more fingers. The fingering mark is .

### 1.5.3 Cultural Accommodation

Music localization refers to the application of foreign music genres, themes, materials, music language and other elements into local music creation, performance and performance, and the integration of local culture, tradition, values and social background to create new foreign music. It can not only deepen the local people's sense of identity of the local culture, but also promote the cultural exchange and understanding between the two places. At the same time, it is also one of the important means to protect and inherit the local culture, so that the local music tradition can continue and develop.

1. Music localization represents identity: Music localization can more clearly reflect the values, traditions and history of local people. This sense of identity can bring community cohesion and pride and increase empathy, while also helping to preserve and pass on local cultural heritage.

2. Music localization marks the innovation and integration of music: in the process of music localization, musicians are more likely to create unique and local characteristics of the works. This fusion innovation can not only make music more dynamic, but also help to expand the form and style of music.

3. The localization of music emphasizes social significance and influence: it is not only an artistic phenomenon, in the process of localization, people can convey local social issues, political views and cultural values, and trigger reflection and discussion on local social issues.

#### **1.5.4 Localization of music**

The arrangement of music to meet the spiritual needs, tastes and habits of the region or country as it spreads to new areas, in order to better arrange to the local culture and environment.

#### **1.5.5 China and Thailand as One family**

"China and Thailand One Family" is a regular cultural exchange program of the foreign ministries of Thailand and China, which is held every two years in the form of concerts to carry out cultural exchange activities.

#### **1.5.6 Princess Chulabhorn**

Princess Chulabhorn means Her Royal Highness Princess Chulabhorn Krom Phra Srisavangavadhana.

### 1.6 Research Framework

(Research Framework as shown in Figure 1)

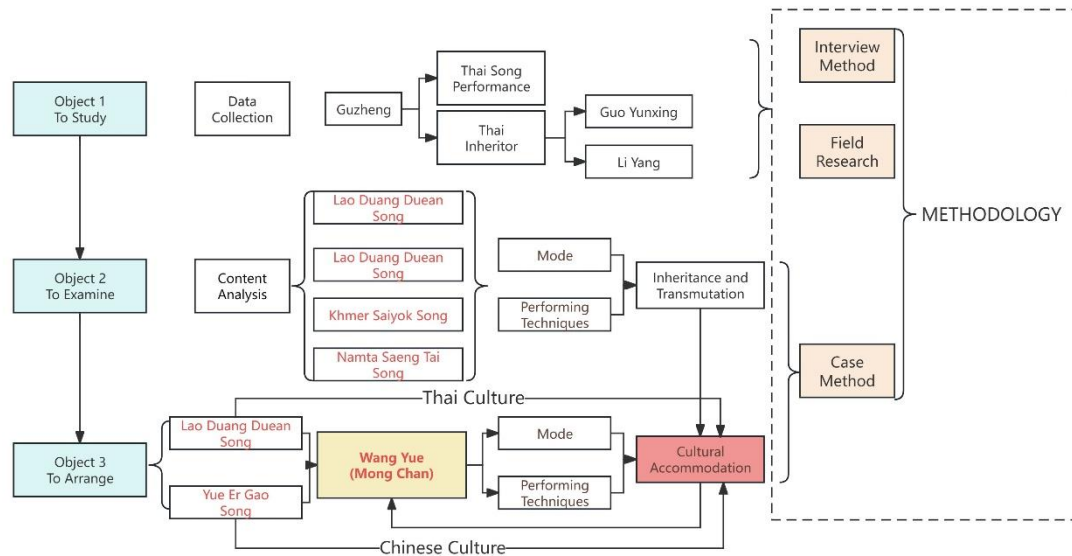


FIGURE 1 Framework

Note. A Conceptual Framework. Own work.

## CHAPTER 2

### REVIEW OF THE LITERATURE

The research involves three aspects: the cultural accommodation of ancient Chinese culture in Thailand, the spread of Guzheng culture in Thailand, and the cultural accommodation of traditional Thai music in Guzheng performance (Mind map of Mind map of review of the literature as shown in Figure 2).

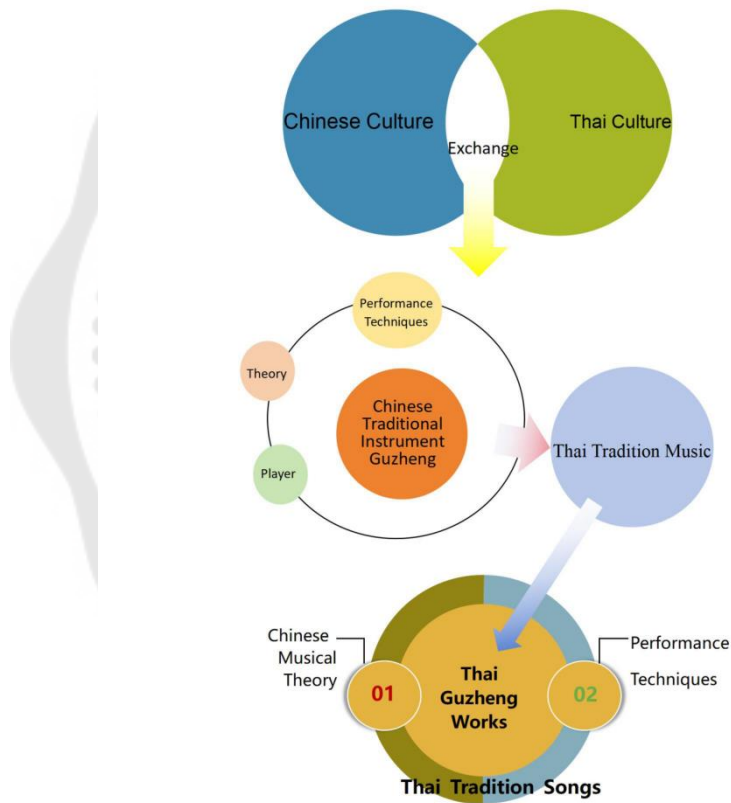


FIGURE 2 Mind Map of Review of the Literature

Note. A Mind map of review of the literature. Own work.

## 2.1 Cultural Accommodation of Chinese Culture in Thailand

### 2.1.1 Historical Aspects

The communication between Chinese culture and Thai culture has a long history and cross-cultural communication. For example, the article "The Dissemination and Influence of Chinese Cultural Ideology in Thailand (Lin, 2017)" mentioned that "after Chinese emigrated to Thailand, all aspects of Chinese culture have gradually penetrated into Thailand, such as religious culture, Chinese festival etiquette culture, food culture, traditional culture in daily life, especially the literary classics and artistic works carrying Chinese literature and art culture, carrying Confucianism and Taoism. The philosophical classics of all schools of thought took root and blossomed slowly in Thailand. Chinese culture has been valued by the imperial court and ignored by the government, but no matter what setbacks, Chinese culture has never disappeared from Thai society. Especially in recent decades, many Thai sinologists have begun to translate and study classical works of Chinese culture and philosophy. Examples include the Sources of Chinese Thought and Culture (above) and (below) translated by Chamnong Thongprasert, a fellow of the Royal Thai Academy, the Analects of Confucius translated by Suwanna Satha-anand, and Surat Preechatham's translation of Chuang Tzu, and Chinese Festivals and Sacrificial Rituals by Thaworn Sikkhagoson, a specialist in Thai Sinology. Also, Sathian Bhanantha compiled The Eastern Saints, and So. Siwarak (pseudonym) translated The True Man: The Way of Chuang Tzu, all of which were printed more than three times. Chinese cultural ideas have exerted a great spiritual influence on the local Thai people. In Thailand, wherever there are Chinese people living, there will be Chinese temples, especially those of Teochew people. Chinese temples have also become places for the Thai people to pray for good fortune. The Confucian thoughts of benevolence, loyalty and filial piety are also the ideal pursuit of the Thai people, and the Taoist attitude toward life has become a model for the Thai people. As China's national strength grows stronger, the Thai people are becoming more interested in Chinese culture and thoughts, and their attitudes are becoming more proactive."

The exchange of Chinese and Thai culture began when China had close trade and cultural ties with Southeast Asia. The article " Cultural exchanges between China

and Thailand in the 14th and 18th centuries (Shi, 1997)" mentions that "the spread and exchange of culture was often mediated by the movement of populations, especially in ancient times. Zheng He's seven voyages to the Western Seas greatly enhanced the prestige of China in Siam and other Southeast Asian countries and created conditions for overseas Chinese to settle in Siam. The number of overseas Chinese who settled in Siam gradually increased. The overseas Chinese brought advanced farming tools, technology and culture and, together with the Siamese people, contributed to the cultural development, social progress and economic prosperity of Siam. At that time, Siam was sparsely populated and had a great need for skilled Labor." When the Chinese arrived in Siam, they were mainly engaged in wage Labor such as land reclamation, mineral extraction, felling trees, planting cash crops, and building roads and canals. From the beginning to the middle of Ayutthaya Dynasty, the majority of the overseas Chinese who settled in Siam were the Hokkien (Fujian) who were good at sailing. "A Study on the Friendly Relations between the Ming Dynasty and Siam (Yang, 2020)" mentions that "the relationship between China and Thailand has a long history. The exchanges between the two sides first started in the Han Dynasty, and then changed several times in the Ming Dynasty. The economic and trade relations existed in the Han Dynasty, and then developed into tributary trade relations in the Ming Dynasty, which exerted a great influence on various aspects of the two countries. In the Ming Dynasty, both China and Thailand had foreign policies, the Ming Dynasty mainly implemented the policy of maritime prohibition and good-neighborly friendship to Siam, and Siam implemented the policy of tribute to the Ming Dynasty. The foreign policies of the two countries made the exchanges between the two sides close and frequent, and also increased the number of overseas Chinese in Siam." In the later period, the number of Chinese immigrants to other provinces in Siam replaced that of the Hokkien, especially the Teochew from Chaoshan immigrants increased significantly, and eventually became the largest group of Chinese immigrants to Siam. According to statistics, the Teochew people accounted for about 40% of the total amount of Chinese in Thailand. This is because before they migrated to Siam, the Teochew people had high

knowledge and technology of agricultural cultivation. They were mainly proficient in planting various cash crops such as sugar cane. This was the main reason why Thailand became an important base for sugarcane cultivation. "Cultural Exchanges between China and Thailand in the 14th to 18th Centuries" mentioned that "Among the Chinese businessmen in Thailand, Teochew nationality is the most rich and powerful. At that time, some overseas Chinese also served as the minister, deputy minister and envoy of the Siamese State, such as Chen Ju-cheng, Wen Chili, Chen Zi-ren, Tseng Shou Xian, Huang Zi-shun, etc., all went to pay tribute to China with the Siamese Mission, and Zhang Sidao, Chen Yan-Siang, Lin Deh-Zhang, etc., also visited Korea successively as the envoy of the Siamese State. Some of the overseas Chinese were even awarded titles of rank." This has promoted the spread and absorption of Chinese cultural elements in Thailand.

Historical documents and archaeological finds show that Chinese influence in many fields, such as language, religion, architecture, cuisine and literature, has been reflected in Thailand. For example, "The Spread and Influence of Teochew Cuisine Culture in Thailand (Lin, 2016)" mentioned that "China and Thailand have a long history of trade and ethnic migration since a very early time. At this moment, a lot of traditional Chinese customs and cultures have been brought to Thailand. Thailand is the main country of Chaoshan region immigrants, of course, Teochew food culture is included in it, and Teochew food culture witnesses and influences Thai food culture and dissemination." Another example is the Comparison of furniture influenced by architectural art between China's Ming Dynasty and Thailand's Ayutthaya Dynasty ", which mentions that "it is recorded in Thai historical materials that overseas Chinese from Chaozhou in Ming Dynasty introduced Chinese building materials and construction techniques to Thailand, and participated in the construction of a series of large-scale construction projects in Thailand, which promoted the development of Thailand's construction industry and the diversification of architectural styles. In particular, there is a Ming hall in Bang Pa-In Royal Palace of Ayutthaya province, which is a completely imitation of Chinese style court building. It is built with teak wood and mortis-and-tenon

structure, without a nail, which is very similar to Chinese architecture. It is not difficult to see that the furniture in Thailand during this period was influenced by Chinese architecture, and it absorbed the large wooden beam structure and embeddedness of the building just like the Chinese furniture." The architectural culture in Thailand originated earlier and was closely related to the spread of Buddhism. Its history can be traced back to the period of Ancient Jinchi State 2,200 years ago. At that time, King Ashoka of India sent elders to promote Buddhism in Jinchi State, thus bringing Buddhism and Buddhist architectural culture into India. Therefore, in the detailed treatment of furniture of Ayutthaya Dynasty of Thailand, some elements of Buddhist architectural decoration often appear, such as spire, dragon and phoenix horn, multi-storey roof, leaf ornaments of gable herringbone board and so on. "Comparison of the Influence of Architectural art on Furniture During the Ming Dynasty in China and the Ayutthaya Dynasty in Thailand (Ma, 2010)" mentioned, "Thailand Ayutthaya dynasty's remarkable characteristics are sulfur glass roof, the roof of the Buddhist temple is similar to the imperial palace in China, covered with red, green, gold, blue sulfur glass tiles, there are animals, birds instead. But a closer look there are many differences, the first is its slope, the top of the Thai Buddhist temple at the beginning looks more angular than the Chinese palace, the line is straight, and the Chinese is much softer. Reflected in the furniture, Chinese Ming style furniture pays more attention to the details of the integration and perfection than the furniture of Thai Ayutthaya dynasty."

#### 2.1.2 Heritage of Festivals and Customs

Chinese traditional festivals and customs have also been inherited and developed in Thailand, and Chinese traditional festivals and folk performances have also been displayed in tourist attractions and cultural festivals in Thailand. For example, traditional Chinese festivals such as the Spring Festival and Mid-Autumn Festival are celebrated in the Thai Chinese community and have gradually influenced Thai cultural customs. "On Chinese Cultural Factors in Thai Culture (Zhu, 2012)" mentioned that "customs and habits are created by the masses in daily life, with characteristics of collectivity, inheritance, relative stability, transmission and variability. With the

exchanges between China and Thailand, many Chinese folk customs have also spread to Thailand, and on the basis of the Thai people's ethnic and cultural identity to China, they have been widely spread. As far as traditional festivals are concerned, there are already many traditional festivals in Thailand. Such as Songkran Festival, Loi Krathong Festival and Summer Festival, they represent the faith and hope of the Thai people at the grassroots level, and all have a strong religious color and cultural atmosphere. In addition to these traditional festivals in Thailand, traditional Chinese festivals such as Spring Festival and Qingming Festival are also followed by the migration of Chinese people. The long-term and continuous exchange activities between the two sides have gradually integrated into the life of Thai people. Due to the spread and influence of Buddhism, Thailand has been deeply influenced by Indian culture in history. The Thai people are greatly influenced by Chinese culture, because most of these Chinese immigrants to Thailand retain their own cultural traditions in Thailand, which undoubtedly becomes an important part of the diversified Thai culture, but also the best "model" of Chinese traditional culture in Thailand." in Religion and Family of the Chinese and Thai in Thailand and Influences, it is mentioned that "Since the 1950s, it has been widely believed that Chinese in Thailand would be assimilated into Thai society. It is also believed that Chinese culture will be absorbed by Thai culture. This view was challenged in the 1990s, including claims that Chinese culture had not been absorbed but had been influenced by Thai culture. On the other hand, due to the influence of Chinese culture, Thai culture has also changed. Others say that as a result of adopting Western beliefs and customs, Chinese and Thai cultures may become more similar (Morita, 2018). The aritial "The Evolution of Thai Chinese Society before and after the Establishment of Diplomatic Relations Between China and Thailand (Lyu, 2015)" mentioned in the Evolution of Thai Society Before and after the establishment of Diplomatic relations between China and Thailand that during the Thonburi Dynasty in Thailand (1767-1782), the Chinese established their own Buddhist temple, a Pufu Temple. In the period of the Chakri Dynasty, in order to strengthen the management of Chinese religious activities, Rama IV added Chinese county heads, mainly to manage

Chinese Buddhist temples. Chinese festivals in Thailand also have a strong religious color. In addition to the official festivals of the Thai government, Chinese temples also hold various festivals with Chinese characteristics, such as the Chinese New Year, Dragon Boat Festival and Mid-Autumn Festival, which are celebrated by all Chinese people.

### 2.1.3 Literature, Art and Architecture

Chinese literary, artistic and architectural styles are also represented in Thailand. Ancient Chinese literary works such as *A Dream of Red Mansions* and *Romance of The Three Kingdoms* have been translated into Thai and have had an influence on Thai literature. As the article "The Dissemination and Influence of Classical Chinese Poetry in Contemporary Thailand (Zhao, 2010)" says, "Classical Chinese poetry has long been introduced to Thailand, but due to the language barrier, what's more, the poetry is in classical Chinese and condensed language, so that the Chinese classical poetry originally circulated in the market has not been paid attention to (ignored). Chang Guangyuan said, "Language, as the fundamental means of cultural formation, is the basic of communication. [4] Therefore, the direct carrier is the basic way for people to acquire culture, expand cultural influence and exchange cultural achievements. "The appearance of Chinese classical poetry in Thai translation was originally due to the publication of Zhang Saedaang's *Anthology of Chinese Classical Poetry*, which paved the way for the spread of Chinese classical poetry in Thailand. Later, Princess Sirindhorn's Thai translation of *Chinese Anthology of Tang and Song Poems -- Zhuoyu Poems* came out, which was loved by the Thai people and aroused wide repercussions in Thai society. It paved the way for the spread and influence of classical Chinese poetry in Thailand." Sculptures and architectural styles are also reflected in Thailand's temples, palaces and other buildings. It is mentioned in "Chinese Buddhism in Thailand (Lin, 2013)" that there were no Chinese Buddhist temples in the Sukhothai dynasty, the Tai Cheng Dynasty until the Thonburi Dynasty, and only when Ma V was discovered, there were real Chinese Buddhist temples. It is only a Chinese temple or sacred palace. It was not until the Buddhist monk Lachanxing presided over the construction of the first

Chinese-style temple in Thai history, Yongfu Temple. At present, Thailand has applied for registration, and under the management of Huasengzong located in Bangkok, there are four Chinese temples and Jing houses, specifically, Phumen Bao Grace Temple, Dragon Lotus Temple, Yongfu Temple, Gan Lu Temple; The Spirit Eagle Abode Xuanzong Abode, Guangming Abode and Kyaw Yuen Nien Phulin Abode." Traditional Chinese painting is also integrated with Thai painting. For example, in the article "Regional Context -- Research on Contemporary Painting Exhibitions in Kunming and Chiang Mai (Liu, 2018)", it is mentioned that "During the Lanna Thai period of Chiang Mai, some residents migrated here from Xishuangbanna and had frequent contacts with Yunnan people. Although we may fall into the quagmire of absolutism from a regional perspective, we cannot ignore the convenience of art communication and exchange between close regions. Contemporary paintings, as a common type of exhibition in Chiang Mai and Kunming art space, have certain differences in the styles of paintings presented in the exhibition because they belong to different countries and are made by managers with different educational backgrounds. However, under the influence of similar culture, region and climate in the two places, some paintings in the exhibition also have similarities in the context of painting in the same region."

#### 2.1.4 Cultural industry and Commercialization

With the trend of cultural globalization and commercialization, the spread of Chinese culture in Thailand has also been affected by commercialization. Chinese films, TV dramas, music and other cultural products have a wide influence in the Thai market, and Chinese pop culture elements have gradually been integrated into Thai pop culture. For example, "Analysis on the Cross-cultural Communication of Chinese Fairy Drama -- Taking the Communication of Chen Qing Ling in Thailand as an example (Yi, 2023)" involves that "due to the improvement of production, marketing at home and abroad, hot IP operation and government policy support in recent years, a large number of fresh TV dramas have been transmitted overseas, and many movies and TV dramas have been loved by a large number of overseas audiences, achieving a good cross-cultural communication effect, among which "Chen Qing Ling" in Thailand as a representative of

the explosion of brilliance. China's ancient costume fairy drama "Chen Qing Ling" has been warmly liked since it was broadcast in Southeast Asia by Tencent Video's overseas platform Wotv, especially in Thailand, where it has been warmly liked by local audiences, achieving a successful cross-cultural communication. It is relatively rare for Chinese TV dramas to receive such warm feedback in Southeast Asia. In order to pay back the Thai fans, Tencent Video platform and the cast of the drama held a special fan meeting and concert in Thailand, which were warmly welcomed by Thai fans, realizing both cultural and economic benefits." Another example is the "A Study on the Current Situation and Strategies of the Spread of Chinese Ancient Costume TV Dramas in Southeast Asia (Wang, 2020)", which mentioned that "After the TV drama Shrimp Ball Legend produced by Guangdong TV Station was introduced to Southeast Asia in 1981, Chinese TV dramas officially opened the door of Southeast Asia market. In the course of communication for nearly 40 years, Southeast Asian countries have always been a large market for the external communication of Chinese TV series due to geographical proximity, close historical and cultural ties, and large number of overseas Chinese groups. By sorting out the types of foreign communication of Chinese TV dramas, we can see that period dramas are the most popular among Southeast Asian audiences. The popularity of Chinese costume dramas in the Southeast Asian market cannot be separated from diversified communication subjects. Under the three-pronged efforts of official departments, state-owned media enterprises and private media enterprises, as well as the diversified assistance of industry associations and film and television cultural exchange activities, the export volume of Chinese costume dramas to Southeast Asia shows an overall increasing trend. In terms of specific communication content, from the early "Princess Huanzhu", "Journey to the West", "Romance of The Three Kingdoms", to the recent two years "Yanxi Palace", "Chen Qing Ling", "Under the Golden Clothes", etc., we can see that Southeast Asian audiences prefer three types of content: costume drama historical drama, ancient court drama and ancient fairy drama. The reasons for preference are inseparable from the attraction of history and culture, the rendering power of aesthetic pictures, the charm of well-known IP and other factors."

## 2.2. Literature Review on the Circulation of Guzheng in Thailand

### 2.2.1 Literature Research of Historical Origin

Some historical documents and archaeological materials point out that Chinese Guzheng may have been introduced into Thailand through ancient trade activities and cultural exchanges. The early Guzheng may have been gradually introduced into Thailand through commercial contacts and cultural exchanges between China and Thailand. Some scholars have tried to trace the earliest appearance and spread path of Guzheng in Thailand through the study of historical documents and archaeological materials. For example, in the article "The Current Situation, Problems, and Countermeasures of Overseas Communication of Chaozhou Opera and Chaozhou Music(Liu & Liu, 2018)", it is mentioned that "Thailand is the earliest and most prosperous country for the overseas performance of Chaozhou opera. Chaozhou opera and Chaozhou music have entered Thailand with the hipsters by red boat for more than 200 years. Around 1930, the overseas Chaozhou opera base was formed with Bangkok as the center, and there were more than 20 Chaozhou opera troupes." As we know, Guzheng, as one of the main accompaniment instruments of Chaozhou opera, also began to appear in Thailand with the succession of Chaozhou opera.

### 2.2.2 Guzheng Spread in the Royal Family

The court culture in Thai history played an important role in the spread of Guzheng. In Thailand's history, the court culture was a place where art and music flourished, and Guzheng, as an elegant instrument, was often favored by court nobles and royal families. Some documents record the use of the Guzheng in the court of Thailand, as well as the inheritance and development of the instrument by court musicians.

The "Guzheng Fate" of Thai Princesses - The 6th "China Thailand One Family" Music and Dance Gala (*The "Guzheng Fate" of Thai Princesses - The 6th "China Thailand One Family" Music and Dance Gala*, 2014)" mentioned that "The" China-Thailand one family "music and dance evening featuring Guzheng performance was advocated and initiated by Princess Chulabhorn in 2001, and named by the princess

herself as" the bond between the two countries ". Up to now, this cultural gala across the two countries has been held for 6 sessions. Princess Chulabhorn said, "Music is like an invisible conductor that can bring the people of Thailand and China closer together." Another example is the article " Princess's Love for Guzheng (Sun, 2020)", which mentioned that "Princess Chulabhorn of Thailand appreciates and is obsessed with Chinese Guzheng, has a high enthusiasm for learning and practicing, and can skillfully play famous Chinese songs of high level with the Guzheng in large-scale concerts in just over a year. This is the only one among the royal family members in the world. The theme concert at the National Cultural Centre of Thailand Concert Hall in Bangkok last night was fascinating. Led by Princess Chulabhorn and assisted by the Royal Thai Navy Symphony Orchestra, the Yi Dance Music, The Butterfly Lovers and other Chinese music brought great enjoyment to the Thai audience. The concert hall with a capacity of several thousand people was full and the concert was full of climax. At the end of each piece, all the audience in the auditorium applauded warmly and for a long time. The atmosphere was moving. Princess Chulabhorn's love affair with the zither began in November 2000. When Princess Chulabhorn was invited to visit China, she heard Guzheng played for the first time on a cruise ship on the Li River in Guilin and was immediately attracted by its beautiful tone and rich expression. She said that the music of the Guzheng was "heavenly music", "fantastic" and better than any other instrument she had ever heard. She immediately made up her mind to learn how to play the zither. When she returned to China, she immediately sought help from the Chinese Embassy in Thailand, hired Ms. Li Yang, a Guzheng player, as her teacher, and began to learn in December of that year."

### 2.2.3 The Spread of Guzheng among the People

The Guzheng, aparted from its ceremonial application, enjoys extensive dissemination among the populace of Thailand. "Chinese Cultural Music Gu Zheng in Thailand" highlights the cultural fusion in Thailand by stating, "The Chinese Gu Zheng can play a number of Thai pieces." The students' theoretical and practical knowledge of music has expanded, rendering them more proficient and practical. Students can gain

an appreciation for the aesthetics of music and art, and those who have listened to it cannot deny its delicacy due to its melodic quality. See also Sukhumwad, S. (2012). *Chao Zhou Music: A Case Study of Klong Toey Lianglagheng Ensemble*, Thesis, Graduate

Mahidol University, a case study of Chaozhou music, including the history, characteristics, performance forms of the Teochew Zheng, and the position and influence of Klong Toey Lianglagheng Ensemble in Thai music culture. This article explores the contribution of Teochew music to Thai culture, as well as analyses and studies the musical traditions and inheritance of the orchestra (Sukhumwad, 2011). "An analysis of compositions in Thai music for playing Gu Zheng. Provided by Professor Guo Yunseng (Sodkhomkham, 2011). It deals with the characteristics of Thai musical works, playing techniques, and their application in the process of playing the Guzheng. There may be an analysis of Guzheng playing techniques, the structure and characteristics of the pieces, as well as an exploration of the place and significance of these pieces in Thai musical culture.

## 2.3 Cultural Accommodation of Guzheng Performance in Thailand

### 2.3.1 arrangement and Integration of Guzheng Performance

In Thailand, Guzheng performance is often combined with traditional Thai music and dance forms to form a unique performance style. This fusion is not only reflected in the performance form, but also involves aspects such as playing techniques, repertoire selection and instrument combination. The performance of Guzheng in Thailand often creates a musical art form with Thai characteristics by blending local music elements with traditional Chinese music elements. The article "China Thailand Family (Li & Li, 2020)" mentioned that "The outbreak of the epidemic in 2020, China and Thailand help each other and love each other, and the" Gong Gong Cup "Chinese competition held by the Chinese Alumni Association of Thai Students has set off a boom in Thailand. Princess Maha Chakri Sirindhorn is a friendly envoy of the Chinese people, while Princess Chulabhorn, sister of Her Royal Highness, is also actively involved in the spread of Chinese culture. Princess Chulabhorn's performance of the Guzheng has

become a legend in both countries, and she has been giving Guzheng concerts all over the world for 20 years. In these concerts, there are many Chinese-Thai fusion music. For example, "Research on the dissemination and promotion of Guzheng at the Confucius Institute of Queen Mother's University in Thailand (Chen, 2018)" mentioned that, integrating the Guzheng playing techniques, he created the Guzheng concerto "Siam Ballad", "When the Lamp", and the symphonic poem "Chinese Spring and Autumn", "Chao Phraya River" and so on."

### 2.3.2 About Chinese Music theory in Guzheng Performance

Chinese national mode refers to the mode system in traditional Chinese music, which is usually composed of seven scales, which are different from the scales in Western music. In Chinese music, common ethnic modes include qin, Yue, and palace. These modes are widely used in Chinese classical music, folk music and some modern music. Each mode has its own unique phonological characteristics and emotional expression, reflecting the profound heritage of traditional Chinese culture. In the article "The Technique of "Jie Zi" Modelation in Chinese Ethnic Modes (Di, 2010)", the Chinese national modality is defined as follows: "The modality of Chinese national music is very rich. In the concept of music theory, the national modality is usually summarized into five tone modalities, six tone modality (using two kinds of "Qingjiao "and" Changgong ") and seven tone modalities (there are three kinds of Qing music, Ya music and Yan music)." The development of Chinese national modality has its own long history. As mentioned in the article "Overview and Exploration of the Development of Mode(Wang, 2014)", "The development of Chinese national mode refers to the origin of Chinese national mode, the narration of Chinese pentatonic mode, the narration of Chinese minority mode, etc., which leads to the exploration of the development of mode -- the origin of self-created mode. Self-created mode is an important point of view explored in this paper. It is a kind of exploration on the basis of traditional mode and artificial mode. It is a kind of mode produced in creative practice for me and has creative significance. In short, it is a flexible, own and unique mode that integrates all mode phenomena since the history of mode development, so as to further study and explore the origin, design and

relationship with chords of self-created mode." The characteristics of Chinese national mode, such as "the Formation and development of Chinese National Harmony Theory -- Exploration of the state of development before 1949 (Zhang, 2021)", mentioned in the article, "The origin of Chinese national mode is five-tone, even if in practical application due to the addition of Qing Angle, changing palace or changing character, the formation of seven-tone mode (or six-tone mode). In essence, it is still a change of the five core tones of Gong, Shang, Jiao, Zheng and Yu -- there is no new tone name, and it is still a pentatonic scale in essence or in most uses. Thus, the word diatonic has two different interpretations in the West and in China: the former is a seven-tone diatonic scale, in which each note of one scale and each note of the other scale embodies the characteristics of "adjacent" and "passing through".

### 2.3.3 About the Playing Techniques of Guzheng

The Chinese Guzheng is an ancient and beautiful instrument with a variety of playing techniques, including:

**Left-handed technique:** It is mainly used to press the strings to produce different pitches. The left-hand techniques include pressing, sliding, hitting, hooking, sweeping, etc.

**Fingering (right-handed techniques):** Mainly using the nails or fingertips of the right hand to play string instruments. Common fingering techniques include plucking (gently plucking from the bottom up with the fingernail), picking (gently plucking from the top down with the fingernail or fingertips), rubbing (gently rubbing the string with the fingernail or fingertips), pinching (gently gripping the string with the fingernail or fingertips), and other special techniques such as sweeping the string, etc.

**Body technique:** refers to the technique of using the body of the Zheng to produce a change in timbre, such as tapping the body of the Zheng with the palm of the hand, sliding the string with the fingernail to produce a glissando effect, etc.

**Vibrato:** is a common expression technique, through rapid finger vibration to produce continuous sound waves, increase the expression and beauty of music.

Two-handed cooperation: Guzheng performance usually requires the coordination of the left and right hands, the left hand is responsible for the change of pitch, the right hand is responsible for the control of timbre and rhythm, and the two hands cooperate with each other to complete the performance.

Timbre control: including the change of strength, the change of speed, the position of the string and the position of the left hand according to the string, etc., to adjust the light and dark, light and change of timbre. The above are some common Chinese Guzheng playing techniques; by mastering these techniques, players can create a variety of musical effects. Playing techniques play an important role in shaping the image of music. In "On the Shaping of musical Image by Guzheng Playing Techniques -- Taking Yun Shang Suit and Lu You and Tang Wan as an Example (Huang, 2022)", it is mentioned that "According to the requirements of musical image, different treatments such as touching string, playing position and way of technique can shape different musical image. For example, when shaping a lively image, the touching string should be clean and fast, making the music more agile and lively. When shaping a stable image, the Angle of the touch string should be slightly deeper, making the music more stable. In addition, when creating a light mood, the picking method can be used. The playing position should be closer to one-eighth of the effective string length, showing bright colors and highlighting the smart feeling of the music; When creating deep and heavy emotions, the pinch method can be used, where the playing position should be closer to the middle of the effective string length, showing full timbre and highlighting the calm feeling of the music."

The traditional Guzheng performance school has distinct characteristics and strong regional colors. Among them, the traditional playing techniques have been naturally integrated into the modern Zheng music. On the basis of learning from and absorbing the playing techniques of other ethnic instruments and western instruments, combined with the musical characteristics of the Zheng itself, many new Chinese and Guzheng playing techniques have been developed. The development of Guzheng playing techniques is not accidental, but the inevitable result caused by many factors

such as the change of social and cultural life, the collision of multiple cultures, the change of playing "field" and audience class, the diversification of creative groups, and the influence of traditional playing concepts. LUN ZHI technique used by researchers in the creation is an important technique of Guzheng playing technique. "A Study on the Performance Techniques of Guzheng's "Lun Zhi" (Deng, 2015)" and "Guzheng LUN ZHI" playing technique formed in the 1990s, which does not belong to the category of traditional Guzheng techniques, but is derived from the practice process of Guzheng playing art. After many Guzheng players learn from the LUN ZHI playing technique of the pipa, it gradually evolved into a new Guzheng playing technique. In a sense, the Guzheng "Lun Zhi" playing technique belongs to a kind of transplanted playing technique. The playing method of Guzheng LUN ZHI is to play the same string with three, four or five fingers in the same order of rotation, or different circular rotation. It can not only use the short circular fingers for individual single tone performance, but also play continuously without stopping. After reaching a certain speed, it can also play continuously. Can form a line melody, and then replace the Guzheng YAO ZHI to play a large length of music." Especially the rapid development of contemporary Guzheng research technology, combining the techniques of western Musical Instruments, For example, the article "Analysis of Works and Performance of "Cang Ge Yin"(Lin, 2016)" mentioned that" in this work, the composer strives to perfectly integrate modern western creative techniques with traditional Chinese folk music vocabulary. In terms of music genre, musical structure, Guzheng chord, pitch material, rhythm and playing techniques, the composer has the characteristics of Chinese and Western music, and contains two different musical cultures in the same part In the work."

#### 2.3.4 About Traditional Thai Songs

##### 2.3.4.1 Thai Traditional Songs

It is an important part of Thai culture, and its traditional songs reflect the history, beliefs and lifestyle of the Thai people. These songs are usually associated with specific occasions and activities, such as celebrating festivals, religious ceremonies, agricultural activities, etc. Here are some common types of traditional Thai songs:

Luk Thung is a type of Thai country music, usually accompanied by an adagio dance, with lyrics about rural life, love, and social issues.

Luk Krung is similar to Luk Thung, but is more influenced by urban life and pop music, and is generally more modern.

Hailing from Northeast Thailand (dependent), Moh Lam is a traditional form of music consisting of choir and orchestral instruments, often characterized by slow rhythms and melodious melodies.

Ram Thai Traditional Thai dance music, accompanied by symbolic dance movements, is often performed at celebrations and religious ceremonies.

Ram Kwan This is a traditional Thai dance that is often performed during celebrations, such as weddings and festivals.

Khap Phleng A traditional Thai song performed by a singer or choir, often sung during religious ceremonies or special celebrations. These songs reflect the rich and colorful culture of Thailand and are significant for understanding Thai culture and history. The article explores the place of traditional Thai music in the contemporary cultural landscape. THAI TRADITIONAL MUSIC: HOT-HOUSE PLANT OR STURDY STOCK by David Morton Using metaphors, the article seems to explore whether traditional Thai music is like a plant in a greenhouse that needs special care or is as entrenched as a sturdy tree. The article also discusses the development of traditional Thai music in contemporary society and the challenges it faces. As well as the impact of modernization, globalization and changing cultural tastes on traditional music, and discuss efforts to preserve and pass on traditional music. In addition, the article explores the challenges that traditional musicians face in maintaining the authenticity of their cultural heritage while arrangeing to the tastes of modern audiences. Overall, the article provides an in-depth insight into the vibrancy, challenges and future prospects of traditional Thai music in the contemporary world.

#### 2.3.4.2 Lao Duang Duean

Lao Duang Duean is a traditional Thai song often played at weddings and other celebrations. The song was composed by the famous Thai composer Tua Sorn

Senaprasit, who is one of the important figures in the history of Thai music. Lao Duang Duean is widely popular in Thailand and is considered a classic Thai song. The lyrics of the song address themes of love and romance and express the affectionate yearning for a loved one. It is usually accompanied by a soft melody and touching lyrics, giving people a warm and romantic atmosphere. It can be played in a variety of ways, solo, chorus or instrumental versions, and is often one of the important pieces performed on special occasions in Thailand. Thai Music is influenced by many cultures, as the song Lao Duang Duean, "History of Thai Traditional Music: Kritsakorn Onlamul MA Candidate, College of Music, Mahidol University, Nakhonpathom, Thailand: Traditional Thai music is rooted in indigenous culture, but has been influenced by external cultures such as India, Khmer and China. After a long period of development, Thai traditional music has formed a variety of regional styles and ways of playing. Key instruments include hammer percussion string instruments, xylophones, dizi, mouth organs, and various drums and percussion instruments. Thai traditional music is divided into two main categories: classical court music and country folk music, and is performed at royal palaces, temples, village festivals and social gatherings. In recent years, Thai traditional music has received the attention and efforts of scholars, musicians and cultural institutions. Through education, documentation and innovation, Thai traditional music has maintained its vitality in the contemporary era and continuously radiates new charm in the modern context.

### 2.3.5 About the Chinese Guzheng Traditional Repertoire

#### 2.3.5.1 The Chinese Guzheng

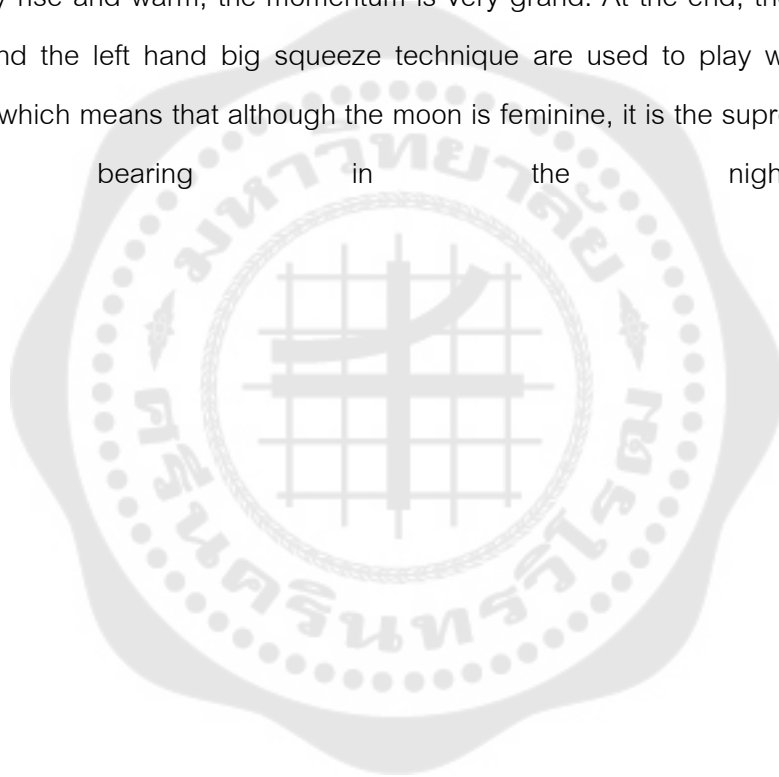
The Chinese instrument Guzheng has many wonderful traditional pieces, which cover a variety of themes and styles, reflecting China's long cultural history and rich musical tradition. Each piece has its own unique musical charm and cultural connotation, which reflects the profound heritage and breadth of Chinese Guzheng music. In China, there are many different schools and styles of Guzheng, each with its own unique characteristics and traditions. For example, the aesthetic "study of Different schools of Zheng music "High Mountains and Flowing Water " -- Taking Henan Zheng

School and Zhejiang Zheng School as an example (Song, 2022)", said in the article, "Guzheng is one of the most representative of traditional Chinese Musical Instruments, with a long history and profound artistic accumulation. The art of Guzheng has been loved by the public since ancient times. Originated from "Qin Zheng", Guzheng has been influenced by Chinese traditional music culture. By different geographical factors and human environment factors, the music and folk art of different regions were absorbed for reference, and the distinctive style of Guzheng school and its aesthetic characteristics were formed."

#### 2.3.5.2 Yue Er Gao, Zheng from Zhejiang Province

"Zhejiang Zheng" is a specific school or style of Guzheng popular in Zhejiang Province, China. Zhejiang Province, a coastal region in east China, is rich in cultural traditions and history. In Zhejiang, Guzheng music has its own unique style and characteristics, often influenced by local regional culture and folk customs. Yue Er Gao is a famous zither song in Zhejiang. It comes from the folk music tradition in Zhejiang and is one of the classics of Chinese classical music. The tune is famous for its soft melody, smooth rhythm and delicate expressiveness. It depicts a night when the moon is bright and the air is fresh. On such a night, people enjoy the moon hanging high and their thoughts are filled with myriad thoughts. The melody is simple and beautiful, with a strong pastoral atmosphere, giving people a relaxed and happy feeling. Yue Er Gao is often performed in Guzheng performances, and is often arranged for other Musical Instruments. The piece is not only widely circulated in China, but also loved by music lovers internationally. It shows the charm and deep cultural heritage of Chinese classical music. His musical image is mentioned in "An Analysis of the Style Characteristics of Zhejiang Zheng School Using "Yue Er Gao" as an Example (Tang, 2016)" : "The first part" Qi "includes one to three paragraphs. The music begins as an introduction to a random section, and then plays a melody like a song in the middle band, which is graceful and moving, subtle and delicate, and full of charm. The second part" Cheng "includes the fourth and fifth paragraphs. The melody in front of the soft theme is extended and freely varied. Making the previously stated poetic and pictorial scene more substantial and

fullness. The third part "turning" includes the sixth and seventh sections, the music has changed, and the melody is in sharp contrast to the front and back, with the characteristics of traditional dance music, full of dynamic dance beats. Continuous sixteenth notes and syncopated rhythms, coupled with rapid four points and decorative flower fingers, make the melody pulsate with vigor and momentum, reminiscent of a euphoric saha dance. The fourth part, "harmony," consists of the eighth and ninth verse, which is a long lyrical passage. Emotions return to calm, and then start from calm, and gradually rise and warm, the momentum is very grand. At the end, the right hand long shake and the left hand big squeeze technique are used to play with the strongest volume, which means that although the moon is feminine, it is the supreme king's status and bearing in the night sky.



## CHAPTER 3

### METHODOLOGY

In the process of argumentation, the researcher planned the research process and used literature research, field investigation and interview methods to conduct research. The data collection was closely related to the Guzheng accommodation of traditional Thai music. From the aspects of creation background, genre, genre and performance technology, the author discussed how traditional Thai music integrates into Guzheng performance and its role and influence on music localization.

#### **3.1 Research Methods**

The main research design adopted in this study is qualitative research, which combines content analysis, interview method and music experiment to explore the characteristics and process of the integration of Thai traditional music and Guzheng performance and analyze the application and development trend of Guzheng performance in Thai traditional music.

##### **3.1.1 Literature Research Method**

This paper will involve an analysis of literature, textbooks, audio, video, and oral non-paper materials, focusing on the cultural traditions and degree of integration of the two. The researchers studied the cultural accommodation of Guzheng in Thailand, Literature data from CNKI ([www.cnki.net](http://www.cnki.net)) and ten thousand (<https://www.wanfangdata.com.cn/>), and other databases and Google Scholar (<https://scholar.google.com>) and Scopus database ([www.scopus.com](http://www.scopus.com)).

##### **3.1.2 Field Investigation Method**

The researchers will interview several well-known Guzheng musicians in Thailand, teachers from Confucius Institutes, and teachers from representative Guzheng training institutions. Based on a series of research questions, the aim is to understand the cultural acceptance of the Guzheng in Thailand, mainly relating to its background, teaching profile, participation activities, and the creation of traditional Thai music. Find

out what they think about Thai-style Guzheng works, as well as the development trends of Guzheng in Thailand.

### 3.1.3 Interview Method

The researchers interviewed teacher Li Yang on March 2, 2024, and Teacher Guo Yunxiang on February 8 and February 17, 2024. The two teachers have been engaged in the teaching and playing of Guzheng in Bangkok, Thailand for nearly 30 years, and the researchers explore their life experiences, teaching and playing conditions, and the accommodation of Guzheng to Thai music.

## 3.2 Data Collection

Collect data through interview samples, focus on capturing solo, ensemble, concerto and other works arranged from Thai music, and collect the application rules of Guzheng performance technology in Thai music accommodation.

## 3.3. Data Analysis

### 3.3.1 To Study the Historical Context of Guzheng in Thailand .

#### 3.1.1.1 The Personal Information and Work Experience of Musicians of Guo Yunxiang

- Educational background
- Music Instructional Activities
- Teaching Experiences
- Accommodation of Ideas in Thai music
- Guzheng Music Communication Channel in Thailand
- Achievements

#### 3.1.1.2 The Personal Information and Work Experience of Musicians of Li Yang

- Educational experience
- Musical Training
- Teaching Experiences
- Accommodation of ideas in Thai music

- Guzheng Music Communication Channel in Thailand
- Achievements

### 3.3.2 To Examine the Process of Cultural Accommodation by Analysing Thai Traditional Songs Arranged for Guzheng .

#### 3.3.2.1 Khmer Saiyok Song

#### 3.3.2.2 Namta Saeng Tai Song

#### 3.3.2.3 Lao Duang Duean Song

- Lao Duang Duean Song by Guo Yun Xiang

- Lao Duang Duean Song by Li Yang

3.3.2.4 Summary of performance Techniques Appropriated by Thai Music Guzheng

### 3.3.3 To Arrange A New Composition Wang Yue (Mong Chan) Song based on the Process of Cultural Accommodation.

#### 3.3.3.1 Materials selection for arrangement

#### 3.3.3.2 Artistic Summary of Material Selection

#### 3.3.3.3 Original Intention of Arrangeation

#### 3.3.3.4 Introduction of Arranged Works

## CHAPTER 4

### FINDING

The three research objectives of this paper, "The study of Cultural Accommodation of Guzheng Music in Performance of A Traditional Thai Song", are as follows: 1) To study the historical context of Guzheng in Thailand; 2) To examine the Process of Cultural Accommodation by analysing Thai Traditional Songs arranged for Guzheng; 3) To arrange a new composition Wang Yue (Mong Chan) Song based on the Process of cultural accommodation. Based on these three research objectives, the researchers explored the historicity, cultural integration, and creativity by means of interview and sample analysis.

In this chapter, the researchers mainly make the following analysis:

1. Guo Yunxiang and Li Yang, two Guzheng teachers who have been engaged in the teaching and performance of Guzheng in Bangkok for nearly 30 years, are selected for interview, to learn about their life experience, teaching and performance, as well as the situation of Guzheng accommodation of Thai music.

2. The two songs Lao Duang Duean Song arranged by the above two interviewed teachers, Namta Saeng Tai Song arranged by Li Yang and Khmer Saiyok Song arranged by Guo Yunxiang were selected for phrase-by-phrase analysis. To explore and analyze the degree of accommodation from the aspects of Guzheng performance techniques, musical form structure, artistry and so on.

3. By analyzing the Guzheng playing techniques and composing techniques of Yue Er Gao Song, which describes the moon in traditional Chinese Guzheng works, and combining with the music of Lao Duang Duean Song, this paper tries to further improve the degree of Guzheng accommodation of Thai music by arranging a piece of music named Lao Duang Duean Song. In order to promote the development of Guzheng in Thailand.

#### 4.1 The Historical Context of Guzheng in Thailand.

Chaoshan was known as Chaozhou in ancient times and overseas. People in Chaoshan concentrated in Chaoshan area of Guangdong Province and their ancestral home. Since the Song and Yuan Dynasties, a large number of people in Chaoshan migrated to more than 100 countries and coastal areas in the world, including Thailand, Hong Kong, Singapore, France, the United States, Canada, New Zealand and Indonesia. The emigration history of Chaoshan people is also a history of the emigration of Chinese Teochew culture. (Current Situation, Problems and Countermeasures of Overseas dissemination of Teochew Opera and Teochew music) The people in Chaozhou moved into Thailand, bringing Teochew music. As an important part of Teochew music, the Guzheng music has entered the vision of Thai people.

The researcher visited the Oriental Culture Academy (OCA) in Bangkok, interviewed two Guzheng musicians who developed in Thailand and their Guzheng students in Thailand. The research was conducted from the aspects of his artistic life, travel experience in Thailand, Guzheng teaching in Thailand, the integration of Guzheng with traditional Thai music and student inheritance to explore the development history of Guzheng after its entry into Thailand and their arrangement to the integration of Thai music culture.

##### 4.1.1 The Personal Information and Work Experience of Musicians of Guo Yunxiang

Master Guo Yunxiang (is shown in Figure 3) was born in Shantou, Guangdong Province, China. His father Guo Zhen (deceased) and Mother Wu Song Zhen (deceased) have only one son. His wife is Wu Lixuan. They both live in Bangkok. He has worked in Zhujiang Film Production Long Band and Shantou Song and Dance Troupe. Due to the sluggish development of Chinese performing arts groups, he came to Thailand in 1987 and began his musical life in Thailand. When he first arrived in Thailand, Master Guomet Zeng Chunchao, the owner of Tausong Art Center, and opened a Guzheng class there. Later, through the introduction of a friend, he went to the then well-known "Meanam Hotel" to play the piano, after 12 years. At present, he is teaching at the Oriental Culture Academy (OCA) in Bangkok, one of the largest after-

school schools in Thailand, and the Confucius Institute at Assumption University of Thailand.



FIGURE 3 Master Guo Yunxiang

Note. Photo of Master Guo Yunxiang, Chinese Guzheng Expert in Thailand. Own work.

#### 4.1.1.1 Educational Background

Master Guo Yunxiang has been studying in ordinary schools in Shantou since his childhood. At the age of 14, he was admitted to Xinghai Conservatory of Music (then called Guangdong People's College of Art, earlier called Guangzhou Conservatory of Music).

#### 4.1.1.2 Musical Training

Master Guo was not born in a musical family, nor did he learn from famous teachers when he was young, but he has a very high talent in music. When he was 9 years old, his father was innocently put in prison due to the political turmoil. Worried about Guo's future, his father arranged for him to learn Chinese Yangchin from his assistant Xiao Zhangdao. Due to his high musical talent, Master Guo was soon able to work with the school band. And he could adjust the pitch of the dulcimer with more than

100 strings by himself. At the age of 14, he failed the entrance exam to Xinghai Conservatory of Music. But when the conservatory professors saw how well he played, they set up a separate exam for him, and he was accepted without exception. Since there was a shortage of Guzheng students at that time, he was persuaded to learn the instrument by the school and under the instruction of Chen Anhua, a Guzheng educator and performer. Master Guo's learning in Guzheng mainly benefited from the following teachers: 1. As Master Guo's college tutor, Mr. Chen Anhua systematically taught him all Guzheng playing skills and learned a lot of Chaozhou zither music, which laid a solid time and theoretical foundation for Master Guo's career in Guzheng art. 2. Wang Li, Shi Zhaoyuan, Guo Ying and Xiang Sihua gave him great inspiration in the arrangement and creation of Guzheng music, which laid the foundation for Guo's promotion of Guzheng music.

#### 4.1.1.3 Music Instructional Activities

Since Master GuoYunxiang came to Thailand, he has also devoted himself to the teaching of Guzheng. In the past 30 years, he has cultivated many excellent students in Thailand.

#### **Chulabutra Chuenchoksan (as shown in Figure 4)**

Master Guo' student. In 2010, he studied Guzheng with Master Guo. He is very talented and has made great achievements in Guzheng performance: He was the arranger and Guzheng player in the orchestra of Harrow International School, Bangkok; Later, he was admitted to Cambridge University in the United Kingdom as the first in ASEAN countries and served as a Guzheng player in the band.



FIGURE 4 Chulabutra Chuenchoksan

Note. Photo of Mr. Chulabutra Chuenchoksan with his Guzheng in Woody youtube channel. Copyright 2023 by Chulabutra Chuenchoksan.

**Special Experience:**

Won the Performance

- Best Special Gold Medal in Hong Kong Guzheng, China in 2018
- Gold Medal for Guzheng at the World Performing Arts Championships

(WCOPA) in Los Angeles, USA in 2017

In 2017, Guzheng performers were invited to shoot a promotional video for Rama 2nd Century Nian Park

In 2015, at the age of 14, he arranged the Chinese music Yao Nationality Dance Music into a classic piece for the school orchestra and performed as a Guzheng performer for more than 2,000 audiences.

In 2013, he received a scholarship of 100,000 baht from Oriental College in Bangkok for his outstanding contribution to the spread of Guzheng art overseas.

In 2013, he received permission from the royal family to use the Guzheng to perform "Dawn Song" by Rama IX, which was collected with other Thai songs and made into a CD for charity.

From 2012 to 2014, he performed Guzheng tour in many places during the holidays for three consecutive years and donated the proceeds to poor children in rural areas, receiving many thank you letters from charitable organizations.

From 2010 to 2016, he performed internationally for six consecutive years with Asian international children's orchestra from China, Malaysia, Singapore, Indonesia, and Vietnam

On August 10, 2017, he was honored to be invited to perform the Guzheng piece Lao Duang Duean Song for the King of Thailand; For winning the Guzheng performance Award in the world-class music competition, awarded by His Majesty the King of Thailand personally "Youth Dish Reputation Medal"; Received a royal gift from Her Royal Highness Princess Maha Chakri Sirindhorn.

On February 25, 2017, she was awarded the Medal of Good Citizen Award and Certificate of Honor by Ms. Malinee Mongkol Amatyakul in recognition of her contribution to the country and society.

On the International Children's Day, January 14, 2017, he was selected by Mr. Teerakiat Jareonsettat, Minister of Education of Thailand, as "Outstanding Young Representative in the field of Thai Art and Music", and was published by major Chinese mainstream media in Thailand to report his personal story:

On May 7, 2017, he was published in Thai Chinese Daily. Xinhua Daily on May 27, 2017; Reported by Chinese Daily International on May 27, 2017; Story published in Sin Chew Daily on 27 May 2017; Reported by Jinghua Zhongyuan Daily on May 27, 2017.

On October 2, 2016, he was awarded the Medal of Honor for Outstanding Young Artist by the Thai Artists Association on the National Youth Day.

On September 7, 2016, received the Medal of Honor and Certificate from the National Cultural Council in recognition of the country's worldwide reputation for

winning numerous world-class arts and cultural events, and was awarded the 100,000-baht prize by General Thanasak Patimaprakorn.

**Sorasit Daengprasert (as shown in Figure 5)**

Master Guo's student. When he was in high school, he learned Guzheng from Master Guo. So far, he has been learning Guzheng for 20 years. He once cooperated with Master Guo and the National Orchestra of Thailand. His family is rich. Because he likes Guzheng music, he goes to the hotel every day to play Guzheng for guests. His wife is also one of Master Guo's students. They got together because of Guzheng and gave birth to a son and a daughter. Both children also learn Guzheng from Master Guo. He also regularly performs at foreign shops, large department stores, and large-scale performance events. At the same time, he holds a Thai teaching certificate and has taught Guzheng in many music schools in Thailand for 10 years, with about 50 students. The teaching materials he uses are basically from Teacher Guo's teaching materials. The teaching materials generally set different difficulties according to different grades in the year, so that students can choose them accordingly.



FIGURE 5 Sorasit Daengprasert

Note. Photo of Master Poi who is Guzheng pupil of Master Guo Yunxiang. Own Work.

**Xiao Huiyi (as shown in Figure 6)**

Master Guo's student, according to Master Guo's introduction, Xiao Huiyi's overseas Chinese students, who have been learning the piano since childhood, have been learning the piano with Ms. Guo for 10 years, and later were admitted to Faculty of Fine Art of Srinakharinwirot University with excellent results, and have won the gold medal of the 2023 World Guzheng Competition.



FIGURE 6 Xiao Huiyi

Note. Photo of Miss Xiao Huiyi, Guzheng pupil of Master Guo Yunxiang. Copyright 2024 by Xiao Huiyi.

**Chen Jiali (as shown in Figure 7)**

Master Guo's student, Kindergarten teacher. Studied music at an early age and knows five Thai instruments, such as Saw duang, Saw u, Ranat ek, Khim (Thai Dulcimer) and Saw sam sai. Graduated with honors from Chulalongkorn University. Because she can play the Guzheng, she often used the Guzheng to perform "Khmer Saiyok Song ", "Lao Duang Duean Song", "and " Yipun Rampheung " with a Thai band at school.



FIGURE 7 Chen Jiali

Note. Photo of Miss Chen Jiali, Guzheng pupil of Master Guo Yunxiang. Copyright 2024 by Chen Jiali.

**Liang Wenlong (as shown in Figure 8)**

Master Guo's student, He is a Dentist, and has been learning Guzheng from Teacher Guo for 7 years in 2017. Since childhood, I have learned piano. I love western music and Chinese music. I have my own unique aesthetic standards for music. The skill

of playing Guzheng can reach the highest level of Chinese social art level test -- Level 10.



FIGURE 8 Liang Wenlong

Note. Photo of Mr. Liang Wenlong, Guzheng pupil of Master Guo Yunxiang. Copyright 2024 by Liang Wenlong.

#### 4.1.1.4 Accommodation of Ideas in Thai Music

Master Guo's music selection ideas are deeply influenced by local people's aesthetic appreciation. In the process of cultural accommodation, he adheres to the principle of respecting the object, preserves the complete style of the cultural object, and then arranges it with the basic ideas of Guzheng performance. Thai locals have a deep cultural identity with traditional Thai music. He tried to find out what kind of music Thais really like and memorize the names of these pieces, so Guo arranged traditional Thai court music and folk songs from different parts of Thailand. Among them, there are 15 pieces of court music, including 13 pieces by the Ninth Emperor of Thailand, 1 piece by the Tenth Emperor and 1 piece by Her Royal Highness Princess Maha Chakri Sirindhorn; There are 102 folk songs from all over Thailand and 6 Thai songs. 15 musical

scores composed by the Ninth Emperor of Thailand are arranged as follows (See appendix for examples of Ms. Guo's handwritten manuscripts)

\*13 Royal works of the Ninth Emperor of Thailand and 1 royal work of the Tenth Emperor

1. Chata Chiwit (ชะตาชีวิต)
2. Kaew Ta Kwan Chai (แก้วตาขวัญใจ)
3. Phaen Din Khong Rao (แผ่นดินของเรา)
4. Nai Duang Chai Nuran (Still on My Mind - ในดวงใจนิรันดร์)
5. Rai Duean (No moon – ไร้เดือน)
6. Yam Yen (Love at Sundown - ยามเย็น)
7. March Raja Walop (The Royal Guard March-มาร์ชราชวัลลภ)
8. Porn Pee Mai (พรปีใหม่)
9. Sadudi Chom Racha (สดุดีจอมราชา)
10. Sai Fon (สายฝน)
11. Saeng Thian (แสงเทียน)
12. Blue Day (อาทิตย์อัสดง)
13. Klai Roong (ไกลรุ่ง)

\*Princess Sirindhorn masterpiece 1

1. Somtam (ส้มตำ) (See Appendix 2 for example)

\*102 folk songs from all over Thailand (some of the song names are as follows, for example, see Appendix 3)

1. Lao Saeng Thian (ลาวเสียงเทียน สองชั้น)
2. Khmer Saiyok Song (เขมรไทรโยค)

\*Thai Songs (Some song names are as follows, for example, see Appendix 4)

1. Lao Duang Duean Song (ลาวดวงเดือน)

4.1.1.5 Guzheng Music Communication Channel in Thailand

Through so many performances, Master Guohas accumulated a lot of traditional Thai music, and then he recorded the music with music scores to become his teaching materials for Guzheng in Thailand. It includes many popular Thai traditional music such as "Chata Chiwit or Fate", "Rak Khun Khao Laew or I've Fallen in Love with You" and "Khmer Saiyok Song" as well as Thai songs such as "Tha Thoe Rak Krai Khon Nueng or If you love someone ". As Guo participated in various local performances, big and small, his performance was also noticed by the royal family and the government. He can be seen at the royal family and embassies, as well as government-sponsored events.

In 2016, Guo took her students to the National Theatre of Thailand to participate in the concert by Her Royal Highness Princess Chulabhom Krom Phra Srisavangavadhana in Memory of His Majesty the King. organized by Ministry of Culture

(the concert programmes as shown in Figure 9)

(the stage photo of the concert as shown in Figure10)

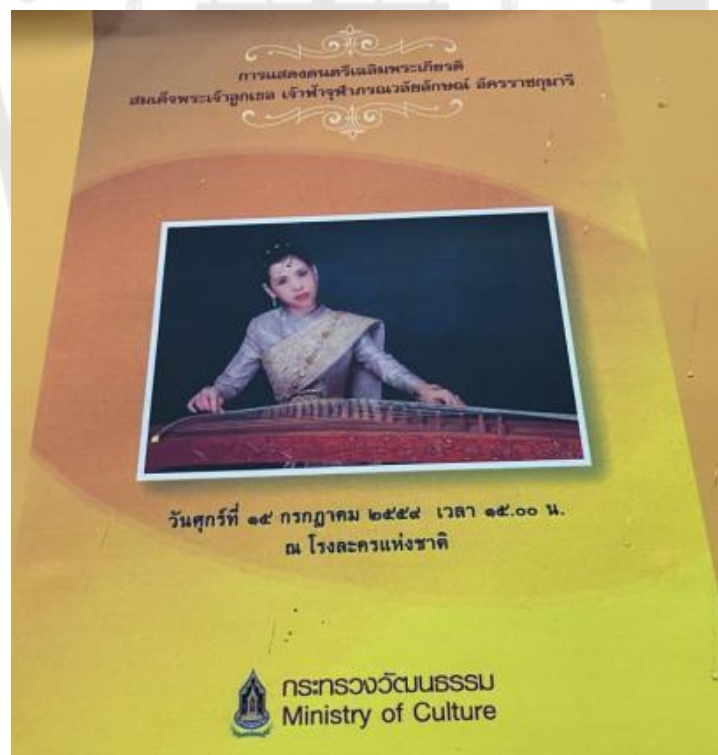


FIGURE 9 The Concert Programme

Note. Musical performance in honor of Her Royal Highness Princess Chulabhorn, the Princess Srisavangavadhana. From the program Note of the Musical performance in Honor of Her Royal Highness Princess Chulabhorn, by the Ministry of Culture, 2016, Bangkok. Copyright 2016 by Ministry of Culture of Thailand.



FIGURE 10 The tage photo of the concert

Note. Photo of the stage photo of the concert, Musical performance in honor of Her Royal Highness Princess Chulabhorn, the Princess Srisavangavadhana. Copyright 2024 by Guo Yunxiang.

Her Majesty Queen Suthida Bajrasudhabimalalakshana stops to watch Guo Yunxiang play the Guzheng at the Assumption University of Thailand in Bangkok.

Master Guo plays for Her Royal Highness Princess Maha Chakri Sirindhorn and poses for a group photo at the Embassy banquet celebrating her successful return from her 17th visit to China.

Master Guo and the Banharn Silpa-archa the former Prime minister of Thailand (as shown in Figure 11)



FIGURE 11 Master Guo and H. E. Banharn Silpa-archa the former Prime minister of Thailand

Note. Photo of Master Guo and H. E. Banharn Silpa-archa the former Prime minister of Thailand Copyright 2024 by Guo Yunxiang.

Deputy Prime Minister and Finance Minister of Thailand (as shown in Figure 12)



FIGURE 12 Deputy Prime Minister and Finance Minister of Thailand

Note. Photo of Master Guo and Deputy Prime Minister and Finance Minister of Thailand, Copyright 2024 by Guo Yunxiang.

President of the Thai-China Friendship Association (as shown in Figure 13)



FIGURE 13 President of the Thai-China Friendship Association

Note. Photo of President of the Thai-China Friendship Association ,Copyright 2024 by Guo Yunxiang.

Master Guo and the Thai Prime Minister at the Oriental Culture Academy(as shown in Figure 14)



FIGURE 14 Master Guo and the H. E. Abhisit Vejjajiva the Former Thai Prime Minister at the Oriental Culture Academy

Note. Photo of Master Guo and the Mr. Abhisit Vejjajiva the Former Thai Prime Minister at the Oriental Culture Academy, Copyright 2024 by Guo Yunxiang.

Master Guo and RTGS: Sukhumphan Boriphat, the Former Governor of Bangkok (as shown in Figure 15)



FIGURE 15 Master Guo and M. R. Sukhumphan Boriphath the former Mayor of Bangkok

Note. Photo of Master Guo and M. R. Sukhumphan Boriphath the former Mayor of Bangkok ,Copyright 2024 by Guo Yunxiang.

#### 4.1.1.6 Achievements

Master Guo Yunxiang has continued his musical life since settling in Bangkok, Thailand. He took Guzheng as a career, playing in famous hotels at the time, and made many friends because his music was loved by the locals. From businessmen to government officials to folk associations, he relied on his musical talent to spread Guzheng culture in foreign lands, eventually settling down in Bangkok. Master Guo has been at the forefront in his performances to spread Chinese Guzheng culture, and is committed to the local development of Guzheng performance in Thailand. When he first came to Bangkok, under the advice of others, he performed traditional Thai music with the Guzheng. He also had the opportunity to play it on the local radio, and was greatly loved by the local people. Since then, he took the opportunity to perform in the hotel, communicate with the audience, learn more about the preferences of the audience, and accumulated a lot of Thai songs and traditional music. He then used his spare time to arrange them into kite songs, such as Rama IX's "Chata Chiwit or Fate" and "Khmer

Saiyok Song”, with as many as 120 manuscripts. Chinese and Thai fusion works are much loved. He also worked with professors from SWU to use Guzheng to cooperate with Thai bands, and integrated Guzheng into traditional Thai bands, creating a new way of thinking.

The manuscripts of Thai traditional songs arranged by Guo Yunxiang are as many as 120 (as shown in Figure 16 ):



FIGURE 16 Thai traditional songs arranged by Guo Yunxiang

Note. Photo of Thai traditional songs arranged by Guo Yunxiang ,Own work.

Master Guo Yunxiang's contribution to the heritage and cultural accommodation of the Guzheng in Thailand is beyond doubt. This is due to the following aspects:

- \* Solid Guzheng playing technique. Master Guo's experience of studying Guzheng in China has given him solid Guzheng playing skills. He learned the most advanced playing skills at the conservatory of music, which provided technical reserves for the inheritance of Guzheng.

- \* Open thoughts of editing and creation. After coming into contact with the older generation of artists with composing experience, such as Shi Zhaoyuan, he had

more open composing ideas in his mind, and also learned some composing techniques, laying a good foundation for the cultural accommodation of Thai songs.

\* Advice from experienced people. The people who suggested using Guzheng to play local music provided Guo with new ideas.

\* Thai people and society's recognition of the Guzheng as a traditional instrument. Through the arrangement of Thai songs, the Thai people got to know the Guzheng and fell in love with it, which increased their confidence to continue the arrangement.

\* Thai songs are also used as teaching materials, deepening the meaning of cultural accommodation, and making great efforts and contributions to the inheritance of Guzheng in Thailand.

#### **4.1.2 The Personal Information and Work Experience of Musicians of Li Yang**

Master Li Yang (as shown in Figure 17) was born in Gansu Province. She comes from a musical family and has an older brother. Her husband, Li Hui, is an Erhu performer and composer. In 1980, she joined the Gansu Provincial Song and Dance Troupe and toured around the country for ten years with the crew of the then sensational Silk Road Flower Rain. As the dance drama was often performed by the Ministry of Culture in various countries, Li Yang also grew up with the team. In 1985, on the occasion of the 10th anniversary of the establishment of diplomatic relations between China and Thailand, the cast and crew of "Silk Road Flower Rain" followed the government delegation of the Ministry of Culture to the National theater of Thailand for a month. In 1990, master Li Yang came to Thailand and settled there. When she first came to Bangkok, Ms. Li chose the Chinese restaurant closest to the Thai people to spread Guzheng music. Later, she set up her own studio -- Siamese Zheng. In 2012, the Chinese Cultural Center in Bangkok was established, and Ms. Li has been teaching for 12 years as the first Guzheng teacher.



FIGURE 17 Li Yang

Note. Photo of Master Li Yang, Chinese Guzheng Expert in Thailand. Copyright 2024 by Li Yang .

#### 4.1.2.1 Education Background

Master Li Yang has been studying in ordinary schools before work and has been admitted directly without taking the college entrance examination. She used to work in Gansu Province Song and Dance Troupe.

#### 4.1.2.2 Music Instructional Activities

Born in a musical family, Master Li Yang learned Pipa from his aunt Yang Shenghua and learned erhu and other Musical Instruments from his uncle Yang Shengkai. Later, because she liked the sound of Guzheng, she learned it from Ding Boling, a famous musician from Wuhan Conservatory of Music in China.

#### 4.1.2.3 Teaching Experiences

During her more than 30 years in Thailand, Master Li Yang has worked deeply in the field of performance and teaching, gained a lot of music followers and students, and also cultivated many outstanding students. In order to make the students have phased learning goals, Ms. Li organizes them to participate in the grade examination initiated by the Central Conservatory of Music every year, and many students have obtained advanced grade examination certificates. Among Li's many

students, the best was Princess Chulabhorn . Here, the researchers tease out the relationship between Li Yang and Princess Chulabhorn through the Guzheng. Another typical student is Assoc. Prof. Dr. Rujee Srisombat. The researcher will focus on these two.

Her Royal Highness Princess Chulabhorn, Krom Phra Srisavangavadhana (as shown in Figure 18 )

Her Royal Highness Princess Chulabhorn, Krom Phra Srisavangavadhana with the "qin edge" of the Guzheng

Guzheng can really be known by the Thai people from the Princess Chulabhorn of Thailand to learn the Guzheng began. Princess Chulaporn was an excellent music connoisseur with a very high musical talent. Princess Chulaporn made her third official visit to the People's Republic of China around 2000. When Guzheng music was played on the Li River in Guilin city, she was deeply attracted by the ancient instruments in the Chinese court, and after the princess returned to Thailand, she began to learn from teacher Li Yang for two hours each time, twice a week. The princess also tried her hand at performing with the famous Chinese Symphony orchestra at musical and cultural events, strengthening the close and enduring ties between the two places between the kingdoms of China and Thailand. At present, Her Majesty's Guzheng playing ability has reached the highest level 10.

#### (2) The origin of the first "China and Thailand as One Family"

"China and Thailand as One Family" is a fixed cultural exchange program of the Foreign ministries of Thailand and China, which is held every two years and carries out cultural exchange activities in the form of concerts. The princess takes part in the lead role in each session. With the help of teacher Li Yang, she continues to create works of Sino-Thai fusion. The origin of "China and Thailand as One Family" is as follows: Princess Chulabhorn has a foundation, which was established under the initiative of Princess Maha Chakri Sirindhorn. On July 4, 1986, Princess Chulabhorn was inspired by His Majesty the King performing her royal duties, and her Majesty the Queen visited and cared about the welfare of the people. She understood the problems and sufferings of

the people. In particular, in the field of medicine and public health, His Majesty the King established the Chulabhorn Scholarship in the first phase. To support education, research, medicine, and public health, it was later registered as the Chulabhorn Foundation. To establish an institution to promote research and development in science, technology, engineering, and social sciences for the sake of national development and the well-being of the Thai people, to promote the use of science and technology to repair the environment and lead a better life for the people. To provide scholarships and research in the field of medicine, medical technology, including dentistry, pharmacy, science, engineering, and nursing, and to provide funds for the promotion of medical teachers, dental teachers, pharmacy teachers, science teachers, engineering professors and nursing teachers. Procurement and provision of medical equipment and equipment to medical technology, dentistry, pharmacy, science, engineering, and nursing related institutions. Procuring and providing prosthetic organs to those in need. The Princess Institute has not been established for a long time and needs to ask people to raise money. So, they raised money in the form of a charity concert. As a Thai princess, she played Chinese Musical Instruments and held a successful concert, which was also a good story of the collision of two cultures. Therefore, with the promotion of China and Thailand, the concert named "China and Thailand as One Family" was set as a fixed cultural project of China and Thailand once every two years. Princess Chulabhorn played Guzheng music of China and Thailand fusion songs herself. With the Guzheng as the medium, the music of Thailand was transplanted, composed, and created, and the Guzheng was localized and integrated, forming many large-scale excellent works.

H. R. H. Princess Chulabhorn Krom Phra Srisavangavadhana



FIGURE 18 H. R. H. Princess Chulabhorn Krom Phra Srisavangavadhana

Note. Photo of Her Royal Highness Princess Chulabhorn Krom Phra Srisavangavadhana, Guzheng pupil of Master Li Yang. Copyright 2024 by <https://image.baidu.com/search/detail?ct> (2024)

**Assoc. Prof. Dr. Rujee Srisombat(as shown in Figure 19)**

This particular Guzheng student, she is not only a fan of Guzheng, she is also a music educator and was a teacher of Thai music at the doctoral level. In her early years, she studied Guzheng with Ms. Li Yang and later established a Guzheng program in the music department of Srinakharinwirot University (SWU), which moved this traditional Chinese instrument into the music class of the national university. The researcher interviewed her to learn about the status of the Guzheng course in the university and her cultural heritage as a student of Li Yang.



FIGURE 19 Assoc. Prof. Dr. Rujee Srisombat and the researcher

Note. Photo of Assoc. Prof. Dr. Rujee Srisombat and the researcher. Own work.

She used to be a professor of Srinakharinwirot University, but now she's retired. She Published papers include "Teacher's Singing Research", "Korean Cultural Communication", "World Cultural Communication and Exchange", "Encyclopedia of Thai Theatre Arts", "Korean-Thai Cultural Communication", "Art, Culture and Music in Phutlanting", "Thai Singing", "Origins of Modern Medicine in Thailand"; She was awarded the honorary title of "Model Teacher" by the 4th Chuang High School Education Committee in 2000.

Assoc. Prof. Dr. Rujee Srisombat believes that if universities in Thailand can set up a separate course for Guzheng, both sides or Thai students will become better

and better at playing Guzheng. More and more people will promote it and make it spread more widely.

#### 4.1.2.4 Accommodation of ideas in Thai music

Li Yang's music selection ideas mainly come from three sources. According to the interview summary, Li Yang's artistic experience mainly focuses on (1) the accumulation of Thai traditional music in life, including the recommendation of relatives and friends, and the recommendation of students; (2) Co-creation by record companies. They will select certain representative music or musical elements to re-arrange or create new works; And (3) the choice of Princess Chulabon. As a member of the royal family, the princess has a very strict selection of themes and styles for the works she performs in public, which should not only be national and meet the needs of Thailand's cultural exchanges, but also be cosmopolitan and arouse the resonance of people around the world. In order to promote Thai culture and love the art of Guzheng, the princess is also seeking a form of artistic presentation that integrates China and Thailand. As a member of the royal family, she also has the personality of an artist, so she uses the Guzheng to play Thai music. Therefore, she would play a song of Sino-Thai fusion in every "China and Thailand as One Family" concert, and then she asked teacher Li Yang to write it. In this way, there were already several Thai songs accumulated each session. Lao Saeng Tian, for example, this trio. The first one also has a king piece by her father, the Ninth Emperor, and a piece called Lao Duang Duean Song. This is a quintet, there's a guitar, there's a Guzheng, there's an erhu, there's other instruments. The combination of the Guzheng and the Thai works is quite advanced. Because this melody is written by the Ninth Emperor, these melodies are particularly popular. The second "China and Thailand as One Family" focuses on Saiyok Concerto, in fact, its original name is Khmer Saiyok Song. Saiyok is the name of a waterfall that actually comes from that waterfall in Kanchanaburi, Thailand. But the princess thought the Khmer Saiyok Song was Thai, but the name sounded Cambodian. It would have been nice to keep Saiyok in the title because everyone in Thailand knows it because it's a place name, it's the name of a waterfall. Saiyok Concerto was a hard work for Teacher Li Hui, and I was almost tired at

that time, because it was really a little difficult to write. It is a double Zheng, and it is in two keys, one is in the key of E. If I remember correctly, one is in the key of D and the other is in the key of E. It was played with two Guzheng, Li Yang played in the key of E and Princess played in the key of D. D key is mainly played in some melodic parts, and the main melody is mainly completed by this Zheng in D key.

#### 4.1.2.5 Guzheng Music Communication Channel in Thailand

Li Yang has held nearly 100 concerts, among which, in 1996, the first "Chinese Symphonic Works Concert" jointly performed with the famous Chinese conductor Zheng Xiaoying and the Erhu player Li Hui, produced a huge response in Thailand. Subsequently, different forms of performances were held throughout Thailand. Li Yang has taught Princess Guzheng for a long time and visited more than 30 countries with the princess, covering five continents. Princess Chulabhorn and Li Yang held concerts in every country they visited, performing works of new styles of Chinese and Thai music, spreading the Voice of China for high-level international exchanges and establishing the style of Chinese and Thai music. Over the years, Li Yang has also published 15 albums of Chinese and Thai music styles, and she also published the first Thai version of the Guzheng teaching material, laying the foundation for the Chinese Guzheng to take root in Thailand. Master Li has also recorded an interview on the music program of Thailand's cctv (Yaohua Li Ensemble) and interviewed and played the Guzheng on the nation TV (This Morning News Focus), spreading the charm of the Guzheng music in Thailand. Master Li also has her own FACEBOOK and YOUTUBE accounts, and has set up her own music exchange platform on the Internet.

The following pictures are official news reports of Li's performances(as shown in Figure 20)



FIGURE 20 Photo of Official News Reports of Li's Performances

Note. Photo of Official News Reports of Li's Performances.

Copyright 2024 by Li Yang.

#### 4.1.2.6 Achievements

When she settled in Thailand, Master Li Yang did a lot of practice on the local dissemination of Guzheng. At the beginning, they tried to integrate into the Thai people, playing live for the people in the commercial center, letting people know the Guzheng, a unique charm of traditional Chinese musical instrument. Grammy discovered her music and signed her to a two-year contract with Thai record label Grammy. Since her husband Li Hui is an Erhu player, he is also very good at composing music ,Grammy has published seven performance albums during its tenure, including many of the works of Master Li Yang and Li Hui. They include Chinese pieces for solo Guzheng, original pieces for the Guzheng Erhu Ensemble that incorporate Chinese and Thai elements, and Thai musical arrangements. Since releasing the Grammy contract, Master Li Yang has collaborated with ocean media on seven more albums, also in the Chinese-Thai genre. All are Chinese-Thai compositions, all of which were co-written by Li Yang and Li Hui. They opened a new page for the local development of the Guzheng in Thailand.

Below are 7 albums released by ocean media, which feature Guzheng light music arranged from Thai music and original music works. (Photo of the following album courtesy of Teacher Li Yang)

\*the Album Peking Opera (as shown in Figure 21)



FIGURE 21 the Album Peking Opera

Note. Photo of the Album Peking Opera, An Album of Master Li Yang.  
Copyright 2024 by Li Yang .

The album Clastic in the Mood of Meditation(as shown in Figure 22)



FIGURE 22 The Album Clastic in the Mood of Meditation

Note. Photo of The album Clastic in the Mood of Meditation, An Album of Master Li Yang. Copyright 2024 by Li Yang

\*Album From the Mountains to the Sea (as shown in Figure 23)



FIGURE 23 Album from the Mountains to the Sea

Note. Photo of album From the Mountains to the Sea, An Album of Master Li Yang. Copyright 2024 by Li Yang .

\*Album Soaring Fields (as shown in Figure 24)



FIGURE 24 Album Soaring Fields

Note. Photo of Album Soaring Fields, An Album of Master Li

Yang. Copyright 2024 by Li Yang

\*Album SPA Music Therapy 7 songs (as shown in Figure 25)



FIGURE 25 Album SPA Music Therapy 7 Songs

Note. Photo of Album SPA Music Therapy 7 songs, An Album of Master Li Yang. Copyright 2024 by Li Yang .

\*album Bangkok Fantasy (as shown in Figure 26)



FIGURE 26 Album Bangkok Fantasy

Note. Photo of Album Bangkok Fantasy, An Album of Master Li Yang. Copyright 2024 by Li Yang .

\*Album Weaving the World (as shown in Figure 27)

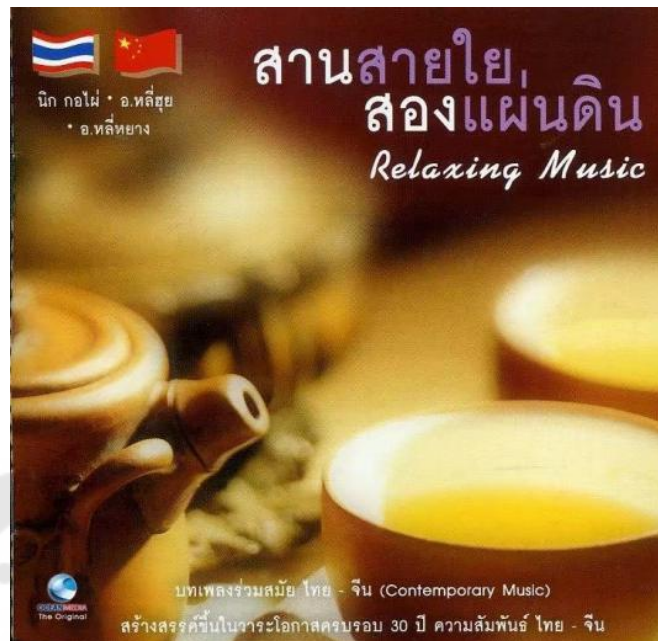


FIGURE 27 Album Weaving the World

Note. Photo of Album Weaving the World, An Album of Master Li Yang. Copyright 2024 by Li Yang .

Albums released by Grammy (in part)

\* Album Mountain and Water(as shown in Figure 28)



FIGURE 28 Album Mountain and Water

Note. Photo of Album Mountain and Water, An Album of Master Li Yang. Copyright 2024 by Li Yang .

\*Series of albums(as shown in Figure 29)



FIGURE 29 Series of Albums

Note. Photo of Series of Albums, Albums of Master Li Yang.

Copyright 2024 by Li Yang

The concept of Guzheng performance in Thai music (Range) The Concept of Guzheng Performance in Thai music (Range)

As a carrier of cultural transmission, Guzheng music must retain the traditional aspect of Chinese Guzheng music in the changing process, and still retain its true face in the impact of culture, which is the reason why Guzheng music is loved by foreign people. After a long time of communication and integration, the repertoire and playing style of the Guzheng have changed in the process of cultural accommodation, and new ways of expression have emerged. Based on "The study of Cultural Accommodation of Guzheng Music in Performance of A Traditional Thai Song", the author limits the scope of exploration. This paper only studies the part of Guzheng music arranged from Thai music, which mainly involves Thai folk songs, pop music and music of Thai emperor.

As an excellent stage performer, Master Li Yang successfully brought the Guzheng into the general awareness of the Thai people with his beautiful performance and promoted the development of the Guzheng from cultural exchange to a political

height with the stage of the royal family. Her Guzheng music mainly presents the following characteristics in the process of blending with Thai music:

\* In the early stage, she mainly developed Chinese culture and promoted Chinese music. She mainly displayed Chinese works in concerts and various performances. For example, in 1996, she performed the first "Chinese Symphonic Works Concert" jointly with the famous Chinese conductor Zheng Xiaoying and Erhu player Li Hui.

\* In the middle stage of development, the main goal is to create Thai folk music elements, and to explore Thai elements deeply with original Thai style Guzheng solo and Guzheng Erhu duet as the connecting point.

\* In the later stage of development, the music orientation of the main royal family is the leading direction, and the main line of court music is to perform large-scale symphony orchestra as the creation goal.

#### **4.2 The Process of Cultural Accommodation by analysing Thai Traditional Songs Arranged for Guzheng.**

To examine the process of cultural accommodation of music in the Guzheng performances in traditional Thai song, The researchers analyzed the appropriated music works of Khmer Saiyok Song arranged by Guo Yunxiang and Namta Saeng Tai Song and Lao Duang Duean Song arranged by Guo Yunxiang and Li Yang, phrase by phrase. To analyze their use of Guzheng performance techniques and arrangement ideas in the process of music accommodation, so as to achieve the purpose of investigation.

4.2.1 Khmer Saiyok Song

Khmer Saiyok Song

Arrange for Guzheng by Guo Yunxiang

The image displays a musical score for the Khmer Saiyok Song, arranged for Guzheng by Guo Yunxiang. The score is written in numbered notation (1-5) with various musical symbols and fingering instructions. It is organized into several systems, each containing two lines of notation. The first line of each system typically shows the melodic line with notes and ornaments, while the second line shows the accompaniment or a different melodic line. Fingering instructions are indicated by numbers 1-5 and arrows. The score includes various musical symbols such as slurs, accents, and dynamic markings. The notation is dense and characteristic of traditional Chinese Guzheng notation. The score is presented on a white background with a grey arrow pointing to the right, suggesting it is part of a larger document.

打情, 柔美地

87.9.10 晏芬

#### 4.2.1.1 Analysis of Guzheng Playing Techniques

In order to facilitate the analysis, the researcher divides the whole song into 11 phrases, and analyzes them phrase by phrase, from notes, playing techniques and accompaniment texture.

##### 1. Music Score

##### 2. Mode

Consists of of 1, 2, 3, 5 and 6 five notes.

##### 3. Analysis of Guzheng Performance Techniques

It is composed of three music hui. The first two music hui 5 3 1----- 5 3 2----- are advanced by imitation. The backbone sound is completed by three fingering methods: *DA CUO* , *TUO* and *YAO ZHI*. *XIA HUA YIN* is added between 5 and 3. The processing of this sound makes a sliding from treble to bass between the two sounds, making the musical transition more rounded and natural. While the long note is continued with *YAO ZHI*, the left hand is filled with *GUA ZOU* , which enriches the voice part and adds Chinese flavor to the music. The two pieces are written in exactly the same way. The third one uses a combination of *SHANG HUA YIN* and *XIA HUY IN* on the basis of *DA CUO* and *TUO* to make the two consecutive 3's more relevant and interesting. Then on 5 and 6, two consecutive *PA YIN* ( Arpeggio ) are used to livene up the original monophonic melody. For the last long note of 1, a 135-chord accompaniment is added to the left hand, which gives the melody an auditory depth and makes the music more fluid. And the first note of the broken chord is played with the little finger . Since this fingering is played with the little finger without the prosthetic, the timbre is thicker than that of other fingering with the prosthetic, supporting the whole melodic part. The first phrase is the prologue of the whole piece and consists of a complete phrase with a free rhythm. The motivation comes from the main melody.

### The First Phrase

#### 1. Music Score

打情, 柔美地

5/4

3.5    32 1    2.3    21 6    1.61    2111    1

3513    5 3    2562    3 1    1351    2 3

#### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng Performance Techniques

This phrase is the first phrase of the theme period, is a weak phrase. The whole theme period adopts the writing method of two voices, the right hand is the melody part, the left hand is the accompaniment part, and the left and right hand cooperate with each other to complete. This phrase of the right hand

*YAO ZHI* and *PI* are used, *YAO ZHI* is used for longer notes to increase the sense of continuity, *PI* is used for short notes to contrast with the timbre of *YAO ZHI*. ✓ From the melodic point of view, the right hand basically completely restores the melody. The accompaniment of the left hand is in the rhythm pattern of alternating sixteenth and eighth notes (The performance technique is a combination of *DA*, *GOU*, *MO*, *TUO*), and the harmony from the first knot to the fourth knot is arranged as dominant-dominant. Moreover, the first note of the broken chord is played with the little finger, because this fingering is performed with the little finger without the prosthetic, so the timbre is thicker than that of other fingering with the prosthetic, supporting the whole melody part.

#### The Second Phrase

##### 1. Music Score

The musical score for the second phrase consists of two staves. The right staff (melody) shows notes 3, 5, 6, 1, 2, 2, 1, 2, 3, 5, 2, 2, 1, 6. The left staff (accompaniment) shows chords 3513, 5135, 2562, 6135, 1356. There are various performance markings such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5, 6) above and below the notes.

##### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

##### 3. Analysis of Guzheng Performance Techniques

This phrase is a weak conclusion. At the beginning, three consecutive *YAO ZHI* and arpeggio with the left hand push the melody to 1, and then the left hand connects to the new melody with a *GUA ZOU*. The accompaniment texture of the left hand uses ascending sixteenth notes, progressive layer by layer.

#### The Third Phrase

##### 1. Music Score

The musical score for the third phrase consists of two staves. The right staff (melody) shows notes 3, 2, 2, 1, 2, 3, 5, 6, 6, 5, 7, 6, 6. The left staff (accompaniment) shows chords 3513, 5 3, 5125, 6135, 6136. There are various performance markings such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5, 6) above and below the notes.

##### 2. Mode

Consists of 1, 2, 3, 5 and 6 seven notes.

##### 3. Analysis of Guzheng Performance Techniques

There is a 7 tone in this phrase. In traditional kite music, there are only five notes 1, 2, 3, 5 and 6, and the 7 note is obtained by pressing the string with the left hand. Therefore, the accompaniment of the left hand is briefly stopped at the beat 6576, and the left hand presses the string to get the 7 note. The melody of the right hand basically continues the rhythm pattern of the previous few phrases, and acts as a broken chord of sixteenth notes on the backbone of the melody.

### The Fourth Phrase

#### 1. Music Score

The musical score for the fourth phrase consists of two staves. The top staff contains the melody with notes 3, 2, 2, 1, 2, 3, 5, 6, 6, 5, 7, 6, and 0. The bottom staff contains the accompaniment with notes 3, 5, 1, 3, 5, 3, 5, 1, 2, 5, 6, 1, 3, 5, 6, and 6. Fingerings and accents are indicated above and below the notes.

#### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng Performance Techniques

This phrase continuously uses four arpeggio in the melody part, which enriches the expression of the music, emphasizes the important melody backbone sounds such as 6, 3, 2, and makes the hearing have flowing colors. This phrase also uses five *SHANG HUA YIN* and *XIA HUA YIN* in a row. Here, the author wants to change the original gritty single tone into a more inclined tone, making the music softer.

### The Fifth Phrase

#### 1. Music Score

The musical score for the fifth phrase consists of two staves. The top staff contains the melody with notes 5, 3, 5, 6, 5, 6, 5, 5, 6, 1, 0, 5, 6, 1, 2, 3, 2, 2, 1, 1, 2, 3, 1, 2, 3, and 0. The bottom staff contains the accompaniment with notes 0, 1, 3, 5, 5, 5, 6, 1, 3, 5, 1, 3, 5, 1, 3, and 5. Fingerings and accents are indicated above and below the notes.

#### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng Performance Techniques

This phrase is also a weak bar, three single notes connected to two *DA CUO* and *TUO*, plus the fingering arrangement of two *XIA HUA YIN* in front of *DA CUO*, which is very similar to the traditional Chinese Guzheng music. Next, there is a rhythm

arrangement of thirty-two notes, which uses the combination of *MO* and *TUO*, so that the speed can be reasonably accelerated.

### The Sixth Phrase

#### 1. Music Score

The musical score for the Sixth Phrase consists of two staves. The top staff contains a sequence of notes and rests, with some notes marked with slurs and accents. The bottom staff contains a sequence of notes and rests, with some notes marked with slurs and accents. The notation is complex, involving many sixteenth notes and rests.

#### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng Performance Techniques

These phrases are written in the same way at the beginning, with the sixteenth note opening first, forming a progressive phrase. In this phrase, both left and right hands are synchronized with sixteenth notes, forming a synchronous large-span pitch from the hearing.

### The Seventh Phrase

#### 1. Music Score

The musical score for the Seventh Phrase consists of two staves. The top staff contains a sequence of notes and rests, with some notes marked with slurs and accents. The bottom staff contains a sequence of notes and rests, with some notes marked with slurs and accents. The notation is complex, involving many sixteenth notes and rests.

#### 2. Mode

Consists of 1, 2, 3, 5, 6 and 7 six notes

#### 3. Analysis of Guzheng Performance Techniques

Here, the accompaniment part of the left hand uses *XIAO CUO*, and double tones of the third or fourth degree are superplaced to enrich the sound level, which is a

common way of playing in traditional kite music. The long note of the third bar finished by *YAO ZHI* and the random *GUA ZOU* of the left hand is like a waterfall flowing down the cliff and into the heart. Also gradually pushing the music towards more agitated segments. The appearance of two arpeggio on 65 immediately following 7666 takes the music to another level. A small sixth jumps in after repeated marks, and a lower octave jumps in with the left hand set off by arpeggio, giving the push even more power.

### The Eighth Phrase

#### 1. Music Score

The musical score for the eighth phrase is presented in three systems. Each system consists of a right-hand part (top line) and a left-hand part (bottom line). The notation includes various rhythmic values (e.g., quarter notes, eighth notes, sixteenth notes), accidentals (sharps, flats), and fingerings (numbers 1-5). The first system has 8 measures. The second system has 8 measures, with an arrow pointing to a specific note in the second measure. The third system has 8 measures, with a horizontal line above the final two measures. The left-hand part of the second system includes a vertical brace on the left side of the first two measures, and a vertical brace on the right side of the last two measures.

#### 2. Mode

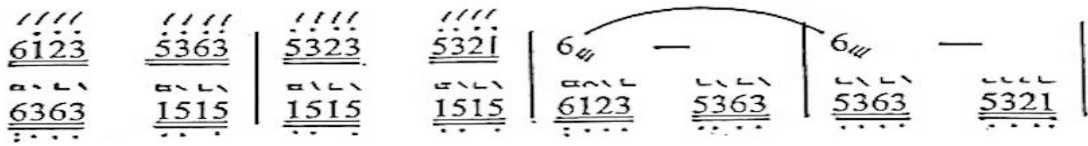
Consists of 1, 2, 3, 5, 6 and 7 six notes.

#### 3. Analysis of Guzheng Performance Techniques

This phrase is a long phrase that imitates and expands the previous phrase. Rhythmically, there is a double dotted note and thirty-two notes for variation, and the density of notes also increases, gradually pushing the melody to the climax. At last, there is a four-beat 6 using *YAO ZHI*. The accompaniment of the left hand uses the lower octave of the previous melody, which closely echoes the previous echoing music.

### The Ninth Phrase

#### 1. Music Score



## 2. Mode

Consists of 1, 2, 3, 5 and 6 five tones.

## 3. Analysis of Guzheng Performance Techniques

This phrase completely adopts variation technique. The first half of the phrase on the left hand uses the repeated parallel fifth sixteenth note rhythm pattern, which enhances the sense of power of the music. The second half of the phrase is repeated in the bass area of the melody part of the right hand of the first half phrase, forming a polyphonic rhythm of alternating melodies.

### The Tenth Phrase

#### 1. Music Score

The image shows a musical score for the tenth phrase. It consists of two staves. The top staff has eight measures of music with rhythmic patterns: 2̣1̣2̣3̣, 5̣.1̣, 6̣5̣3̣2̣, 1̣.3̣, 2̣1̣2̣3̣, 5̣.1̣, 6̣5̣3̣2̣, and 1̣.3̣. The bottom staff has eight measures with rhythmic patterns: 1̣5̣1̣3̣, 5̣3̣, 1̣5̣1̣3̣, 5̣3̣, 1̣5̣1̣3̣, 5̣3̣, 1̣5̣1̣3̣, and 5̣3̣. There are also some notes with slurs and a fermata over the seventh measure of the top staff. The Chinese characters '漸慢' (Ritardando) are written above the seventh measure.

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Performance Techniques

This is the end phrase of the whole music, which plays the role of summarizing and emphasizing the melody. Therefore, the first arpeggio with six notes completed by the left and right hands widens the musical range and emphasizes the backbone notes. In the following two similar melodies, the left hand uses the exact same accompaniment form of 1513 53, which has the feeling of repetition and emphasis, constantly strengthening the theme and being full of passion. The last phrase slows down and ends in a broken chord of the left hand main chord.

#### 4.2.1.2 Summary of Guzheng Performance Techniques Appropriated by Thai Music

Mode. The Introduction, 1st, 2nd, 4th, 5th, 6th, 9th, and 10th are the five notes of do, re, mi, so, and la, and the third, 7th, and 8th are the six notes of do, re, mi, sol, la, and ti. However, ti, as an auxiliary pitch, has a low frequency and is the existence of color.

Technique. This piece uses the right-hand main melody, the left hand accompaniment method to create. In terms of techniques, the basic playing techniques of Chinese Guzheng are retained, including *GOU*, *TUO*, *MO*, *PI*, arpeggio, *YAO ZHI*, *XIAO ZHI*, *SHANG HUA YIN* and *XIA HUA YIN*. In particular, the use of arpeggio, *SHANG HUA YI* and *XIA HUA YIN* makes the music have certain Chinese elements. As a traditional Thai song, this piece of music has a stronger sense of melody than Jiao, so the author basically restored the original appearance of this song in the process of arrangement, in order to preserve its Thai characteristics. Here, the author also uses *YAO ZHI* continuous use of straddling time, which not only enhances the sense of melody, but also makes it more convenient for the performer to play. What is noteworthy here is that the author uses a lot of *PI* fingering for playing notes after *YAO ZHI*, which is rare in the traditional Chinese Guzheng playing habit. Perhaps due to the playing habits of the author or Thai students, such fingering arrangement can greatly reduce the difficulty of playing and facilitate the spread of the Guzheng.

TABLE 1 Performance skills statistics table of Khmer Saiyok Song

Performance technique	Frequency of occurrence	Remark
<i>PI</i>	90	
<i>PA YIN</i> (Arpeggio)	26	
<i>YAO ZHI</i>	72	
<i>SHANG HUA YIN</i>	22	
<i>XIA HUA YIN</i>	23	
<i>GUA ZOU</i>	6	
The combination of <i>DA, GOU, MO, TUO</i>	55	

#### 4.2.2 Namta Saeng Tai Song Guzheng Erhu Duet

Namta Saeng Tai Song, a Guzheng erhu duet based on traditional Thai music, is a piece posted online by teacher Li Yang. It is co-written, created and performed by renowned Thai artists Li Yang and Li Hui. The two are experienced musicians. Mr. Li Yang has been promoting Guzheng in Thailand since 1990. He has a deep understanding of Thai music, so the arranged work is of high artistic quality. <https://www.youtube.com/watch?v=J7o1mj4-e9s>

Here are the scores the researchers arranged from the videos.

Namta Saeng Tai Song

Composed by Sanga Aramphi

Arrange for Guzheng by Li Yang

Transcription by Shan Ruiya

1 = D  $\frac{4}{4}$

Er hu

0 | 0 566 1 | 1 233 1 | 6 - 3 2 | 1 - - - | 0121321 |

3

5̣. 3̣5̣6̣ i | 6 - 6̣ 5̣ | 3̣. <sup>2</sup> 5̣2i3 | i - - 5 | 3. 5321 |

Gu zheng

0 | 151 5353 | 6361 | 6 <sup>6</sup> <sup>5</sup> | 15130 0 | 15135 6 | 151 0 0 |

Er hu

0121235 | i 0 0 0 | 6. i232i | 6 - - - | 0 56i3 |

3

2 - - 1 | \*<sup>1</sup> 6 2 \*21 | 6 - - 6 | \*<sup>5</sup> 2566 | 6' - 6 5 |

Gu zheng

05261 0 | 0 0 0 0 | 13560 0 | 0 0 0 0 | 01356 |

Er hu

2321 - - | 5. 6i3 | 2 - - - | 3̣ 5̣ - - | 5̣ 3̣ - - |

3

3. 5̣5̣161 | <sup>2</sup> 2 - - 5 | 3. 56321 | <sup>3</sup> 2 - - 1 | \*<sup>6</sup> 62 \*21 |

Gu zheng

15130 0 | 05612 0 | 15130 0 | 05612 0 | 0 0 0 0 |

Er hu

i 6i232i | 6 - - - | 6. 532 | 1. 23 - | 056i23 |

6

6 - - 3 | 5. 3561 | 6 - 6 5 | 3. 5216 | 1 - - 5 |

Gu zheng

01356 0 | 151 0 0 | 01356 | 15130 0 | 15135 6 |

Er hu	$\dot{1} \quad \underline{\dot{3}\dot{1}\dot{3}\dot{1}} \quad \underline{\dot{3}\dot{1}\dot{3}\dot{1}} \quad \underline{\dot{3}\dot{1}\dot{3}\dot{1}} \mid \dot{1} \quad \underline{\dot{2}\dot{1}\dot{2}\dot{1}} \quad \underline{\dot{2}\dot{1}\dot{2}\dot{1}} \quad \underline{\dot{2}\dot{1}\dot{2}\dot{1}} \mid 5 \quad \underline{\underline{\underline{6565}}} \quad \underline{\underline{\underline{6565}}} \quad \underline{\underline{\underline{6565}}} \mid 5 \quad \underline{6 \dot{1}} \quad \underline{3 \dot{5}} \quad \underline{3 \dot{2}} \mid \dot{1} \quad \underline{\dot{2}\dot{1}\dot{3}\dot{1}} \quad \underline{\dot{3}\dot{1}\dot{3}\dot{1}} \quad 2 \mid$
Gu zheng	$5_{\text{♩}} - - \underline{6 \dot{1}} \mid 6_{\text{♩}} - - \dot{1}_{\text{♩}} \mid \dot{2}_{\text{♩}} - - \underline{\dot{3} \dot{5}} \mid \dot{3}_{\text{♩}} - - - \mid \dot{1}_{\text{♩}} - \underline{6_{\text{♩}}} \quad 5_{\text{♩}} \mid$ $\underline{\underline{\underline{\dot{1} \dot{5} \dot{1} \dot{3}}}} \quad \underline{\underline{\underline{5 \dot{3} \dot{5} \dot{3}}}} \mid \underline{\underline{\underline{\dot{6} \dot{3} \dot{6} \dot{1}}}} \quad \underline{\underline{\underline{\dot{3} \dot{1} \dot{3} \dot{1}}}} \mid \underline{\underline{\underline{\dot{5} \dot{2} \dot{5} \dot{6}}}} \quad \underline{\underline{\underline{\dot{2} \dot{3} \dot{2} \dot{3}}}} \mid \underline{\underline{\underline{\dot{1} \dot{5} \dot{1} \dot{3}}}} \quad \underline{\underline{\underline{5 \quad 6}}} \mid \dot{1} \quad \underline{\underline{\underline{\dot{5} \quad \dot{3} \quad \dot{2}}}} \mid$
Er hu	$5 \quad \underline{\underline{\underline{6565}}} \quad \dot{1} \quad \underline{6 \dot{1}} \mid 5 \quad 0 \quad 0 \quad 0 \mid \dot{5} - \underline{\underline{\underline{\dot{5} \dot{3} \dot{2}}}} \mid \dot{1} - - \dot{6} \mid 3 - - - \mid 1 - - - \mid$
Gu zheng	$\dot{5}_{\text{♩}} - \quad \underline{\underline{\underline{\dot{3} \dot{2} \dot{1}}}} \mid \dot{2}_{\text{♩}} \cdot \underline{\underline{\underline{\dot{3} \dot{2} \dot{1} \dot{6} \dot{1}}}} \mid \dot{2}_{\text{♩}} - - \dot{5}_{\text{♩}} \mid \dot{3}_{\text{♩}} \overset{\dot{3}}{\underset{\dot{1}}{\updownarrow}} \underline{\underline{\underline{\dot{5} \dot{6} \dot{2} \dot{1} \cdot \dot{3}}}} \mid \dot{2}_{\text{♩}} - - \dot{1}_{\text{♩}} \mid \dot{1}_{\text{♩}} \cdot \underline{\underline{\underline{\dot{6} \dot{2} \dot{2} \dot{1}}}} \mid$ $\underline{\underline{\underline{\dot{1} \dot{5} \dot{1} \dot{3}}}} \quad \underline{\underline{\underline{5 \dot{3} \dot{5} \dot{3}}}} \mid \underline{\underline{\underline{\dot{5} \dot{2} \dot{5} \quad 0 \quad 0}}} \mid \underline{\underline{\underline{0 \dot{5} \dot{6} \dot{1} \dot{2}}}} \quad 0 \mid \underline{\underline{\underline{\dot{1} \dot{5} \dot{1} \dot{3} \quad 0 \quad 0}}} \mid \underline{\underline{\underline{0 \dot{5} \dot{6} \dot{1} \dot{2} \quad 1 \quad \dot{1} \dot{5} \dot{1} \quad 0 \quad 0}}} \mid$
Er hu	$\underline{6 \dot{1}} \quad 3 \quad 2 \quad 3 \mid 5 - - - \mid \dot{1} - - \dot{3} \mid \dot{2} \quad \dot{1} - - \mid 0 \quad 0 \quad 0 \quad \overset{\dot{3}}{\updownarrow} \mid$
Gu zheng	$6_{\text{♩}} - - 3 \mid 5_{\text{♩}} \cdot \underline{\underline{\underline{3 \quad 5 \quad 6 \quad \dot{1}}}} \mid 6_{\text{♩}} - \underline{\underline{\underline{6_{\text{♩}}} \quad 5_{\text{♩}}}} \mid \dot{3}_{\text{♩}} \cdot \underline{\underline{\underline{\dot{5} \dot{2} \dot{1} \dot{6}}}} \mid \dot{1}_{\text{♩}} - - - \mid$ $\underline{\underline{\underline{0 \quad 6 \quad 3 \quad 6 \quad 1 \quad 3 \quad 0}}} \mid \underline{\underline{\underline{\dot{1} \quad \dot{5} \quad \dot{1} \quad 0 \quad 0 \quad 0}}} \mid 0 \quad \underline{\underline{\underline{\dot{6} \quad 1 \quad \dot{6}}}} \overset{\dot{6}}{\underset{\dot{3}}{\updownarrow}} \overset{\dot{5}}{\underset{\dot{2}}{\updownarrow}} \overset{\dot{1}}{\underset{\dot{1}}{\updownarrow}} \mid \underline{\underline{\underline{\dot{1} \dot{5} \dot{1} \dot{3} \quad 0 \quad 0}}} \mid \underline{\underline{\underline{0 \quad 3 \quad 5 \quad 6 \quad 1 \quad 3}}} \mid$
Er hu	$\dot{3} \cdot \underline{\underline{\underline{\dot{5} \dot{3} \dot{2} \dot{1}}}} \mid \dot{2} - - \dot{1} \mid \dot{1} \quad \underline{\underline{\underline{\dot{6} \dot{1} \dot{2} \dot{3} \dot{2} \dot{1}}}} \mid 6 - - 3 \mid 5 \cdot \underline{\underline{\underline{3 \quad 5 \quad 6 \quad \dot{1}}}} \mid 6 - \underline{\underline{\underline{\dot{6} \quad \dot{5}}}} \mid$
Gu zheng	$\begin{array}{cccccccccccc} 3 & 3 & 3 & & 2 & 2 & 2 & & 1 & 3 & & 6 & \dot{1} & & \dot{2} & \dot{1} & & 6 & \dot{1} \\ 0 & 1 & 1 & 1 & 0 & \dot{6} & \dot{6} & \dot{6} & 0 & \dot{5} & 1 & 0 & 0 & 3 & 5 & 0 & 0 & 6 & 5 & 0 \\ \dot{1} & 0 & 0 & 0 & \dot{2} & 0 & 0 & 0 & \dot{1} & 0 & 0 & 0 & \dot{6} & 0 & 0 & 0 & \dot{5} & 0 & 0 & 0 \end{array}$
Er hu	$\dot{3} \cdot \underline{\underline{\underline{\dot{5} \dot{2} \dot{1} \dot{6} \dot{1}}}} \mid \dot{2} - - \dot{5} \mid \dot{3} \cdot \underline{\underline{\underline{\dot{5} \dot{3} \dot{2} \dot{1}}}} \mid \dot{2} - - \dot{1} \mid \dot{1} \cdot \underline{\underline{\underline{\dot{6} \dot{1} \dot{2} \dot{3} \dot{2} \dot{1}}}} \mid 6 - - \underline{\underline{\underline{5 \dot{3}}}} \mid$
Gu zheng	$\begin{array}{cccccccccccc} \dot{3} & & & & \dot{2} & 5 & 6 & \dot{1} & & 3 & & \dot{2} & & \dot{3} & & 6 \\ 0 & \dot{1} & 0 & 0 & \underline{\underline{\underline{\dot{6} \dot{2} \dot{3} \dot{5} \dot{2} \dot{5}}}} & 0 & 1 & 0 & 0 & 0 & 6 & 0 & 0 & 0 & \dot{1} & 0 & 0 & 0 & 3 & 0 & 0 \\ \dot{1} & 0 & 0 & 0 & 0 & 0 & \dot{2} & 0 & \dot{1} & 0 & 0 & 0 & \dot{5} & 0 & \dot{1} & 0 & 0 & 0 & \dot{6} & 0 & 0 & 0 \end{array}$

Er hu	3. <u>5 5 3 5 6</u>   6 - 6̇ 5̇   3̇. <u>5̇ 2̇ 1̇ 6</u>   i - - -   0 0 0 0   0 6̇ 1̇ 3 2
Gu zheng	0 0 0 0   0 0 3̇ 2̇   0 0 0 0   0 0 0 5   5 - - 6̇ i   6 - - i
	1 0 0 0   0 6̇ 0 0   1 0 0 0   <u>1 5 1 3 5 3 5 3</u>   <u>1 5 1 3 6 3 6 3</u>   <u>6 3 6 1 3 1 3 1</u>
Er hu	3 - - -   0 5 6̇ i 2̇ 3̇   i - - 6   3 - - -   0 5 6̇ i 6̇ i   2̇ - - 5̇
Gu zheng	2̇ - - <u>3̇ 5̇</u>   3̇ - - 2̇ 3̇   i - 6 5   5 - <u>3̇ 2̇ 1̇</u>   2̇ <u>2̇ i 6̇ i</u>   2̇ - - 5̇
	<u>5 2 5 1 2 6 2 6</u>   <u>1 5 1 3 5 6</u>   1 5 3̇ 2̇   <u>1 5 1 3 5 3 5 3</u>   <u>5 2 5 0 0</u>   <u>5 2 5 6 2</u>   <u>5</u>
Er hu	3. <u>5 3 2 1</u>   2̇ - - i   i. <u>6̇ i 2̇ 3̇ 2̇ 1̇</u>   6 - - -   1. 2 3 -   0 5 6̇ i 6 5
Gu zheng	3̇ <u>5̇ 6̇ 2̇ 1̇</u>   2̇ - - i   i. <u>6̇ 2̇ 2̇ 1̇</u>   6 - - 3̇   5̇ <u>3̇ 5̇ 6̇ i</u>   6 - 6̇ 5̇
	<u>1 5 1 3 0</u>   <u>5 2 5 6 2 3</u>   <u>1 5 1 0 0</u>   <u>0 6 3 6 1 0</u>   <u>1 5 1 3 0 0</u>   <u>6 3 6 1 6 5</u>
Er hu	3 0 0 0   0 5 6̇ i 2̇   i - - -   2̇ - - -   i - - 6   i - - -
Gu zheng	3̇ <u>5̇ 5̇ i 3</u>   i - - 5̇   3̇. <u>5 3 2 1</u>   2̇ - - 3̇   2̇. <u>3̇ 6̇ 5 3</u>   i - - -
	<u>1 5 1 3 0</u>   <u>1 5 1 3 5 0</u>   <u>1 5 1 3 3 1 3 1</u>   <u>0 2 3 5 2</u>   <u>3</u>   <u>5 2 5 0 0</u>   <u>1 5 1 3 5 1 3 5 6 i</u>

*rit.*

#### 4.2.2.1 Analysis of Guzheng Performance Techniques

##### Introduction

##### 1. Music Score

Er hu	0	0 5 6 6 1   1 2 3 3 1   6 - 3 2   1 - -
Gu zheng	3	5̣. 3̣ 5̣ 6̣ i   6 - 6̣ 5̣   3̣ 5̣ 2̣ i 3̣   i - -
Gu zheng	0	1̣ 5̣ 1̣ 5̣ 3̣ 5̣ 3̣   6̣ 3̣ 6̣ 1̣ 6̣ 5̣   1̣ 5̣ 1̣ 3̣ 0 0   1̣ 5̣ 1̣ 3̣ 5̣

2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

3. Analysis of Guzheng Performance Techniques

This phrase is Introduction. The author uses the main melody and writes with four bars of weak material. The Guzheng part is written with the left hand accompaniment and the right hand main melody. In the technique arrangement, simple single notes are used at the beginning to present a clean melody, and then YAO ZHI plays 65 in the high octave, widening the music range and enhancing the sense of drama. The accompaniment part of the left hand mainly uses the broken chord to perform eighth notes, giving the melody part a uniform rhythm. With YAO ZHI in the right hand producing this powerful 65, arpeggio is used in the left hand, and the music progresses. The Erhu part is an accompaniment of musical thoughts from the main melody.

The First Phrase

1. Music Score

Er hu		0 1 2 1 3 2 1
Gu zheng		5̣ 3̣ 5̣ 3̣ 2̣ 1̣
Er hu		1̣ 5̣ 1̣ 0 0
Gu zheng		1̣ 5̣ 1̣ 0 0

Er hu	c	1 2 1 2 3 5   i 0 0 0   6̣. i 2̣ 3̣ 2̣ i
Gu zheng	2	- - 1   1̣. 6̣ 2̣ 2̣ 1̣   6̣ - - 6̣
Gu zheng	0	5̣ 2̣ 6̣ 1 0   0 0 0 0   1̣ 3̣ 5̣ 6̣ 0 0

2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

### 3. Analysis of Guzheng Performance Techniques

This is the first phrase of the main melody, consisting of four bars in total. The longer note of the right hand uses *YAO ZHI* technique to enhance the coherence of the melody, and the second half phrase uses *HUA ZHI* to carry out a connection to a column chord with *HUA YIN*. This usage has a typical application in the traditional Chinese kite music. This is followed by *SHANG HUA YIN* and *HUA ZHI* between 2 and 2, giving the originally simple notes a classical Chinese beauty. The left hand uses a simple broken chord foil. The erhu is still accompanied by music from the main melody.

#### The Second Phrase

##### 1. Music Score

Er hu	6̣ - - -   0̣ 5̣ 6̣ ị 3̣
Gu zheng	*5̣. 2̣ 5̣ 6̣ 6̣   6̣ - 6̣ 5̣
Er hu	2̣ 3̣ 2̣ 1̣ - -   5̣. 6̣ ị
Gu zheng	3̣. 5̣ 5̣ 1̣ 6̣ 1̣   1̣ 2̣ - -
Er hu	1̣ 5̣ 1̣ 3̣ 0̣ 0̣   0̣ 5̣ 6̣ 1̣ 2̣
Gu zheng	1̣ 5̣ 1̣ 3̣ 0̣ 0̣   0̣ 5̣ 6̣ 1̣ 2̣

##### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

##### 3. Analysis of Guzheng Performance Techniques

*HUA ZHI* and *HUA YIN* continue to be written in this phrase, *HUA ZHI*'s fingering is fluid, and the use of *HUA YIN* also enhances the rounded feeling of the music. The technique arrangement of this phrase is very bright, just like singing an exotic song under the Chinese artistic conception. Then *YAO ZHI* played 65 in the high octave, widening the musical range and enhancing the sense of drama. The accompaniment of the left hand mainly uses broken chords to play eighth notes, giving the melody part a uniform rhythm. With *YAO ZHI* in the right hand producing this powerful 65, arpeggio is used in the left hand, and the music progresses.

The Erhu still serves as a backdrop to the melodic phrases.

#### The Third phrase

1. Music Score

Er hu		3̇   2̇ - - -   3̇ 5̇ - -   5̇ 3̇ - -
Gu zheng		5̇ <sub>3</sub>   3̇ <sub>3</sub> 5̇ 6̇ 3̇ 2̇ 1̇   3̇ <sub>2</sub> - - 1̇   6̇ <sup>6</sup> 5̇ <sup>5</sup> 6̇ 2̇ <sup>*</sup> 2̇ 1̇
		0   1̇ <sub>5</sub> 1̇ <sub>3</sub> 0 0   0 5̇ 6̇ 1̇ 2̇ 0   0 0 0 0
Er hu		<b>i 6̇ i 2̇ 3̇</b>
Gu zheng		<b>6̇ - -</b>
		<b>0 1 3 5 6</b>

2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

3. Analysis of Guzheng Performance Techniques

This phrase is also a weak melody. Since the previous phrase ends with a long note played by YAO ZHI, the first note of this phrase is still played by YAO ZHI, making the two melodies very smooth, and the writing method of the second half phrase is the same as the previous one. The left hand is the decomposition chord.

Here, the erhu is played by two slides of 3 to 5 and 5 to 3, echoing each other with the Guzheng parts. It adds a softness to the music.

The Fourth Phrase

1. Music Score

Er hu		2̇ i   6̇ - - -   6̇ 5̇ 3̇ 2̇   1̇ 2̇ 3̇ -   0 5̇ 6̇ i 2̇
Gu zheng		3̇   5̇ <sub>3</sub> 3̇ 5̇ 6̇ 1̇   6̇ <sub>3</sub> - 6̇ <sub>5</sub> 5̇ <sub>3</sub>   5̇ 2̇ 1̇ 6̇   1̇ - -
		0   1̇ <sub>5</sub> 1̇ <sub>3</sub> 0 0   0 1̇ 3̇ 5̇ 6̇   6̇ 5̇   1̇ <sub>5</sub> 1̇ <sub>3</sub> 0 0   1̇ <sub>5</sub> 1̇ <sub>3</sub> 5̇

2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

3. Analysis of Guzheng Performance Techniques

The writing of this phrase basically uses the writing method of Introduction, which is only performed in a low octave. The accompaniment texture of the left hand is also played in the low octave. The Erhu serves as a foil to the previous melody.

### The Fifth Phrase

#### 1. Music Score

Er hu	$\dot{1}$ <u><math>\dot{3}\dot{1}\dot{3}\dot{1}</math></u> <u><math>\dot{3}\dot{1}\dot{3}\dot{1}</math></u> <u><math>\dot{3}\dot{1}\dot{3}\dot{1}</math></u>   $\dot{1}$ <u><math>\dot{2}\dot{1}\dot{2}\dot{1}</math></u> <u><math>\dot{2}\dot{1}\dot{2}\dot{1}</math></u> <u><math>\dot{2}\dot{1}\dot{2}\dot{1}</math></u>   5 <u><math>\underline{\underline{6565}}</math></u> <u><math>\underline{\underline{6565}}</math></u> <u><math>\underline{\underline{6565}}</math></u>   5 $\underline{6}$ $\dot{1}$ $\underline{3}$ $\underline{5}$ $\underline{3}$ $\underline{2}$
Gu zheng	$5_{\text{♯}}$ - - $\underline{6}$ $\dot{1}$   $6_{\text{♯}}$ - - $\dot{1}_{\text{♯}}$   $\dot{2}_{\text{♯}}$ - - $\underline{\dot{3}}$ $\underline{\dot{5}}$   $\underline{\dot{3}}$ - - -
	$\underline{\underline{\dot{1}}}$ $\underline{\underline{\dot{5}}}$ $\underline{\underline{\dot{1}}}$ $\underline{\underline{\dot{3}}}$ $\underline{\underline{5}}$ $\underline{\underline{3}}$   $\underline{\underline{\dot{6}}}$ $\underline{\underline{\dot{3}}}$ $\underline{\underline{\dot{6}}}$ $\underline{\underline{\dot{1}}}$ $\underline{\underline{3}}$ $\underline{\underline{1}}$ $\underline{\underline{3}}$ $\underline{\underline{1}}$   $\underline{\underline{5}}$ $\underline{\underline{2}}$ $\underline{\underline{5}}$ $\underline{\underline{6}}$ $\underline{\underline{2}}$ $\underline{\underline{3}}$ $\underline{\underline{2}}$ $\underline{\underline{3}}$   $\underline{\underline{\dot{1}}}$ $\underline{\underline{5}}$ $\underline{\underline{\dot{1}}}$ $\underline{\underline{3}}$ $\underline{\underline{5}}$ $\underline{\underline{6}}$

#### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng Performance Techniques

The melody of this phrase is basically a long note, which is the climax of the music. The Guzheng uses *YAO ZHI* technique here. The melody is long and continuous in hearing, which enhances the flow of the music. In the flow, there is a certain sense of rule. The Erhu part here uses the accompaniment form of a combination of quarter notes and sixteenth notes, such as 1 3131 3131 3131, to make the Guzheng part sound more energetic.

### The Sixth Phrase

#### 1. Music Score

Er hu	$\dot{1}$ $\underline{\dot{2}\dot{1}\dot{3}\dot{1}}$ $\underline{\dot{3}\dot{1}\dot{3}\dot{1}}$ 2
Gu zheng	$\dot{1}$ - 6 5
	1 6 5
	1 5 3 2

Er hu	5 $\underline{6565}$ $\dot{1}$ $\underline{6\dot{1}}$   5 0 0 0   $\dot{5}$ - $\underline{\dot{5}\dot{3}\dot{2}}$
Gu zheng	$\dot{5}$ - $\underline{\dot{3}\dot{2}\dot{1}}$   $\dot{2}$ $\underline{\dot{3}\dot{2}\dot{1}}$ $\underline{6\dot{1}}$   $\dot{2}$ - - $\dot{5}$
	$\underline{1\dot{5}\dot{1}\dot{3}}$ $\underline{5\dot{3}\dot{5}\dot{3}}$   $\underline{5\dot{2}\dot{5}}$ 0 0   $\underline{0\dot{5}\dot{6}\dot{1}\dot{2}}$ 0

2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

3. Analysis of Guzheng Performance Techniques

A pre-appoggiatura is used here, which increases the interest of the music.

The left hand chord is in the first place

*XIAO CUO* of quarter notes is used in the bar, which contrasts with the previous decomposed chords and aims to highlight the 65 of the right hand. Later it returns to the way the broken chords are written.

The Seventh Phrase

1. Music Score

Er hu	$\dot{1}$ - - $\dot{6}$   3 - - -   1 - - -
Gu zheng	$\dot{3}$ $\overset{\dot{3}}{\dot{1}}$ $\underline{\dot{5}\dot{6}\dot{2}}$ $\underline{\dot{1}\dot{3}}$   $\dot{2}$ - - $\dot{1}$   $\dot{1}$ $\overset{\dot{3}}{\dot{1}}$ $\underline{\dot{6}\dot{2}}$ $\underline{\dot{2}\dot{1}}$
	$\underline{1\dot{5}\dot{1}\dot{3}}$ 0 0   $\underline{0\dot{5}\dot{6}\dot{1}\dot{2}}$ 1   $\underline{1\dot{5}\dot{1}}$ 0 0

Er hu	$\underline{6\dot{1}}$ 3 2
Gu zheng	6 - -
	$\underline{0\dot{6}\dot{3}\dot{6}}$ $\underline{1\dot{3}}$

2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

3. Analysis of Guzheng Performance Techniques

This phrase basically continues the previous writing method of the same phrase in terms of techniques. *YAO ZHI* is used to play the long note, *SHANG HUA YIN*, *XIA HUA YIN* and *HUA ZHI* are used to add Chinese style. Erhu forms a sub-melody with long notes as the foundation. A *XIA HUA YIN* is also used here to blend Thai and Chinese musical styles.

### The Eighth Phrase


#### 1. Music Score

Er hu	<p>3   5 - - -   i - - 3̣   2̣ i - -   0 0 0 3̣  </p> <p>3   5̣ 3̣ 5̣ 6̣ ị   6̣ - 6̣ 5̣ 3̣   5̣ 2̣ ị 6̣   ị - - -  </p>
Gu zheng	<p style="text-align: center;"> <span style="font-size: 2em;">}</span> <span style="font-size: 2em;">}</span> <span style="font-size: 2em;">}</span> <span style="font-size: 2em;">}</span> </p> <p>0   1̣ 5̣ 1̣ 0 0   0 6̣ 1̣ 6̣   1̣ 5̣ 1̣ 3̣ 0 0   0 3̣ 5̣ 6̣ 1̣ 3̣  </p>

#### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng Performance Techniques

*CHAN YIN* (fingering marks as ) is used for Guzheng here. This is a very important Guzheng technique, its function is to make a sound sound vibrating feeling, so that the sound is very vivid. Here, the *CHAN YIN* technique is used to elevate this recurring theme melody. At the same time, this phrase is also used in the introduction part, and this is the end of the Guzheng leading period.

### The Ninth, Tenth, Eleventh, Twelveth And Thirteenth Phrases

#### 1. Music Score

Er hu	$\dot{3} \cdot \underline{\dot{5}} \underline{\dot{3}} \underline{\dot{2}} \dot{i} \mid \dot{2} - - \dot{i} \mid \dot{i} \underline{\dot{6}} \underline{\dot{i}} \underline{\dot{2}} \underline{\dot{3}} \underline{\dot{2}} \dot{i} \mid \dot{6} - - \dot{3} \mid \dot{5} \cdot \underline{\dot{3}} \underline{\dot{5}} \underline{\dot{6}} \dot{i} \mid \dot{6} - \dot{6} \dot{5} \mid$
Gu zheng	$\begin{array}{c} \dot{3} \quad \dot{3} \quad \dot{3} \quad \dot{3} \\ 0 \quad 1 \quad 1 \quad 1 \mid 0 \quad \dot{6} \quad \dot{6} \quad \dot{6} \mid 0 \quad \dot{5} \quad 1 \quad 0 \mid 0 \quad \dot{6} \quad \dot{i} \quad 0 \mid 0 \quad \dot{2} \quad \dot{i} \quad 0 \mid 0 \quad \dot{6} \quad \dot{i} \quad 0 \end{array}$
	$\begin{array}{c} \dot{1} \\ \dot{1} \quad 0 \quad 0 \quad 0 \mid \dot{2} \quad 0 \quad 0 \quad 0 \mid \dot{1} \quad 0 \quad 0 \quad 0 \mid \dot{6} \quad 0 \quad 0 \quad 0 \mid \dot{5} \quad 0 \quad 0 \quad 0 \mid \dot{6} \quad 0 \quad 0 \quad 0 \end{array}$

Er hu	$\dot{3} \cdot \underline{\dot{5}} \underline{\dot{2}} \underline{\dot{i}} \underline{\dot{6}} \dot{i} \mid \dot{2} - - \dot{5} \mid \dot{3} \cdot \underline{\dot{5}} \underline{\dot{3}} \underline{\dot{2}} \dot{i} \mid \dot{2} - - \dot{i} \mid \dot{i} \cdot \underline{\dot{6}} \underline{\dot{i}} \underline{\dot{2}} \underline{\dot{3}} \underline{\dot{2}} \dot{i} \mid \dot{6} - - \underline{\dot{5}} \underline{\dot{3}} \mid$
Gu zheng	$\begin{array}{c} \dot{3} \\ 0 \quad \dot{i} \quad 0 \quad 0 \mid \underline{\dot{6}} \underline{\dot{2}} \underline{\dot{3}} \underline{\dot{5}} \underline{\dot{2}} \quad \dot{5} \mid 0 \quad \dot{3} \quad 0 \quad 0 \mid 0 \quad \dot{6} \quad 0 \quad 0 \mid 0 \quad \dot{i} \quad 0 \quad 0 \mid 0 \quad \dot{6} \quad 0 \quad 0 \end{array}$
	$\begin{array}{c} \dot{1} \\ \dot{1} \quad 0 \quad 0 \quad 0 \mid 0 \quad 0 \quad \dot{2} \quad 0 \mid \dot{1} \quad 0 \quad 0 \quad 0 \mid \dot{5} \quad 0 \quad 0 \quad 0 \mid \dot{1} \quad 0 \quad 0 \quad 0 \mid \dot{6} \quad 0 \quad 0 \quad 0 \end{array}$

Er hu	$\dot{3} \cdot \underline{\dot{5}} \underline{\dot{5}} \underline{\dot{3}} \underline{\dot{5}} \underline{\dot{6}} \mid \dot{6} - \dot{6} \dot{5} \mid \dot{3} \cdot \underline{\dot{5}} \underline{\dot{2}} \underline{\dot{i}} \underline{\dot{6}} \mid$
Gu zheng	$\begin{array}{c} \dot{6} \quad \dot{5} \\ 0 \quad 0 \quad 0 \quad 0 \mid 0 \quad 0 \quad \dot{3} \quad \dot{2} \mid 0 \quad 0 \quad 0 \quad 0 \end{array}$
	$\begin{array}{c} \dot{1} \\ \dot{1} \quad 0 \quad 0 \quad 0 \mid 0 \quad \dot{6} \quad 0 \quad 0 \mid \dot{1} \quad 0 \quad 0 \quad 0 \end{array}$

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Performance Techniques

The researchers put these four melodies together because they are played mainly by the Erhu part and accompanied by the Guzheng part, which has very similar characteristics from the texture, basically adopting the accompaniment pattern of one bass and several *XIAO CUO*. Form a bass stress with the same pitch as the main melody and a higher note. On the long note 2 of the eleventh phrase, there is a melodic phrase in the Guzheng voice part to fill the musical gap formed by the single note of the main melody of the erhu. In the 11th and 12th phrases, as the melody of the Erhu part gradually ends and the volume decreases, the accompaniment texture of the Guzheng remains unchanged, but the number of accompanying notes is reduced, gradually letting the music fade down.

### The Fourteenth Phrase

#### 1. Music score

Er hu	$\dot{1}$ - - -   $0\ 0\ 0\ 0$   $0\ \underline{6\ \dot{1}\ 3\ 2}$
Gu zheng	<i>rit.</i> <i>rit.</i>   $0\ 0\ 0\ 5$   $5$ - - $\underline{6\ \dot{1}}$   $6$ - - $\dot{1}$     $\underline{\dot{1}\ 5\ \dot{1}\ 3\ 5\ 3\ 5\ 3}$   $\underline{\dot{1}\ 5\ \dot{1}\ 3\ 6\ 3\ 6\ 3}$   $\underline{6\ 3\ 6\ 1\ 3\ 1\ 3\ 1}$
Er hu	$3$ - - -   $0\ 5\ \underline{6\ \dot{1}}$   $\underline{\dot{2}\ \dot{3}}$
Gu zheng	$\dot{2}$ - - $\underline{\dot{3}\ 5}$   $\dot{3}$ - - $\underline{\dot{2}\ \dot{3}}$     $\underline{5\ 2\ 5\ 1\ 2\ 6\ 2\ 6}$   $\underline{1\ 5\ 1\ 3\ 5\ 6}$

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Performance Techniques

There is a very special treatment here. The Erhu is played slowly, and then the left-hand accompaniment of the Guzheng part enters with the original speed, forming a change of speed musically, which is a highlight of this music arrangement. The opening melody of this phrase is handed over to the Guzheng. The whole composition is basically the same as the first Guzheng performance, but *XIAO CUO* is used to compare the first single note in the notes 2--35. It makes the theme melody more prominent in the second time. The left-hand fingering is basically unchanged from the first time. Compared with the first time, the rhythm of the Erhu voice is syncopated, and the emotion is stronger than before.

## The Fifteenth Phrase

### 1. Music Score

Er hu	$\dot{1}$ - - $6$   $3$ - - -   $0\ 5\ \underline{6\ \dot{1}}$   $\underline{6\ \dot{1}}$   $\dot{2}$ - -
Gu zheng	$\dot{1}$ - $6\ 5$   $5$ - $\underline{\dot{3}\ \dot{2}\ \dot{1}}$   $\underline{\dot{2}\ \dot{1}\ 6\ \dot{1}}$   $\dot{2}$ - -   $\underline{1\ 5\ 3\ 2}$   $\underline{1\ 5\ 1\ 3\ 5\ 3\ 5\ 3}$   $\underline{5\ 2\ 5\ 0\ 0}$   $\underline{5\ 2\ 5\ 6\ 2}$

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Performance Techniques

This phrase turns the single note into *XIAO CUO* on the basis of the first time.

### The Sixteenth Phrase

#### 1. Music Score

Er hu		5̣
Gu zheng		5̣   5̣   2̣   1̣   5̣
Er hu	3̣ · 5̣ 3̣ 2̣ i   2̣ - - i   i · 6i 2̣ 3̣ 2̣ i   6̣ - -	
Gu zheng	3̣ 5̣ 6̣ 2̣ i   2̣ - - i   i 6̣ 2̣ 2̣ i   6̣ - -	
	1̣ 5̣ 1̣ 3̣ 0 0   5̣ 2̣ 5̣ 6̣ 2̣ 3̣   1̣ 5̣ 1̣ 0 0   0 6̣ 3̣ 6̣ 1̣	

#### 2. Mode

Consists of 1, 2, 3, 5 and 6 notes.

#### 3. Analysis of Guzheng Performance Techniques

On the basis of the first phrase, *XIAO CUO* and the accompaniment of the left hand are added to make the music plump and thick. The Erhu and Guzheng play the theme melody at the same time, pushing the music to the end phrase.

### The Seventeenth Phrase

#### 1. Music Score

Er hu		-   1̣ · 2̣ 3̣ -   0 5̣ 6̣ i 6̣ 5̣
Gu zheng		3̣   5̣ 3̣ 5̣ 6̣ i   6̣ - 6̣ 5̣   3̣   5̣ 3̣ 5̣ 6̣ i   6̣ - 6̣ 5̣
Er hu	3̣ 0 0 0   0 5̣ 6̣ i	
Gu zheng	3̣ 5̣ 5̣ i 3̣   i - -	
	1̣ 5̣ 1̣ 3̣ 0 0   1̣ 5̣ 1̣ 3̣ 5̣	

#### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

### 3. Analysis of Guzheng Performance Techniques

On the basis of the first performance, two of the single notes are changed into arpeggios, which is once again different from the previous phrases in terms of techniques.

#### The Eighteenth Phrase (as shown in following figure)

##### 1. Music Score

Er hu		2̇   i - - -   2̇ - - -   i - - 6   i - - -
Gu zheng		5̇   3̇. 5̇ 3̇ 2̇ i   2̇. - - 3̇   2̇. 3̇ 2̇ i 6   i - - -
		0   1̇ 5̇ 1̇ 3̇ 3̇ 1̇ 3̇ 1̇   0 2̇ 3̇ 5̇ 2̇   5̇ 2̇ 5̇ 0 0   1̇ 5̇ 1̇ 3̇ 3̇ 5̇ 6̇ i

*rit.*

##### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

##### 3. Analysis of Guzheng Performance Techniques

This phrase is the end phrase of the whole song, the pitch is basically emphasized by *XIAO CUO*, and finally ends in the accompaniment of the main chord decomposition. The Erhu part simply gives the long note of four beats to pave the way, without too much modification.

#### 4.2.2.2 Summary of Guzheng Performance Techniques Appropriated by Thai Music

##### 1. Mode

The full song takes 1, 2, 3, 5 and 6 five notes.

##### 2. Technique

The melody of this music is repeated a lot. In order not to produce aesthetic fatigue in hearing, the Guzheng and Erhu voices try to make a comparison from various aspects such as vocal range, rhythm, leading and fingering. Here the Guzheng is taken as an example. In the first period, the melody of the right hand of the Guzheng, a '+b', is repeated with a lower octave, which sounds similar to the first two phrases. The accompaniment of the Guzheng is mainly composed of the broken chords of the left hand, and the color is based on the bright dominant chords. The 65 left hand arpeggios with a sense of push are used in each phrase. In the second period where the erhu

plays the main melody, the Guzheng is changed from the broken chord to the bass and "small pinch", which contrasts with the previous period and gives the Erhu enough room to play. When Li Yang played this piece, he used many techniques such as glissando and vibrato, which added a lot of Chinese charm to the piece. For example:

5<sup>♯</sup> 3 5 6 *i*

the rich vibrato on 1, played with the most traditional fingering, leaves a lot of space for people to daydream. The piece consists of two repeated passages, both of which have the same melody but are arranged differently. The phrase of the period is divided into a+b+a '+b' +c+d+. The first period is composed of a Guzheng as the main melody, and the Erhu has a sub-melody body that crosses with the Guzheng. It sounds like the dialogue between the two kinds of music in different time and space, just like the dialogue and integration between the two Chinese and Thai musical cultures in their respective differences. The first four phrases of the second period are played by the Erhu, and the Guzheng is accompanied by a simple set of double notes in one beat, so that the Erhu sounds are completely prominent and told to their heart's content. At the end of the fourth phrase, the erhu makes a rit, showing the characteristics of the erhu imitating the human voice, which has certain Chinese characteristics. In the following c+d, the Guzheng is played back to the main melody, while the Erhu Erhu reorganizes the score melody rhythmically. Syncopated rhythm is used to highlight the musical contrasts. The final a+b is the main melody of the Guzheng erhu played at the same time. The single tone melody of the Guzheng is added with two tones to make the music sound fuller.

TABLE 2 Performance skills statistics table of Namta Saeng Tai Song Guzheng Erhu Duet

Performance technique	Frequency of occurrence	Remark
<i>PA YIN</i> (Arpeggio)	14	
<i>YAO ZHI</i>	67	
<i>SHANG HUA YIN</i>	10	

<i>XIA HUA YIN</i>	8	
<i>HUA ZHI</i>	6	
<i>XIAO CUO</i>	21	
<i>DA CUO</i>	1	

#### 4.2.3 Lao Duang Duean Song

Lao Duang Duean Song is one of the most famous songs in Thailand, and is sung by Charoenchai Sunthornwathin, a member of the Thai royal family. It is a classic love song that is widely known in Thailand and centers on a Thai prince who travels to Chiang Mai (at that time Thailand was not unified) and falls in love with the Archprincess of Chiang Mai. He decides to ask his father to propose marriage, only to find that the king is furious and refuses to agree. The prince wrote this song in his depression because he could not marry the woman he loved. Whenever he thought of the pain, he sang it alone or had the court musicians play it. In the midst of this endless sorrow, the prince died of lung disease at the age of 28. Later generations took the song as a symbol of love. There are a large number of Thai songs performed with the Guzheng, and Lao Duang Duean Song has been arranged in many versions. Here, the researcher collects three versions: the solo score arranged by Li Yang, the solo score arranged by Guo Yunxiang and the duet version of the dizi Guzheng as examples to explore the phenomenon of the Guzheng in cultural accommodation. The analysis of the three works is as follows:

##### 4.2.3.1 Lao Duang Duean Song by Guo Yunxiang

Master. Guo Yunxiang Playing Version

Lao Duang Duean Song

Composed by H. R. H. Prince Benbadhanabongse, the Prince of Phichai

Arrange for Guzheng by Guo Yunxiang

Transcription by Shan Ruiya



The image displays a musical score for the Guzheng, written in numbered notation. The score is organized into several systems, each with two staves. The notation includes various rhythmic values, accidentals, and fingering symbols (such as 1, 2, 3, 4, 5, and i) to indicate specific playing techniques. Some notes are marked with dots or arrows, likely representing vibrato or breath marks. The score concludes with a double bar line and a vertical sequence of notes (1, 5, 3, 1, 5, 3, 1) written vertically on the right side of the final system.

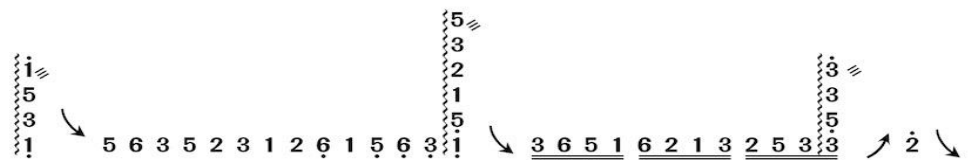
### (1) Analysis of Guzheng Playing Techniques

The structure of this music is composed of the introduction +A+B+C, which is divided into two phrases.

The following is a phrase by phrase analysis:

### Introduction : The First Phrase of Introduction

#### 1. Music Score



#### 2. Mode

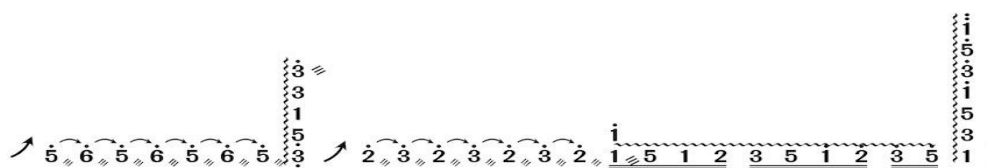
Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng Performance Techniques

The whole of the first phrase of the introduction can be regarded as a melody composed of 1-5-3-2 four long notes. The author uses *YAO ZHI* technique to play it. Each long note is set off by arpeggio, followed by *GUA ZOU*. It sounds as clear as the bright moon reflecting on the water, giving people the feeling of sparkling water. The long notes of 1 and 5 each use a series of slow and fast scales, with the first set of descending scales and the second set of ascending scales. This is used to connect the right hand pitch.

### Introduction : The Secened Phrase of Introduction

#### 1. Music Score



#### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng Performance Techniques

The melody of this phrase is repeated between 56 and 23, and continuous *SHANG HUA YIN* is used to replace the single note, making the music sound smooth and more artistic. In the long tone 1, the left hand uses the free rhythm of the broken chord, and the last part of the introduction is finished with the arpeggio of both hands.

### The First Phrase

## 1. Music Score

$$\left[ \begin{array}{l} \frac{2}{4} \quad 0 \quad \overset{*}{1} \quad 2 \quad \underline{3} \quad \underline{5} \quad | \quad \overset{\circ}{i} \quad - \quad | \quad \overset{\circ}{i} \quad \overset{\circ}{5} \quad \overset{\circ}{6} \quad \overset{\circ}{i} \quad \overset{5}{6} \quad \overset{5}{5} \quad 3 \quad | \\ \frac{2}{4} \quad 0 \quad \quad \quad \underline{3} \quad \underline{5} \quad \underline{1} \quad \underline{3} \quad | \quad \underline{1} \quad \underline{5} \quad \underline{1} \quad \underline{2} \quad \underline{3} \quad \underline{5} \quad \underline{3} \quad \underline{2} \quad | \quad \underline{1} \quad \underline{3} \quad \underline{5} \quad \underline{1} \quad \underline{6} \quad \underline{1} \quad \underline{3} \quad \underline{6} \quad | \\ \overset{\circ}{5} \cdot \quad \overset{\circ}{6} \quad \overset{\circ}{i} \quad \overset{\circ}{2} \quad \overset{\circ}{i} \quad \overset{\circ}{6} \quad | \\ \underline{5} \quad \underline{1} \quad \underline{5} \quad \underline{1} \quad \underline{5} \quad \underline{1} \quad | \end{array} \right.$$

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Performance Techniques

The author uses *HUA ZHI* to bring out the melody in the first phrase, and *YAO ZHI* is used in the two sounds of 3, 5, which immediately gives people a continuous and endless reverie. The author uses a very short *YAO ZHI* on the 5 notes of the third bar, which is a rare use. The author here is the fingering of a model Thai instrument. The short appoggiatura is also added in front of the 3, and the music is very delicate. The left hand generally uses the fingering of *DA*, *GOU*, *MO* and *TUO* to pave the harmony on the note of one beat. When the right hand plays the long note of two beats, the left hand uses a sub-melody together. In the last bar here, the original tune is a 5 long note, but the author complicates it by filling in the melody with a dotted rhythm pattern.

## The Second Phrase

## 1. Music Score

$$\left[ \begin{array}{l} | \quad \overset{*}{5} \quad \overset{*}{3} \quad \overset{*}{5} \quad \overset{*}{3} \quad \overset{*}{5} \quad \overset{*}{6} \quad \overset{*}{i} \quad | \quad \overset{\circ}{6} \quad \overset{\circ}{6} \quad \overset{\circ}{i} \quad \overset{\circ}{6} \quad \overset{*}{5} \quad \overset{*}{5} \quad | \quad \overset{\circ}{3} \quad \overset{\circ}{2} \quad \overset{\circ}{3} \quad \overset{\circ}{3} \quad \overset{\circ}{3} \quad \overset{\circ}{2} \quad \overset{\circ}{1} \quad | \quad 2 \quad - \quad | \\ | \quad \underline{5} \quad \underline{1} \quad \underline{2} \quad \underline{5} \quad \underline{3} \quad \underline{5} \quad \underline{1} \quad \underline{3} \quad | \quad \underline{6} \quad \underline{3} \quad \underline{6} \quad \underline{1} \quad \underline{6} \quad \underline{3} \quad \underline{6} \quad | \quad 0 \quad 0 \quad | \quad \underline{0} \quad \underline{3} \quad \underline{5} \quad \underline{6} \quad \underline{1} \quad \underline{2} \quad \underline{3} \quad \underline{5} \quad | \end{array} \right.$$

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Performance Techniques

The technique of this phrase adds a *SHANG HUA YIN* and *XIA HUA YIN* continuous use on the basis of the previous phrase, which makes the music sound much more euphemistic. This phrase uses two *HUA ZHI* techniques, which shows that

the author is trying his best to make the music sound more smooth and pleasant. The writing idea of the accompaniment part of the left hand is still the same as that of the first phrase. For the time value of one beat, the techniques of *DA*, *GOU*, *MO* and *TUO* are used to play three or four broken chords. If the right hand is for the time value of two beats, the left hand uses a short sub-melody.

### The Third Phrase

#### 1. Music Score

The musical score for the third phrase consists of two staves. The right-hand staff (treble clef) contains the following notation:  $\dot{2} \overset{*}{6} \dot{5} \dot{1} \dot{2} \parallel \dot{3} \parallel \dot{5} \overset{*}{6} \dot{1} \mid \dot{2} \overset{*}{3} \dot{5} \dot{2} \dot{2} \dot{1} \mid \overset{1}{\dot{6}} \parallel \dot{6} \dot{5} \dot{6} \dot{1} \mid \dot{3} \overset{*}{3} \dot{2} \dot{3} \dot{2} \dot{3} \dot{5} \mid \dot{6} \overset{*}{6} \dot{1} \dot{6} \dot{5} \dot{3} \dot{5} \mid \overset{7.}{\dot{6} \dot{5} \dot{6} \dot{1}} \overset{1}{\dot{6}} \overset{2}{\dot{5}} \mid$ . The left-hand staff (bass clef) contains:  $\overset{5}{\dot{5}} \overset{2}{\dot{2}} \overset{5}{\dot{5}} \mid \overset{1}{\dot{3}} \overset{5}{\dot{5}} \overset{1}{\dot{1}} \mid \overset{3}{\dot{5}} \overset{1}{\dot{1}} \overset{3}{\dot{3}} \overset{5}{\dot{5}} \mid \overset{2}{\dot{5}} \overset{6}{\dot{6}} \overset{2}{\dot{2}} \mid \overset{6}{\dot{6}} \overset{3}{\dot{3}} \overset{6}{\dot{6}} \overset{1}{\dot{1}} \overset{3}{\dot{3}} \overset{6}{\dot{6}} \mid \overset{3}{\dot{5}} \overset{1}{\dot{1}} \overset{3}{\dot{3}} \overset{5}{\dot{5}} \mid \overset{6}{\dot{6}} \overset{3}{\dot{3}} \overset{6}{\dot{6}} \overset{1}{\dot{1}} \overset{3}{\dot{3}} \overset{6}{\dot{6}} \mid \overset{1}{\dot{5}} \overset{1}{\dot{1}} \overset{3}{\dot{3}} \overset{5}{\dot{5}} \overset{6}{\dot{6}} \overset{1}{\dot{1}} \overset{3}{\dot{3}} \overset{5}{\dot{5}} \mid \overset{1}{\dot{5}} \overset{6}{\dot{6}} \overset{1}{\dot{1}} \overset{2}{\dot{2}} \overset{5}{\dot{5}} \overset{3}{\dot{3}} \overset{6}{\dot{6}} \overset{1}{\dot{1}} \overset{2}{\dot{2}} \overset{5}{\dot{5}} \overset{3}{\dot{3}} \overset{6}{\dot{6}} \overset{1}{\dot{1}} \parallel$

#### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng Performance Techniques

This phrase is a phrase with repeated marks. From the perspective of length, this phrase is a long phrase of 9 bars. In terms of Guzheng playing techniques, the author basically continues the ideas of the previous phrases, using the combination of *YAO ZHI*, *SHANG HUA YIN* and *XIA HUA YIN*. The accompaniment texture of the left hand adopts the broken chord, and when the right hand plays the long note of two beats, the left hand adds a secondary melody. In the eighth bar, the author expanded the single note 5 in the original melody to 5 1216 5, making the music very compact.

### The Fourth Phrase

#### Music Score

The musical score for the fourth phrase consists of two staves. The right-hand staff (treble clef) contains:  $\parallel \dot{1} \overset{*}{3} \dot{5} \dot{2} \dot{2} \dot{1} \mid \overset{1}{\dot{6}} \overset{6}{\dot{6}} \overset{1}{\dot{1}} \overset{6}{\dot{5}} \overset{3}{\dot{3}} \overset{5}{\dot{5}} \mid \overset{6}{\dot{6}} \overset{1}{\dot{1}} \overset{2}{\dot{2}} \overset{3}{\dot{3}} \mid \overset{5}{\dot{1}} \overset{2}{\dot{2}} \overset{1}{\dot{1}} \overset{6}{\dot{6}} \overset{1}{\dot{1}} \overset{5}{\dot{5}} \overset{6}{\dot{6}} \mid \dot{1} - \parallel$ . The left-hand staff (bass clef) contains:  $\parallel \overset{1}{\dot{5}} \overset{1}{\dot{1}} \mid 0 \mid \overset{6}{\dot{6}} \overset{3}{\dot{3}} \overset{6}{\dot{6}} \overset{1}{\dot{1}} \overset{3}{\dot{3}} \overset{6}{\dot{6}} \mid \overset{1}{\dot{3}} \overset{5}{\dot{5}} \overset{1}{\dot{1}} \overset{3}{\dot{3}} \overset{6}{\dot{6}} \overset{1}{\dot{1}} \overset{3}{\dot{3}} \overset{6}{\dot{6}} \mid \overset{5}{\dot{1}} \overset{2}{\dot{2}} \overset{5}{\dot{5}} \overset{6}{\dot{6}} \overset{1}{\dot{1}} \overset{3}{\dot{3}} \overset{6}{\dot{6}} \mid \overset{1}{\dot{1}} \overset{2}{\dot{2}} \overset{1}{\dot{1}} \overset{6}{\dot{6}} \overset{1}{\dot{1}} \overset{5}{\dot{5}} \overset{6}{\dot{6}} \parallel$

#### 2. Mode

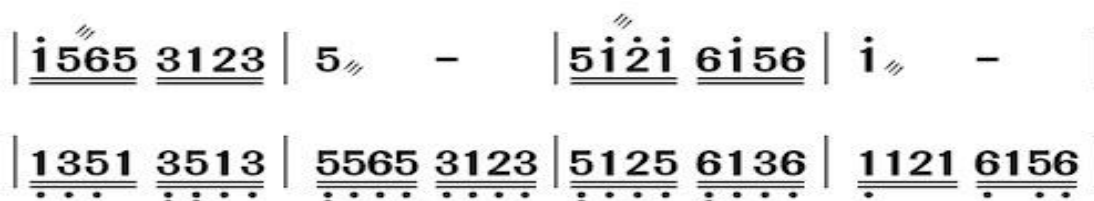
Consists of 1, 2, 3, 5 and 6 five notes.

### 3. Analysis of Guzheng Performance Techniques

This section is the first phrase of section B. The speed of music has been significantly accelerated. From the third section, *YAO ZHI* used by the right hand in the continuous upward pitch and arpeggio promoted by the left hand in the continuous pitch, widening the musical range of section B.

#### The Fifth Phrase

##### 1. Music Score



##### 2. Mode

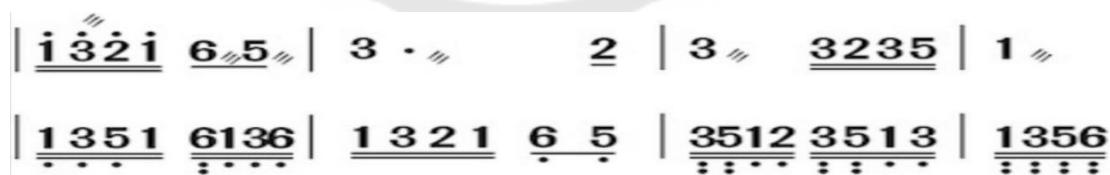
Consists of 1, 2, 3, 5 and 6 five notes.

##### 3. Analysis of Guzheng Performance Techniques

This phrase is composed of two symmetrical musical sequences. The melody structure of the right hand mimics each other. From the accompaniment part of the left hand, the left hand imitates the melody of the previous bar of the right hand in the long note position of two beats, forming polyphonic music.

#### The Sixth Phrase

##### 1. Music Score



##### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

##### 3. Analysis of Guzheng Performance Techniques

The beginning of this phrase also uses *YAO ZHI* technique on the short value of 3, aiming to highlight the 3 tone. In the large dotted rhythm of the second bar, the accompaniment of the left hand changes the rhythm pattern of the broken chord, which is in contrast with the previous content.

### The Seventh Phrase

#### 1. Music Score

The musical score for the Seventh Phrase consists of two staves. The first staff contains the following notation:  $1 \cdot 2$  |  $3 \underline{1} \underline{2} \underline{3} \underline{5}$  |  $5 \overset{*}{5} \overset{\cdot}{i} \underline{6} \underline{5} \underline{3} \underline{5}$  |  $2$  |  $2 \underline{1} \underline{2} \underline{3}$  |  $5 \overset{*}{5} \overset{\cdot}{i} \underline{6} \underline{5} \underline{3} \underline{5}$  |  $2 \overset{*}{2} \overset{\cdot}{i} \underline{2} \underline{3} \underline{3} \underline{6} \underline{6}$  |  $\underline{i} \underline{2} \underline{i} \underline{6} \underline{5} \underline{3} \underline{5} \underline{6}$  |  $\overset{\cdot}{i} \overset{\cdot}{3}$ . The second staff contains:  $\underline{1} \underline{5} \underline{1}$  |  $\underline{3} \underline{5} \underline{1} \underline{3} \underline{5} \underline{1} \underline{2} \underline{5}$  |  $\underline{1} \underline{5} \underline{1}$  |  $\underline{6} \underline{1} \underline{3} \underline{6}$  |  $\underline{2} \underline{5} \underline{1} \underline{3} \underline{2} \underline{5} \underline{6} \underline{2}$  |  $\underline{1} \underline{5} \underline{1}$  |  $\underline{6} \underline{1} \underline{3} \underline{6}$  |  $\underline{5} \underline{2} \underline{5}$  |  $\underline{3} \underline{6} \underline{1} \underline{3}$  |  $\underline{1} \underline{3} \underline{5} \underline{1} \underline{5} \underline{1} \underline{3} \underline{5}$  |  $\underline{1} \underline{3} \underline{5} \underline{1}$ .

#### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng Performance Techniques

The techniques of this phrase have not changed much compared with the previous part. The third, fifth and sixth bars use three *GUA ZOU* to make the melody sound distinct. *3366* in the sixth bar uses an octave of *GOU* and *TUO*, again to fill the time and make the music tighter.

### The Eighth Phrase

#### 1. Music Score

The musical score for the Eighth Phrase consists of two staves. The first staff contains the following notation:  $\underline{2} \underline{1} \underline{2} \underline{3}$  |  $5 \overset{*}{5} \overset{\cdot}{i} \underline{6} \underline{5} \underline{3} \underline{5}$  |  $2 \overset{*}{2} \overset{\cdot}{i} \underline{2} \underline{3} \underline{3} \underline{6} \underline{6}$  |  $\overset{7.}{\underline{i} \underline{2} \underline{i} \underline{6} \underline{5} \underline{3} \underline{5} \underline{6}}$  |  $\overset{2.}{\overset{\cdot}{i} -}$  :||  $\overset{2.}{\underline{i} \underline{2} \underline{i} \underline{6} \underline{5} \underline{3} \underline{5} \underline{6}}$  |  $\overset{i}{\overset{\cdot}{i} \underline{3} \underline{5} \underline{6} \underline{5}}$  ||. The second staff contains:  $\underline{2} \underline{5} \underline{6} \underline{2}$  |  $\underline{1} \underline{5} \underline{1}$  |  $\underline{6} \underline{1} \underline{3} \underline{6}$  |  $\underline{5} \underline{2} \underline{5}$  |  $\underline{3} \underline{6} \underline{1} \underline{3}$  |  $\underline{1} \underline{3} \underline{5} \underline{1} \underline{5} \underline{1} \underline{3} \underline{5}$  |  $\underline{1} \underline{5} \underline{6} \underline{1} \underline{2} \underline{5} \underline{3} \underline{2}$  :||  $\underline{1} \underline{3} \underline{5} \underline{1} \underline{5} \underline{1} \underline{3} \underline{5}$  |  $\overset{5}{\overset{\cdot}{i} \uparrow}$  |.

#### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng Performance Techniques

This phrase is a phrase with repeated marks, and the music comes from the previous phrase, which is the refinement and repetition of the previous phrase. The long note of 1 is accompanied by a sub-melody of the left hand. In the last bar, the left hand uses a pillar chord to strengthen the melody of the right hand, thus pushing the music to a more passionate C.

### The Ninth Phrase

#### 1. Music Score

The image shows a musical score for a Guzheng piece. It consists of two staves. The top staff is the right hand, and the bottom staff is the left hand. The notation includes notes with stems, rests, and various fingerings (e.g., 1, 2, 3, 5, 6). The score is written in a traditional Chinese notation style, with notes and rests represented by numbers and symbols. The first staff starts with a long note '1' followed by '3565', and the second staff starts with '151' and '165 165'. The score ends with a final note '1' and a fermata.

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Performance Techniques

This phrase is the first phrase of period C, and the speed in this period reaches the fastest in the whole song. From the accompaniment tone of the left hand, we can see that the accompaniment part gradually tends to sixteen notes and eight notes, indicating that the rhythm has become more light from the original compact. When the right hand plays the long note 3, the left hand uses the musical motive of the preceding 165 165 to form an auditory imitation. The long note 1 at the beginning and end, using *YAO ZHI*, followed by a *GUA ZOU* from low to high, is more powerful and infectious music.

## The Tenth Phrase

### 1. Music Score

The image shows a musical score for the tenth phrase. It consists of two staves. The top staff is the right hand, and the bottom staff is the left hand. The notation includes notes with stems, rests, and various fingerings (e.g., 1, 2, 3, 5, 6). The score is written in a traditional Chinese notation style, with notes and rests represented by numbers and symbols. The first staff starts with a long note '1' followed by '3565', and the second staff starts with '151' and '165 165'. The score ends with a final note '1' and a fermata.

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Performance Techniques

This phrase is a long 11-bar phrase, which is constantly changing, developing and expanding. The author constantly develops in the position of long notes with the familiar melody, reduces the sense of pause in the phrase, and makes period C move forward continuously. The final eight notes of 6665 3332 use the fingering "*GOU*",

"TUO", "MO" and "TUO", a combination of techniques commonly used in traditional Chinese Guzheng repertoire, which sounds very light and energetic.

### The Eleventh Phrase

#### 1. Music Score

#### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng Performance Techniques

This is a long phrase with repeated marks, and it is also the end phrase of the whole song. The playing technique has not changed much, and it is also pushing the whole song to the climax in the continuous development and expansion.

#### (2) Summary of Guzheng performance techniques appropriated by

Thai music:

##### 1. Mode.

The whole song basically uses 1, 2, 3, 5 and 6 five notes.

##### 2. Techniques.

The music is played in the key of D and uses *GOU*, *TUO*, *MO*, arpeggio, *YAO ZHI*, *SHANG HUA YIN*, *XIA HUA YIN*, *GUA ZOU*, *HUA ZHI* and other basic techniques. The author's arrangement of this music has the following characteristics:

1. The writing style of the introduction. The introduction uses the left-hand ascending scale, also uses continuous *HUA YIN* to replace the single tone, and uses *YAO ZHI* to connect, the music sounds smooth and artistic.

About the expansion of the melody. In this work, in order to make the music sound smoother, the author adds a lot of his own ideas to the place that should be long note. The common practice is to use a sub-melody in the accompaniment part by imitating the previous melody in the long note position. Or directly expand the long note on the main melody, so that the music sounds without a pause, but in one go.

From the point of view of the form structure and musical tunes, the author fully respected the original author's intention of transmission in the process of accommodation and did not make any changes. So that the music retains a strong Thai style.

It uses some commonly used playing methods in Chinese traditional Guzheng music, which makes the music retain Thai flavor while having a part of Chinese aesthetic conception.

Although the arrangement of this song has a certain Chinese aesthetic, from the point of view of the combination of Guzheng techniques, the arrangement of this song stays in the stage of restoring the musical score and lacks the combination of Chinese musical thinking.

TABLE 3 Performance skills statistics table of Lao Duang Duean Song Master. Guo Yunxiang Playing Version

Performance technique	Frequency of occurrence	Remark
<i>PA YIN</i> (Arpeggio)	10	
<i>YAO ZHI</i>	74	
<i>SHANG HUA YIN</i>	8	
<i>XIA HUA YIN</i>	4	
<i>GUA ZOU</i>	10	
The combination of <i>DA, GOU, MO, TUO</i>	69	

## 4.2.3.2 Lao Duang Duan Song by Li Yang

Lao Duang Duan Song Master Li Yang Playing Version

## Lao Duang Duan Song

Composed by H. R. H. Prince Benbadhanabongse, the Prince of Phichai

Arrange for Guzheng by Li Yang

Transcription by Shan Ruiya

The musical score is presented in five systems, each representing a different part of the Guzheng. The notation includes various rhythmic values (e.g., 0, 1, 2, 3, 5, 6), accidentals (i, 2, 3, 5, 6), and articulation marks (p, > p, ~). The score is written in a style typical of Guzheng notation, with notes often grouped by beams and slurs, and some notes marked with dots or vertical lines to indicate specific playing techniques.

System 1:  $0 \ 0 \ 0 \ \underline{1\ 2} \ 3 \ 5 \mid i \ - \ - \ - \mid \overset{i}{\underset{6}{3\ 2}} \overset{i}{\underset{6}{3\ 2}} \overset{6}{\underset{6}{3\ 2\ 1\ 3\ 2\ 1}} \mid \overset{6}{\underset{3\ 2\ 1\ 3\ 2\ 1}} \ \backslash \ \backslash \ \backslash \ \backslash$

System 2:  $\sim \ 0 \ \underline{2\ 3} \ 5 \ 6 \mid \dot{2} \ - \ - \ - \mid \overset{2}{\underset{5\ 6}{i}} \overset{2}{\underset{5\ 6}{i}} \overset{6}{\underset{5\ 3\ 2\ 5\ 3\ 2}} \mid \overset{6}{\underset{5\ 3\ 2\ 5\ 3\ 2}} \ \backslash \ \backslash \ \backslash \ \backslash$

System 3:  $\sim \ \overset{5\ 6}{\underline{0\ 2\ 3}} \ \overset{2\ 3}{\underline{5\ 6}} \mid \overset{i}{\underset{3}{5}} \overset{3}{\underline{6\ 5\ 3}} \ \overset{3}{\underline{6\ 5\ 3\ 2}} \ \overset{3}{\underline{5\ 3\ 2\ 1}} \mid \overset{3}{\underline{3\ 2\ 1\ 6}} \ \overset{3}{\underline{2\ 1\ 6\ 5}} \ \overset{3}{\underline{1\ 6\ 5\ 3}} \ \overset{3}{\underline{6\ 5\ 3\ 2}} \mid \ \backslash \ \backslash \ \backslash \ \backslash$

System 4:  $\overset{i}{\underset{3}{5}} \ - \ \overset{2}{\underset{2}{6}} \ - \ \overset{3}{\underset{3}{5}} \ - \ \overset{2}{\underset{4}{3}} \ \overset{i}{\underset{3}{3}} \ - \ \overset{3}{\underline{0\ 5\ 6\ 1}} \ \overset{3}{\underline{6\ 5\ 3}}$

System 5:  $\overset{5}{\underset{1}{5}} \ - \ \overset{6}{\underset{2}{6}} \ - \ \overset{1}{\underset{3}{5}} \ - \ \overset{1}{\underline{0\ 1\ 2}} \ \overset{1}{\underline{3\ 5}} \mid \overset{2}{\underline{0\ 5\ 6}} \ \overset{2}{\underline{2\ 5\ 1\ 6}} \mid \overset{i}{\underline{5\ 0\ 0}}$

System 6:  $\overset{5}{\underset{1}{5}} \ - \ \mid \ \overset{1}{\underline{0\ 3\ 5}} \ \overset{1}{\underline{3\ 5\ 6\ 1}} \mid \overset{6}{\underset{1}{1}} \ \overset{6}{\underline{2\ 1}} \ \overset{6}{\underline{6\ 5}} \mid \overset{6}{\underline{3\ 5}} \ \overset{6}{\underline{3\ 2\ 1}}$

System 7:  $\overset{5}{\underline{0\ 2\ 5}} \ \overset{i}{\underline{6\ 2\ 1\ 6}} \ \overset{5}{\underline{3\ 6\ 5\ 3}} \mid \overset{5}{\underline{2\ 0\ 0}}$

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0 3 6 1 | 3 1 6 5 | 3 3 5 6 |

6̣ · 1 | 3̣ · 5̣ | <sup>6</sup>6̣ · 1 | <sup>3</sup>6̣ 5̣ 3̣ 5̣ | <sup>1 2 1</sup>6̣ 5̣ 6̣ 5̣ | <sup>6</sup>6̣ 5̣ |

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1 5 1 3 | 6 5 3 1 |

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The structure of this music is composed of the introduction +A+B+ C. The introduction is divided into 3 phrases, period A is divided into 7 phrases, period B has 5 phrases and period C has 3 phrases.

### (1) Analysis of Guzheng performance Techniques

#### Introduction: The First Phrase

##### 1. Music Score

##### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

##### 3. Analysis of Guzheng Performance Techniques

The first phrase of Introduction uses the music hui of the theme melody 12351 to uncover a familiar and mysterious veil. A *SHANG HUA YIN* is used between 12 here to weaken the pitch and emphasize the cohesion of the tones, making the tones and tones sound softer. The long tone 1 of the second bar, played with *YAO ZHI* to create continuous sound, coupled with the use of *GUA ZOU* played by the left hand, makes a picture of moonlight unfold gracefully in the audience's mind. The 32 of the third bar was followed by a continuous play of the thumb, followed by a 1 with *SHANG HUA YIN*. This playing technique is widely used in traditional Chinese kite music, which makes this Thai music more artistic. Next, two sets of sexplets are used, and *KUAI SU ZHI XU*, which is more difficult to play, is used because the speed is gradually increased. The two sets of sixes sound like water droplets from a high place, coherent and grainy. Finally, three *GUA ZOU* connect to the next line. There is also a shift in intensity from strong to weak.

#### Introduction: The Second Phrase

##### 1. Music Score

2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

3. Analysis of Guzheng Performance Techniques

From the music point of view, this phrase is a copy of the first phrase, and the techniques are exactly the same as the first phrase. It sounds like the music is developing to a higher level.

Introduction: The Third Phrase

1. Music Score

2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

3. Analysis of Guzheng Performance Techniques

This phrase can be regarded as the change and expansion of the first phrase and the second phrase. The original single tone of the first bar has become a double tone, which is played by *XIAO CUO* to increase the thickness of the music. The long note of the second bar is replaced by arpeggio and a series of triplets and sixteenth notes composed of slow and fast descending strings. Technically, it is also difficult *KUAI SU ZHI XU*, and then five *GUA ZOU* is used to push the introduction to the

climax. It ends with three arpeggio in the melody of 123, giving endless room for imagination.

### The First Phrase

#### 1. Music Score

#### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng Performance Techniques

The first phrase is composed of two short phrases, and the theme music is played in the bass area. The right hand plays the main melody, while the left hand superimposes a secondary melody on the melody with *XIAO CUO*'s technique during the long notes. Due to the weak start. The secondary melody ends at the beginning of the next beat, just filling in the weak note.

### The Second Phrase

#### 1. Music Score

#### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng Performance Techniques

The second phrase is also weak. arpeggio is used here, which makes the music more flowing for the short-duration notes. A trill is also used in the second bar to emphasize the heavy bass of 6, making the music sound very simple. The glissando in the third bar is also used in the low register, which makes the music sound more Chinese classical. The fourth bar is melodic long notes with a secondary melody played with the left hand.

### The Third Phrase

#### 1. Music Score

The musical score for the Third Phrase is presented in three systems. Each system contains two staves: the upper staff for the right hand and the lower staff for the left hand. The notation uses numbers 0, 1, 2, 3, 5, and 6 to represent notes on the guqin. The first system spans four bars, the second system spans four bars, and the third system spans two bars. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp* and *ppp*.

#### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng Performance Techniques

This phrase is a long phrase composed of 9 bars. The small appoggiatura at the beginning of the phrase adds a lively atmosphere to the music. *YAO ZHI* is used for the long notes of the whole phrase, and the left hand is used for the ensemble with the broken chords when playing the long notes. Due to the length of this phrase, the author used arpeggio, *XIAO CUO*, etc., to enhance the audibility of the piece and the richness of the technique. The whole phrase sings deeply in the bass register, creating a quiet night sky.

### The Fourth Phrase

#### 1. Music Score

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Performance Techniques

This phrase plays the previous melody in a higher octave, presents a contrast in musical level, and makes changes in melody. For example, appoggiatura has been added to the first bar, and the original 12 played by *SHANG HUA YIN* has been changed into a single tone performance, which makes an obvious contrast with the first time, and the accompanying voice of the left hand has also added a broken chord, giving the whole music of this phrase a sense of promotion.

### The Fifth Phrase

#### 1. Music score

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Performance Techniques

This phrase adds two groups of appoggiatura to the simple monophonic melody, and uses *XIAO CUO*, *HUA YIN* and other techniques to superposition and expand the simple monophonic variation into a complex and compact melody. The fourth verse here uses a 7-degree jump note from 3 to 2, which is rarely used in traditional Guzheng music.

### The Sixth Phrase

#### 1. Music Score

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Performance Techniques

This phrase is basically played on the basis of the previous one.

## The Seventh Phrase

## 1. Music Score

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Performance Techniques

This note becomes more dense, and there are more notes appearing at the same time. The right hand uses *DA CUO* to complete the homophone performance of different sound areas, and the hearing is full of emotion. The pitch of the final arpeggio also uses a wide range of intonation, which is very imposing. The final performance of Arpeggio is in *GUA ZOU*.

## The Eighth Phrase

## 1. Music Score

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

### 3. Analysis of Guzheng Performance Techniques

Starting from the eighth phrase, the music enters segment B, and the whole segment B can be regarded as A variation of segment A. The slow and fast speed arrangement gives the music a certain impetus. The melody is mostly played by *XIAO CUO*, which is crisp and jumping. For the left hand, the 1356 varied tempo is used's broken chord accompaniment.

#### The Ninth Phrase

##### 1. Music Score

##### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

##### 3. Analysis of Guzheng Performance Techniques

On the basis of the main melody, the third bar is changed with 5121 6165.

The last arpeggio ends briefly, and the music is handed over to the next line.

#### The Tenth Phrase

##### 1. Music Score

##### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

##### 3. Analysis of Guzheng Performance Techniques

The techniques of the left hand and the right hand are filling in the blanks with each other, filling in as many notes as possible. The left hand adds impetus to the rhythm of *GUA ZOU* in the third bar.

#### The Eleventh Phrase

## 1. Music Score

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Performance Techniques

This phrase basically uses the decomposition chord of sixteenth notes and eighth notes to complete the accompaniment of the left hand. The three groups of sounds of 56 53 21 in the third and fourth bars use continuous *YAO ZHI* to continue the pitch, instead of continuing to express it in the way of variations. From the rhythm, there is relaxation and no fatigue from the hearing.

## The Twelfth Phrase

## 1. Music Score

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Performance Techniques

This phrase is the end phrase of section B. The main melody variation is in the right hand, and the left hand uses a small submelody to connect to the repeating section in the last long note.

## The Thirteenth Phrase

## 1. Music Score

快板

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2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

3. Analysis of Guzheng Performance Techniques

This period is the first phrase of period C, and the speed has been accelerated more obviously than before. The number of bars in the phrase has also become more. In addition to the change in speed, the density of notes became higher, and the rhythm of the broken chord in the left hand became more developed, with a large number of sixteenth and eighth note combinations, increasing the technical difficulty. The melody of the right hand has a lot more dots, and the music sounds more active.

The Fourteenth Phrase

1. Music Score

$\begin{array}{l} \underline{\underline{2}} \quad \underline{\underline{i}} \quad \underline{\underline{i}} \quad   \quad \underline{\underline{i}} \quad \underline{\underline{5}} \quad \underline{\underline{6}} \quad \underline{\underline{5}} \quad   \quad \underline{\underline{i}} \quad \underline{\underline{5}} \quad \underline{\underline{6}} \quad \underline{\underline{5}} \quad   \quad \underline{\underline{3}} \cdot \quad \underline{\underline{2}} \quad \underline{\underline{3}} \quad \underline{\underline{5}} \quad \underline{\underline{6}} \quad \underline{\underline{7}} \quad   \quad \underline{\underline{1}} \cdot \quad \underline{\underline{2}} \quad \underline{\underline{2}} \quad \underline{\underline{i}} \quad \underline{\underline{7}} \quad \underline{\underline{6}} \quad \underline{\underline{5}} \quad   \quad \underline{\underline{3}} \cdot \quad \underline{\underline{2}} \quad \underline{\underline{3}} \quad \underline{\underline{5}} \quad \underline{\underline{6}} \quad \underline{\underline{5}} \quad   \end{array}$	$\begin{array}{l} \text{i} \\ \text{5} \\ \text{1} \cdot \quad \underline{\underline{2}} \quad \underline{\underline{2}} \quad \underline{\underline{i}} \quad \underline{\underline{7}} \quad \underline{\underline{6}} \quad \underline{\underline{5}} \quad   \quad \underline{\underline{3}} \cdot \quad \underline{\underline{2}} \quad \underline{\underline{3}} \quad \underline{\underline{5}} \quad \underline{\underline{6}} \quad \underline{\underline{5}} \quad   \end{array}$
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The image shows two systems of musical notation for a Guzheng piece. The notation uses numbers 0-6 and 'i' for notes, with various rhythmic and melodic markings such as slurs, accents, and dynamic markings. The first system consists of two lines of notation, and the second system also consists of two lines. The notation is complex, with many notes and markings, indicating a technically demanding passage.

## 2. Mode

Consists of 123,567 six notes.

## 3. Analysis of Guzheng Performance Techniques

This phrase not only continues to change from the rhythm, but also from the pitch point of view, there is a 7, the original six notes become seven. The mode is enriched, and the color is also changed, which is very interesting. From the point of view of the rhythm, not only is a driving point used here, but the single note behind the point becomes two notes, and the speed continues to accelerate. Together with the use of arpeggio, the overall effect culminates in the whole passage.

### The Fifteenth Phrase

#### 1. Music Score

The image shows two systems of musical notation for the 15th phrase. The notation uses numbers 0-6 and 'i' for notes, with various rhythmic and melodic markings such as slurs, accents, and dynamic markings. The first system consists of two lines of notation, and the second system also consists of two lines. The notation is complex, with many notes and markings, indicating a technically demanding passage.

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Performance Techniques

This is a repeating phrase. The right hand melody uses thirty-two notes, the left hand basically performs the decomposition and chord playing of sixteenth notes in the bass area, and finally the *DA CUO* is played in reverse with the right hand in the bass area. The technical difficulty of the left hand increases to the most difficult in this verse.

### The Sixteenth Phrase

#### 1. Music Score

The image shows a musical score for a piece titled 'The Sixteenth Phrase'. It consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The notation includes fingerings (1-5) and articulations (accents, slurs, and a blue dot). The right hand part starts with a double bar line and a fermata over the first note. The left hand part starts with a double bar line and a fermata over the first note. The score is divided into two systems by a horizontal line. The first system has two measures, and the second system has two measures. The notes are written in a shorthand notation with fingerings and articulations.

#### 2. Mode

Consists of 1, 2, 3, 5 and 6 notes.

#### 3. Analysis of Guzheng Performance Techniques

This phrase is the end of the whole music, which mainly plays the role of summary and termination. In the first bar, the left and right hands are played with homophony to give a clean 123216, which plays a concluding role. Then the large-span arpeggio is used on the pitch of 5356 to widen the music. The last long note is extended by *YAO ZHI*, and the *GUA ZOU* of the left hand is used as the foundation. Finally, the whole song ends on the main note 1.

### (2) Summary of Guzheng performance techniques appropriated by Thai music

#### 1. Mode.

The whole song basically uses 1, 2, 3, 5 and 6 five notes, of which 123,567 six notes are used in the thirteenth phrase.

#### 2. Techniques.

The music is played in the key of D, which is a arrangement with Chinese characteristics in terms of length. It is divided into two parts: introduction and main body. The main part is A+B+C with repetition. The whole song presents a beautiful and gentle style. The accompaniment basically uses the common techniques such as broken chords and arpeggios, and tells the story, which accords with the cultural connotation and musical image of the song. The speed of B and C shows a trend of gradual acceleration, and the music is more and more active in the progress.

The techniques commonly used in Guzheng are adopted, such as *DA CUO*, *YAO ZHI*, arpeggio, *KUAI SU ZHI XU* and so on. Among them, the application of *KUAI SU ZHI XU* is the most difficult part of the whole technique, which represents the most difficult technique in the existing Guzheng music. However, due to the relationship of the musical style, this technique is only used in the introduction, and is not widely used. A large amount of glissando is used in the first adagio of the whole work, which lays a quiet tone for the first period. Besides the spiritual characteristics of Chinese literati, this is the most artistic feature of the whole song. In period B, the author mainly arranges the music in terms of rhythm and accompaniment to enhance the impetus. In period C, with the acceleration of the speed, the playing techniques of the left hand of the Guzheng become more difficult. On the whole, the arrangement of this piece of music has a certain artistic quality. It is difficult to use the Chinese Guzheng music language to narrate the Thai story. It is a good Chinese-Thai fusion work. However, this music lacks the combination of Chinese culture and Chinese musical thinking, and the use of Guzheng playing techniques needs to be deepened.

#### 4.2.4 Summary of performance Techniques Appropriated by Thai Music Guzheng

Through all the above studies, it can be concluded that the cultural accommodation of Guzheng music in Thai music performance presents four characteristics: a long time span of accommodation, a wide range of Thai music being appropriated, rich but basic Guzheng playing techniques used, and a shallow degree of integration with Chinese culture. The main reasons why the Guzheng playing techniques used are relatively basic are that the two musicians have been living in Thailand since

the 1990s, missing the 30 years of rapid development of Guzheng playing techniques in China. Therefore, the techniques used are the technical representatives of the 1990s, but lack the technical expression of modern Guzheng.

#### 4.3 The arrangement of a new composition Wang Yue(Mong Chan) Song based on the process of cultural accommodation.

##### 4.3.1 Materials selection for arrangement

###### 4.3.1.1 Thai materials

Reasons for selecting materials.

Lao Duang Duean Song is a representative song in the history of Thai music, which has formed inner hearing and synesthesia to a certain extent in the hearts of Thai people, and has a high degree of singing, so it has been arranged for various instrumental versions for performance. The arrangement of Lao Duang Duean Song, in the selection of Thai works, hopes that the melody can arouse the resonance of Thai people and increase the acceptance of the work.

Summary of the selection of Guzheng performance techniques

By summarizing the Guzheng playing techniques of all the above music score cases, the researchers believe that in similar works, the Guzheng playing techniques are relatively rich but not in-depth, and do not fully present contemporary Chinese Guzheng playing techniques. More showy skills can also be added to present a new contemporary Guzheng that can satisfy the audiovisual aesthetic of contemporary people and reflect the vitality of the Chinese nation.

TABLE 4 Performance skills statistics table of Lao Duang Duean Song Master. Li Yang  
Playing Version

Performance technique	Frequency of occurrence	Remark
<i>PA YIN</i> (Arpeggio)	27	
<i>YAO ZHI</i>	29	

<i>SHANG HUA YIN</i>	10	
<i>XIAO CUO</i>	113	
<i>DA CUO</i>	27	
<i>KUAI SU ZHI XU</i>	3	

#### 4.3.1.2 Chinese materials

##### (1) Reasons for material selection

###### Yue Er Gao Song

The theme is a famous ancient Chinese pipegiao, which was arranged into Guzheng music by Wang Xun Zhi in 1960. It is the best work describing the moon in instrumental music art.

Yue Er Gao Song mainly describes the process of the moon rising and setting in the west. The melody is gorgeous and dance-like.

Qu quiet, quiet, hazy, wrote the moonlight bright and blurred, described the scenery of the moon. The song describes the moon rising from the sea until the sinking of the west Mountain in the process of all kinds of scenery and charm.

Yue Er Gao Song hung, the river water rising thin clouds, everything in the hazy.

Look at the river, there is also a bright moon, accompanied by ripples in the water, the moon also seems to dance, as if sketched out the melody of the dance with the month.

There are vast sea waves, there is also a trickle of water. There are secluded courtyards and vast fields. Like the clear sky, like the stars, like running rivers, like the cool breeze.

There are exquisite descriptions of the real world and wonderful imaginations of the mid-month world. The whole picture is silvery, poetic and mesmerizing.

Yue Er Gao Song Song (The moon is high)

Composed by Wang Xunzhi

♩ = G  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

慢起渐快 渐慢

右 6  
左 6

mp

$\frac{4}{4}$   $\overset{12}{3}$   $\overset{2}{3}$   $\overset{3}{1}$   $\overset{3}{3}$  |  $\overset{6}{5}$   $\overset{6}{6}$   $\overset{5}{3}$   $\overset{6}{6}$  |  $\overset{2}{1}$   $\overset{1}{2}$   $\overset{6}{5}$   $\overset{1}{2}$  |  $\overset{3}{4}$   $\overset{5}{6}$   $\overset{12}{6}$   $\overset{6}{5}$   $\overset{2}{3}$  |

自由地、由慢渐快

左手  $\leftarrow$   $\rightarrow$   $f$

$\frac{4}{4}$   $\overset{5}{4}$   $\overset{7}{7}$   $\overset{6}{6}$  - |  $\frac{3}{4}$   $\overset{6}{5}$   $\overset{5}{6}$   $\overset{5}{5}$   $\overset{4}{4}$  |  $\frac{4}{4}$   $\overset{12}{3}$   $\overset{3}{3}$   $\overset{5}{5}$   $\overset{3}{3}$  |  $\overset{3}{4}$   $\overset{6}{4}$   $\overset{2}{2}$   $\overset{6}{6}$  |  $\overset{3}{4}$   $\overset{6}{4}$   $\overset{2}{2}$   $\overset{6}{6}$  |  $\overset{3}{4}$   $\overset{6}{4}$   $\overset{2}{2}$   $\overset{6}{6}$  |

慢起渐快、再渐慢 慢板 优美地 ♩=52

右 2

$\frac{4}{4}$   $\overset{6}{3}$   $\overset{3}{3}$  |  $\overset{6}{3}$   $\overset{5}{5}$   $\overset{6}{1}$   $\overset{5}{5}$  |  $\overset{6}{3}$   $\overset{3}{3}$  |  $\overset{6}{3}$   $\overset{5}{5}$   $\overset{2}{2}$   $\overset{3}{3}$   $\overset{5}{5}$  |  $\overset{6}{1}$   $\overset{5}{5}$   $\overset{1}{1}$   $\overset{2}{2}$   $\overset{3}{3}$  |

$\overset{6}{5}$   $\overset{5}{5}$   $\overset{5}{6}$   $\overset{1}{1}$   $\overset{2}{2}$   $\overset{6}{1}$   $\overset{5}{5}$  |  $\overset{3}{3}$   $\overset{5}{5}$   $\overset{3}{3}$   $\overset{5}{5}$   $\overset{2}{2}$   $\overset{3}{3}$   $\overset{5}{5}$  |  $\overset{1}{1}$   $\overset{2}{2}$   $\overset{3}{3}$   $\overset{2}{2}$   $\overset{3}{3}$   $\overset{5}{5}$   $\overset{6}{6}$  |  $\overset{3}{3}$   $\overset{3}{3}$   $\overset{2}{2}$   $\overset{3}{3}$   $\overset{1}{1}$   $\overset{5}{5}$   $\overset{6}{6}$   $\overset{5}{5}$  |  $\frac{2}{4}$   $\overset{235}{6}$   $\overset{6}{6}$  - |

右 5

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

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



$\frac{1122}{\dots}$   $\frac{1122}{\dots}$  |  $\overset{6}{\cdot}$   $\overset{6}{\cdot}$  |  $\overset{*}{3333}$   $\overset{*}{3333}$  |  $\overset{2233}{\dots}$   $\overset{2321}{\dots}$  |  $\overset{21}{\cdot}$   $\overset{6}{\cdot}$  |  $\overset{5}{\cdot}$   $\overset{66}{\cdot}$   $\overset{6}{\cdot}$   $\overset{5}{\cdot}$  |  $\overset{6}{\cdot}$   $\overset{6}{\cdot}$  |  $\overset{*}{1111}$   $\overset{*}{1111}$

左手在高音  
区域演奏

$\frac{1122}{\dots}$   $\frac{1122}{\dots}$  |  $\overset{6}{\cdot}$   $\overset{6}{\cdot}$  |  $\overset{*}{3333}$   $\overset{*}{3333}$  |  $\overset{2233}{\dots}$   $\overset{2321}{\dots}$  |  $\overset{21}{\cdot}$   $\overset{6}{\cdot}$  |  $\overset{5}{\cdot}$   $\overset{66}{\cdot}$   $\overset{6}{\cdot}$   $\overset{5}{\cdot}$  |  $\overset{3}{\cdot}$   $\overset{5}{\cdot}$   $\overset{33}{\cdot}$  |  $\overset{3}{\cdot}$   $\overset{5}{\cdot}$   $\overset{3}{\cdot}$  |  $\overset{5}{4}$   $\overset{2}{\cdot}$   $\overset{3}{\cdot}$   $\overset{2}{\cdot}$   $\overset{3}{\cdot}$  - |

渐慢  
*mp*

$\frac{4}{4}$   $\overset{5}{\cdot}$   $\overset{6}{\cdot}$  - - |  $\overset{5}{\cdot}$   $\overset{3}{\cdot}$   $\overset{2}{\cdot}$   $\overset{5}{\cdot}$  |  $\overset{3}{\cdot}$  - - - |  $\frac{3}{4}$   $\overset{5}{\cdot}$   $\overset{6}{\cdot}$   $\overset{5}{\cdot}$  |  $\overset{6}{\cdot}$  - - - |  $\frac{4}{4}$   $\overset{6}{\cdot}$   $\overset{1}{\cdot}$   $\overset{5}{\cdot}$   $\overset{6}{\cdot}$

*mf*

$\frac{3}{4}$   $\overset{1}{\cdot}$  - - |  $\frac{4}{4}$   $\overset{1}{\cdot}$   $\overset{3}{\cdot}$   $\overset{2}{\cdot}$   $\overset{1}{\cdot}$  |  $\overset{6}{\cdot}$  - - - |  $\overset{3}{4}$   $\overset{2}{\cdot}$   $\overset{3}{\cdot}$   $\overset{2}{\cdot}$  |  $\overset{3}{\cdot}$  -  $\overset{5}{\cdot}$  |  $\overset{6}{\cdot}$  - - - |

*mp*

$\frac{4}{4}$   $\overset{5}{\cdot}$   $\overset{3}{\cdot}$   $\overset{2}{\cdot}$   $\overset{5}{\cdot}$  |  $\frac{3}{4}$   $\overset{3}{\cdot}$  - - |  $\overset{5}{\cdot}$   $\overset{6}{\cdot}$   $\overset{5}{\cdot}$  |  $\overset{6}{\cdot}$  - - - |  $\frac{4}{4}$   $\overset{6}{\cdot}$   $\overset{1}{\cdot}$   $\overset{5}{\cdot}$   $\overset{6}{\cdot}$

*mf* *mf*

$\overset{1}{\cdot}$  - - - |  $\overset{1}{\cdot}$   $\overset{3}{\cdot}$   $\overset{2}{\cdot}$   $\overset{1}{\cdot}$  |  $\overset{6}{\cdot}$  - - - |  $\frac{5}{4}$   $\overset{3}{\cdot}$  - -  $\overset{5}{\cdot}$   $\overset{\#4}{\cdot}$  |  $\overset{3}{\cdot}$  - -  $\overset{\#4}{\cdot}$   $\overset{2}{\cdot}$

*f* *mf*

$\overset{3}{\cdot}$  - - - |  $\overset{5}{\cdot}$  - - - |  $\overset{1}{\cdot}$  - - - |  $\overset{6}{\cdot}$  - - - |  $\frac{5}{4}$   $\overset{3}{\cdot}$  - -  $\overset{5}{\cdot}$   $\overset{\#4}{\cdot}$  |  $\overset{3}{\cdot}$  - -  $\overset{\#4}{\cdot}$   $\overset{2}{\cdot}$

3<sub>♯</sub> - - #4<sub>♯</sub> 2<sub>♯</sub> | 3/4 3<sub>♯</sub> - - | 5<sub>♯</sub> - - | 1<sub>♯</sub> - - | 4/4 6<sub>♯</sub> - - | 2/4 5 3 |

渐起

*p*

渐快

<u>5 3</u>	<u>3 3</u>	<u>5 5</u> <u>6 6</u>	<u>6 1</u> <u>1 2</u>	<u>3 2</u> <u>3 3</u>	<u>2 3</u> <u>2 1</u>	<u>2 1</u> <u>6 6</u>	<u>1 2</u> <u>6 5</u>	<u>3 5</u> <u>6 6</u>
<u>5 3</u>	<u>3 3</u>	<u>5 5</u> <u>6 6</u>	<u>6 1</u> <u>1 2</u>	<u>3 2</u> <u>3 3</u>	<u>2 3</u> <u>2 1</u>	<u>2 1</u> <u>6 6</u>	<u>1 2</u> <u>6 5</u>	<u>3 5</u> <u>6 6</u>

<u>1 6</u>	<u>6 5</u>	<u>3 5</u> <u>6 5</u>	<u>6 6</u> <u>1 6</u>	<u>6 1</u> <u>1 2</u>	<u>3 2</u> <u>3 3</u>	<u>2 3</u> <u>2 1</u>	<u>2 1</u> <u>6 6</u>	<u>2 1</u> <u>2 1</u>
<u>1 6</u>	<u>6 5</u>	<u>3 5</u> <u>6 5</u>	<u>6 6</u> <u>1 6</u>	<u>6 1</u> <u>1 2</u>	<u>3 2</u> <u>3 3</u>	<u>2 3</u> <u>2 1</u>	<u>2 1</u> <u>6 6</u>	<u>2 1</u> <u>2 1</u>

自由地

6 3<sub>♯</sub> | 3<sub>♯</sub> - - | 3<sub>♯</sub> - - | 5<sup>o</sup> #4<sup>o</sup> 3<sup>o</sup> - | #4<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> - | 5<sup>o</sup> - 1<sup>o</sup> - | 6<sup>o</sup> - - - |

*mf* ————— *ff*

*pp* 1<sub>♯</sub> - - - | 1<sub>♯</sub> - - - | 6/3 1.5 3 5 | 6.1 6 5 | 6.1 3 5 | 6.6 - |

*ff*

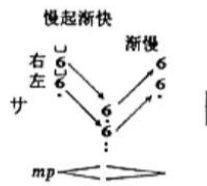
6 6 - | 6<sub>♯</sub> - | 6<sub>♯</sub> - | 6<sub>♯</sub> - | 6<sub>♯</sub> - | 6<sub>♯</sub> 0 | 6<sup>o</sup> 0 ||

*mp*      渐慢  
*p*      *pp*

(2) Analysis and summary of Guzheng playing techniques of selected materials

Introduction: The First Phrase

1. Music Score



外弹演奏用

2. Mode

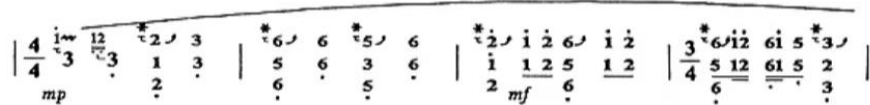
Consists of 1, 2, 3, 5 and 6 five notes.

3. Analysis of Guzheng Performance Techniques

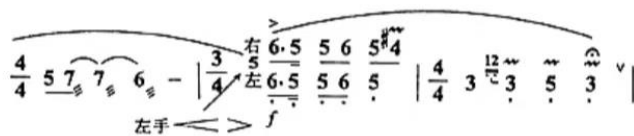
The first phrase of the introduction is the *GUA ZOU* of two octaves up and down, and the speed is arranged to slow down and then slow down. Due to the wide vocal range, the two octaves played at the same time, the tone is very ethereal, and it naturally Outlines the beautiful scenery of the rising moon.

Introduction: The second Phrase

1. Music Score



外弹演奏用



2.Mode

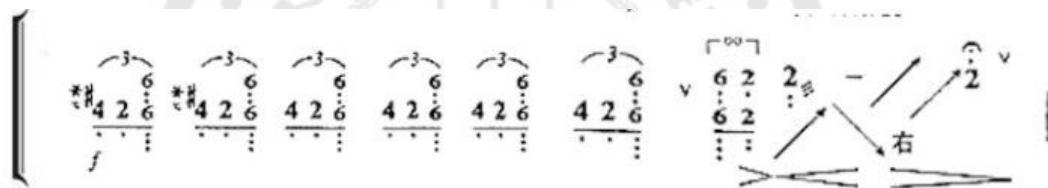
Consists of 1, 2, 3,4#, 5, 6 and 7 notes. It adopts the Chinese national mode -- the seven-tone elegant music mode.

### 3. Analysis of Guzheng Playing Techniques

It leads to a very elegant melody, and the techniques used for the backbone of the melody are *DA CUO* and *SHANG HUA YIN*. The beginning of the phrase uses 1 and 12 appoggiatura as the embellishing of the melody, which sounds very simple and elegant. *DA CUO*'s technique originally sounds more rigid, but here the author uses a lot of *HUA ZHI* as a connection, which makes up for this feature. Then *YAO ZHI* plays 7, *GUA ZOU* connects to two octaves of homophone melody played by both hands, and there appears a 4#, the mode appears in ancient Chinese elegant music mode, and in order to highlight it, the author uses *CHAN YIN* to highlight the sound. There are three *CHAN YIN* notes in the last bar, which is not enough.

#### Introduction: The Third Phrase

##### 1. Music Score



##### 2. Mode

Consists of 2, 4#, and 6 three notes.

##### 3. Analysis of Guzheng performance techniques

This phrase is the fullest of feelings, in the bass area with triplets played by the slow and fast tone group, emphasizing the characteristic tone of the mode. And on 62 infinites repeated (repeated marks, repeated times determined by the performer according to needs) the mood is fully realized. It ends with *GUA ZOU* to 2.

#### The First Phrase

##### 1. Music Score

慢板 优美地  $\text{♩} = 52$

The image shows two staves of musical notation for Guzheng. The top staff begins with a tempo marking '慢板 优美地' and a quarter note equal to 52 (♩ = 52). The notation includes various rhythmic values and melodic lines with ornaments and slurs. The bottom staff continues the melody with similar notation, including a final measure with a fermata over a note.

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Playing Techniques

This melody writing is a classic of Guzheng music. The material comes from the second phase of the introduction, it is written in monophonic part, with the right hand to complete the melody performance, and the melody becomes three-dimensional by arranging the vocal area. For example, the bass 3 in the first bar is distinguished from the notes of different octaves before and after. This line uses 8 *HUA ZHI* and 3 groups of appoggiaturas, constantly filling in the beginning of the backbone, making the music delicate and flowing light. Lots of *SHANG HUA YIN*, *XIA HUA YIN* and continuous *SHANG HUA YIN* are also used here to make the music sound as soft as moonlight. From the direction of the melody, the melody slowly develops from the middle and low registers to the high notes, which gives the impression of a full moon rising slowly from the east.

### The Second Phrase

#### 1. Music Score

The image shows a single line of musical notation for the second phrase. It starts with a 4/4 time signature and a forte dynamic marking (f). The notation includes various rhythmic values and melodic lines with ornaments and slurs, ending with a fermata over a note.

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng performance techniques

After a beautiful piece of clear music, there is a period imitating guqin. This phrase is played in the bass zone, as if it echoes the moon hanging high in the moon

sky. HUA YIN connects the sound in series, as if the Milky Way in the sky and the people enjoying the moon on the earth are integrated together.

### The Third Phase

#### 1. Music Score

#### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng Playing Techniques

Using YAO ZHI and her left hand, GUA ZOU brings out two octaves of homophone playing, as if moonlight infiltrates the night time after time. The two octaves of homophony give people a broad feeling from the hearing.

### The Fourth Phase

#### 1. Music Score

#### 2. Mode

Consists of 1, 2, 3, 4#, 5 and 6 six notes.

#### 3. Analysis of Guzheng Playing Techniques

There is a 4# in this phrase, and the mode changes to elegant music, which forms a modal contrast with the above two phrases. The technique is the same as the above phrase with both hands' homophone, MO and TUO techniques are used.

### The Fifth Phase

#### 1. Music Score

## 2. Mode

Consists of 1, 2, 3, 5 and 6 seven notes.

## 3. Analysis of Guzheng Playing Techniques

This is the first phrase of Allegro. The use of double voice writing, the right hand for the melody part, the left hand for the accompaniment part. The melodic part uses dotted sixteenth notes, with a flexible rhythm, relaxation, and finally slowing down. The left hand played the double notes with *XIAO CUO*'s technique, which sounded layered and bouncy. It was as if a young girl was dancing briskly in the night, beautiful and moving.

### The Sixth Phrase

#### 1. Music Score

The musical score for the Sixth Phrase consists of two staves. The top staff is the melody line, and the bottom staff is the bass line. The melody line starts with a triplet of eighth notes (3, 2, 3) followed by a dotted sixteenth note (2), then a quarter note (5), a dotted sixteenth note (5), a quarter note (4), and a quarter note (5). The bass line starts with a quarter note (6), a quarter note (6), a quarter note (6), and a quarter note (1). The second measure of the melody line has a triplet of eighth notes (2, 3, 2) followed by a dotted sixteenth note (1), then a quarter note (6), a dotted sixteenth note (2), a quarter note (5), a dotted sixteenth note (5), a quarter note (4), and a quarter note (5). The bass line for the second measure has a quarter note (0), a quarter note (0), a quarter note (0), and a quarter note (0). The third measure of the melody line has a quarter note (6), a quarter note (1), a quarter note (2), a quarter note (6), a quarter note (1), and a quarter note (2). The bass line for the third measure has a quarter note (0), a quarter note (2), a quarter note (0), a quarter note (2), a quarter note (0), and a quarter note (0). The fourth measure of the melody line has a quarter note (2), a quarter note (2), and a quarter rest. The bass line for the fourth measure has a quarter note (0), a quarter note (0), and a quarter note (0).

## 2. Mode

Consists of 1, 2, 3, 4#, 5 and 6 six notes.

## 3. Analysis of Guzheng performance techniques

The composing of this phrase is similar to a connection, with a free speed to realize. Using *YAO ZHI* technique, the music slows down again, but then a syncopated rhythm is used to accelerate the development of the music, and the speed also changes from slow to fast to the next allegro passage.

### The Seventh Phrase

#### 1. Music Score

Handwritten musical notation for the eighth phrase, consisting of three systems of notation. Each system includes a melodic line with various ornaments (accents, slurs) and a rhythmic accompaniment line with fingerings (1-6) and rests. The notation is dense and characteristic of traditional Chinese musical notation for the guzheng.

2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

3. Analysis of Guzheng Playing Techniques

This phrase is the first phrase of allegro period. It is written in two parts, with the right hand as the main melody and the right hand as the accompaniment part. The right-hand melody uses a lot of empty beats in the rhythm, weakening the hardness of the melody, and sounds mainly in a bright and light style. The technique is mainly *DA CUO*, which makes the melody clean and clear. Because the speed of this section is very fast, it is difficult to play sixteenth notes. Here the author uses the technique of *KUAI SU ZHI XU*, which can make the performance more common sense, but also tests the performance ability. The accompaniment texture of the left hand follows the *XIAO CUO* technique to play the double notes of the quarter notes, which is full of motion and even rhythm, like a woman dancing enthusiastically.

The Eighth Phrase

1. Music Score

Printed musical score for the eighth phrase, showing the right-hand melody and left-hand accompaniment. The notation includes fingerings, rests, and various musical symbols. The score is presented in a standard Western musical notation format.

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Playing Techniques

This strong *DA CUO* 6 leads to the climax of the allegro period, and the left hand of the last half phrase changes from quarter notes to eighth notes, further enhancing the dynamic.

## The Ninth Phrase

## 1. Music Score

The musical score for the Ninth Phrase is presented in two staves. The first staff begins with a 3/4 time signature and a mezzo-forte (*mf*) dynamic marking. The notation includes various rhythmic values and fingerings, such as  $\frac{3}{4}$  5  $\overset{*}{5}$ ,  $\overset{*}{3}$   $\overset{6}{6}$  0 3, 2 3 5,  $\overset{*}{3}$   $\overset{*}{3}$   $\overset{3}{3}$ , 0 3 5,  $\overset{*}{5}$   $\overset{*}{3}$   $\overset{1}{1}$ ,  $\overset{6}{6}$  2 5 5. The second staff continues the notation with  $\frac{3}{4}$  5  $\overset{6}{6}$  5,  $\frac{3}{4}$   $\overset{3}{3}$   $\overset{3}{3}$  5 6, 3 2 3 5 6,  $\frac{3}{4}$   $\overset{3}{3}$  0 5,  $\overset{6}{6}$  1 1 2 2,  $\overset{3}{3}$  5 3 2 1 1,  $\overset{6}{6}$  5 6 1 1 2 3, 1 1, 1 \*, and 6 0. The notation uses numbers 1-6 for notes and includes various rhythmic and dynamic markings.

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Guzheng performance technique analysis

This phrase is the most difficult part of the whole music technique, because the speed is very fast, and the right hand is sixteenth notes, which is a test of the technical ability of the performer. The other writing methods basically continue the writing of the previous phrase. The whole passage is light and bright, like stars twinkling in a vast sky.

## The Tenth Phrase

## 1. Music Score

The musical score for the Tenth Phrase is presented in two staves. The first staff begins with a forte (*f*) dynamic marking and includes the instruction "左手在高音区域演奏" (Left hand plays in the high register). The notation includes various rhythmic values and fingerings, such as  $\frac{1}{16}$  1 2 2  $\frac{1}{16}$  1 2 2, 6  $\overset{6}{6}$ ,  $\overset{*}{3}$  3 3 3 3 3 3 3 3, 2 2 3 3 2 3 2 1, 2 1 6, 5 6 6 6 5, 6  $\overset{6}{6}$ , and  $\overset{*}{1}$  1 1 1 1 1 1 1 1. The second staff continues the notation with  $\frac{1}{16}$  1 2 2  $\frac{1}{16}$  1 2 2, 6  $\overset{6}{6}$ ,  $\overset{*}{3}$  3 3 3 3 3 3 3 3, 2 2 3 3 2 3 2 1, 2 1 6, 5 6 6 6 5, 3 5 3 3, 3 5 3, and  $\overset{6}{6}$ . The notation uses numbers 1-6 for notes and includes various rhythmic and dynamic markings.

## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

### 3. Analysis of Guzheng Playing Techniques

This phrase is the end of the whole allegro period. The right-hand melody adopts the superposition of octave or homophone. The techniques are *GOU* and *TUO* combination or the combination of *GOU*, *TUO*, *MO* and *TUO*, which makes the phrase sound very compact and technically difficult. The accompaniment of the left-hand changes from specific pitch to *GUA ZOU*, which alternates up and down the high note. Normally, *GUA ZOU* has a relatively free rhythm, but here *GUA ZOU* is a fixed time value of one beat. The accompaniment here is like the heavenly music, fresh and refined. The last one is played with *YAO ZHI*, and the speed slows down to the next adagio.

#### The Eleventh Phrase

##### 1. Music Score

The musical score for the eleventh phrase consists of two staves. The right-hand staff (melody) starts with a 5/4 time signature and a key signature of one flat. The notes are 2, 3, 2, 3, 5, 6, 5, 3, 2, 5, 3. The left-hand staff (accompaniment) starts with a 4/4 time signature and a key signature of one flat. The notes are 2, 6, 2, 3, 2, 6, 2, 3, 0, 6, 3, 6, 0, 3, 1, 3, 0, 5, 2, 3, 3. The score ends with a double bar line and a fermata. The dynamic marking is *mp*.

##### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

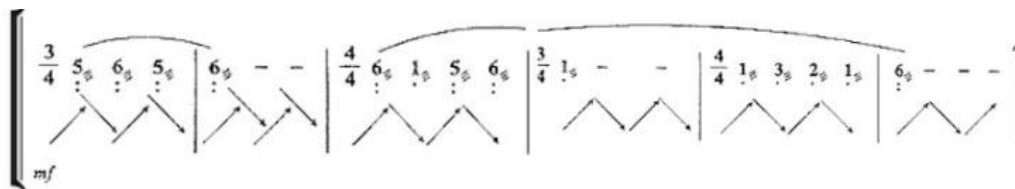
##### 3. Analysis of Guzheng performance techniques

If the allegro section describes the scene of the dance under the moon, then the following slow can be understood as the scene of the moon rising slowly from the east and hanging in the sky. The whole period of the right-hand melody with *YAO ZHI* large length of use, outline a moon slowly rising continuous picture. From the melody, the pitch of the first bar and the second bar gradually becomes higher, indicating that the moon slowly rises. The accompaniment of the left hand is composed of arpeggio, which also shows the moon jumping in the deep blue sky with layers, which is very pictorial. The 5/4 and 4/4 shifting beats are also used here to provide a novel rhythm to the music. *GUA ZOU* in the last measure is also very interesting. Two *GUA ZOU* are

done in three beats, with each *GUA ZOU* playing an average of 1.5 beats, rather than playing in exact time with the right hand, adding a bit of mystery to the piece.

### The Twelfth Phrase

#### 1. Music Score



#### 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng performance techniques

This phrase is worth studying the accompaniment texture of the left hand. The accompaniment here is all *GUA ZOU*, which seems to play a role in paving the way, but in fact, it also promotes the development of music. In the previous phrase, the speed of *GUA ZOU* was 1.5 beats, but in this phrase, the speed of *GUA ZOU* has changed to 0.75 beats and 1 beat, which makes the music sound like the overall melody speed of the right hand has not changed, but the speed of the left hand has accelerated, and the driving force of the music has become stronger unconsciously.

### The Thirteenth Phrase

#### 1. Music Score

#### 2. Mode

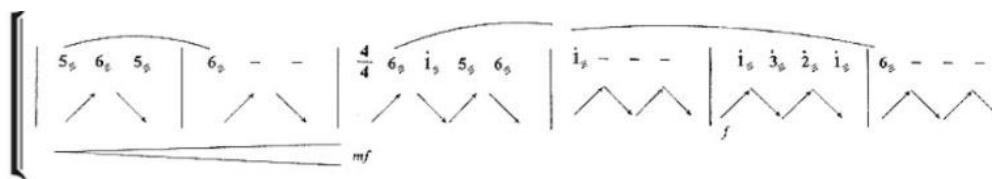
Consists of 1, 2, 3, 5 and 6 five notes.

#### 3. Analysis of Guzheng Playing Techniques

This phrase is the repetition of the previous period.

### The Fourteenth Phrase

#### 1. Music Score



## 2. Mode

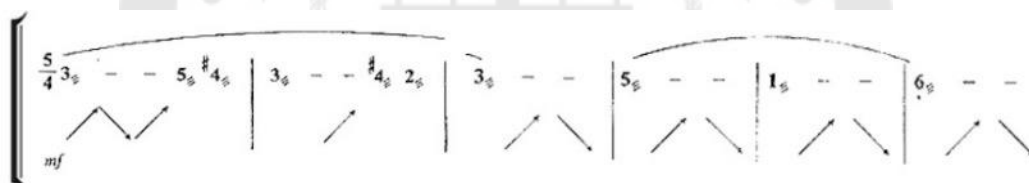
Consists of 1, 2, 3, 5 and 6 five notes.

## 3. Analysis of Guzheng Playing Techniques

This phrase is the repetition of the higher octave of the previous period, and the music reaches a high point from pitch and musical amplitude in this phrase. Similarly, the left-hand *GUA ZOU* has a new change in this verse, the time value of the first and second bars of *GUA ZOU* returns to 1.5 beats, and the music becomes broad currently, as if the moon rises to a high altitude and merges with the vast universe in the galaxy.

### The Fifteenth Phrase

#### 1. Music Score



## 2. Mode

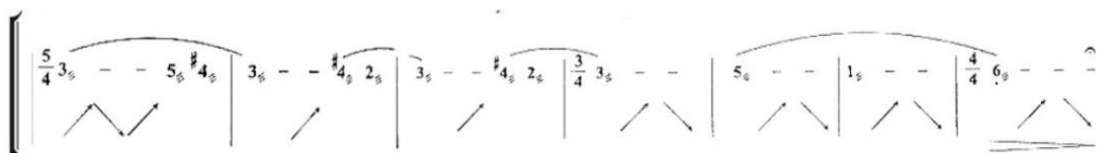
Consists of 1, 2, 3, 4#, 5 and 6 six notes.

## 3. Analysis of Guzheng Playing Techniques

This phrase has the characteristic tone of elegant music mode again, and the music has returned to the elegant style from here.

### The Sixteenth Phrase

#### 1. Music Score



## 2. Mode

Consists of 1, 2, 3, 5 and 6 five notes.

### 3. Analysis of Guzheng Playing Techniques

This phrase is a repetition of the previous phrase. *GUA ZOU*'s speed change and the use of changing time once again change the rhythm of the music, which is very elegant. Finally, it gradually slows down in *GUA ZOU* at the time of 2 beats.

#### The Seventeenth Phrase

##### 1. Music Score

慢起

$\frac{2}{4}$	5	3	
	5	3	
	P	:	

渐快

$\frac{5}{\cdot}$	$\frac{3}{\cdot}$		$\frac{5}{\cdot}$	$\frac{6}{\cdot}$	$\frac{6}{\cdot}$		$\frac{6}{\cdot}$	1	$\frac{1}{\cdot}$	2		$\frac{3}{\cdot}$	2	$\frac{3}{\cdot}$	3		$\frac{2}{\cdot}$	3	$\frac{2}{\cdot}$	1		$\frac{2}{\cdot}$	1	$\frac{6}{\cdot}$	$\frac{6}{\cdot}$		$\frac{1}{\cdot}$	2	$\frac{6}{\cdot}$	$\frac{5}{\cdot}$		$\frac{3}{\cdot}$	5	$\frac{6}{\cdot}$	$\frac{6}{\cdot}$	
$\frac{5}{\cdot}$	$\frac{3}{\cdot}$		$\frac{5}{\cdot}$	$\frac{6}{\cdot}$	$\frac{6}{\cdot}$		$\frac{6}{\cdot}$	1	$\frac{1}{\cdot}$	2		$\frac{3}{\cdot}$	2	$\frac{3}{\cdot}$	3		$\frac{2}{\cdot}$	3	$\frac{2}{\cdot}$	1		$\frac{2}{\cdot}$	1	$\frac{6}{\cdot}$	$\frac{6}{\cdot}$		$\frac{1}{\cdot}$	2	$\frac{6}{\cdot}$	$\frac{5}{\cdot}$		$\frac{3}{\cdot}$	5	$\frac{6}{\cdot}$	$\frac{6}{\cdot}$	

$\frac{1}{\cdot}$	6	$\frac{6}{\cdot}$	$\frac{5}{\cdot}$		$\frac{3}{\cdot}$	5	$\frac{6}{\cdot}$	$\frac{5}{\cdot}$		$\frac{6}{\cdot}$	$\frac{6}{\cdot}$	1	6		$\frac{6}{\cdot}$	1	2		$\frac{3}{\cdot}$	2	$\frac{3}{\cdot}$	3		$\frac{2}{\cdot}$	3	$\frac{2}{\cdot}$	1		$\frac{2}{\cdot}$	1	$\frac{6}{\cdot}$	$\frac{6}{\cdot}$		$\frac{2}{\cdot}$	1	$\frac{2}{\cdot}$	1	
$\frac{1}{\cdot}$	6	$\frac{6}{\cdot}$	$\frac{5}{\cdot}$		$\frac{3}{\cdot}$	5	$\frac{6}{\cdot}$	$\frac{5}{\cdot}$		$\frac{6}{\cdot}$	$\frac{6}{\cdot}$	1	6		$\frac{6}{\cdot}$	1	2		$\frac{3}{\cdot}$	2	$\frac{3}{\cdot}$	3		$\frac{2}{\cdot}$	3	$\frac{2}{\cdot}$	1		$\frac{2}{\cdot}$	1	$\frac{6}{\cdot}$	$\frac{6}{\cdot}$		$\frac{2}{\cdot}$	1	$\frac{2}{\cdot}$	1	

6

6

:

##### 2. Mode

Consists of 1, 2, 3, 5 and 6 notes.

##### 3. Analysis of Guzheng Playing Techniques

Two octaves of homophone playing with both hands are used here. The techniques are *MO* and *TUO*. The material comes from the front connection part, the speed is from slow to fast, which forms a good connection with the previous phrase, and gradually accelerates to connect with the back.

#### The Eighteenth Phrase

##### 1. Music Score

自由地

mf ff

2.Mode

Consists of one note.

3. Analysis of Guzheng performance techniques

This phrase only uses a 3 tone as a connecting phrase, which widens the range of music through the change of the intensity of *GUA ZOU* and *mf* to *ff*, which start slowly with the left hand.

**Coda： The First Phrase**

1. Music Score

2. Mode

Consists of 1, 2, 3, 4#, 5 and 6 six notes.

3. Analysis of Guzheng Playing Techniques

This phrase suddenly changes from the strength of *ff* from the front to a very weak *FAN YIN* (Harmonics). As if in the vast moonlight, like a spotlight locked on some scene, in order to set off the quiet and beautiful night.

**Coda: The Secened Phrase**

1. Music Score

2.Mode

Consists of 1, 2, 3, 5 and 6 five notes.

### 3. Analysis of Guzheng Playing Techniques

This is the last phrase of the whole song, the strength of the music here has a dramatic presentation, from *pp* to *ff*. An arpeggio with large span of hands leads to a concluding melody. Six sixes are used repeatedly here, reinforcing the key. And different techniques are used to express these 6's. The first two use *DA CUO*, and the left hand uses *SAO XIAN* fingering, which sounds sonorous and powerful. The middle two sixes contrast high and low with the bass sixes in the back. When slowed down, the moon sets in the west, dawn descends, and the song ends in Harmonics.

#### Summary of Guzheng Playing Techniques

\*notes. There are twenty lines in the whole song, involving 1, 2, 3, 4#, 5, 6 and 7 seven notes.

Notes 1, 2, 3, 5 and 6: Introduction 1, first, two, three, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen, seventeen and twenty are composed of 1, 2, 3, 5 and 6 five notes;

Notes 1, 2, 3# 4, 5, 6, 7: Introduction 2 consists of 123#567 seven notes;

Notes 2, 4# and 6: Introduction 3 consists of 2, 4#, and 6 three notes;

Notes 1, 2, 3 4#, 5, 6: The fourth, sixth, fifteenth, sixteenth, and nineteenth phrases consist of 1, 2, 3 4#, 5, 6 five notes;

Notes 3: phrase 18 consists of 3 1 notes.

\*Guzheng performance techniques: The music is played in G key, using *GOU*, *TUO*, *MO*, arpeggio, *YAO ZHI*, *SHANG HUA YIN*, *XIA HUA YIN*, *GUA ZOU*, *HUA ZHI*, *KUAI SU ZHI XU*, Harmonics and other basic techniques. From the perspective of playing techniques, this music is difficult to play, and the arrangement is reasonable. Unique Guzheng techniques, such as *GUA ZOU*, *SHANG HUA YIN* and *XIA HUA YIN*, are used in the passages to create atmosphere, which deeply express the aesthetic view of Chinese classical music. A large number of fast techniques are used in the allegro passages, which really test the performer's playing skills. This music also has the phrase of the connecting section, the playing technique and the musical arrangement are the same, the periods are distinct and connected naturally.

\*Artistry: The artistry of this music can be analyzed from two parts: the mode and the structure of the music.

\*Mode Characteristics.

The music adopts the Chinese national mode -- seven notes of elegant music mode. This mode is characterized by elegance, solemnity, elegance, and beauty, with high artistic value and cultural connotation. By using this mode, the author deeply depicts the scene of the combination of reality and reality under the moonlight, and writes the vast and endless scene seen and various dance scenes in the author's imagination, which is in line with the original intention of creation of "the beautiful imagination of the world in the middle of the moon under the starry sky".

\*Musical Form Structure.

The piece consists of an introduction, adagio, allegro, adagio and an epilogue. From the structure of the musical form, the whole thing fits perfectly with the process of the moon rising in the east and setting in the west. The introduction slowly leads to the image of the moon. In the development of the adagio, the moon gradually rises from the east and reaches its climax in the allegro. The moon rises high in the sky and echoes the stars in the galaxy, like a celestial party. Slowly entering the adagio again, the moon slowly falls from the sky to the west, and slowly fades out in the unfinished, to greet the dawn of a new day.

#### 4.3.2 Artistic Summary of Material Selection

- Artistry of material selection: It has the characteristics of materials that can be deduced, processed, deepened and sublimated.
- Resonance of material selection: abstract music can be concretely displayed, which makes it easier for listeners to have similar synesthesia and form music visualization.
- Representativeness of material selection: It can be seen as the reaction force of resonance, generating the same abstract concept through concrete objects.

· Particularity of material selection: It needs to be recognizable and unique on the basis of the above three characteristics, in-depth significance of the topic selection, and reflect the research value.

#### 4.3.3 Original Intention of Arrangement

In view of the artistic summary, the researcher hopes to create a kite song named Wang Yue (Mong Chan) Song for the musical culture of the two countries through his years of experience in learning Guzheng in China and the opportunity to study for a doctorate in Thailand. There are several reasons for this:

(1) Since the establishment of diplomatic ties between China and Thailand on July 1, 1975, remarkable achievements have been made in the cooperation and development between the two countries in the political, economic and cultural fields. The two sides enjoy close relations and frequent exchange of visits and exchanges. Starting from March 1, 2024, China and Thailand will permanently exempt visas for each other's citizens, marking a new era of friendly cooperation between the two countries. Against this backdrop, the researchers hope to express the deep friendship between the two countries through music, a common language of mankind.

(2) The spread and promotion of the Guzheng art in Thailand cannot be separated from the favor of the Thai royal family. After learning the Guzheng, Princess Chulabhorn devoted herself to integrating the Guzheng and Thai music, promoting the exchange and collision of musical cultures between the two countries, bringing the Guzheng into the vision of the Thai people, and making the Guzheng a well-known Chinese instrument in Thailand. After that, Princess Chulabhorn played the Guzheng in the "China and Thailand as One Family" concert held every two years between China and Thailand, which produced many excellent music works. The researchers wanted to present the story of the princess learning Guzheng through this music piece created and arranged by themselves.

(3) The researcher had the honor to study in SWU in Thailand, where he got the guidance and help from many professors. He also got to know several outstanding Guzheng players in Thailand through the introduction of the professors.

While interviewing and consulting them, the researcher also had a deeper understanding of the cultural accommodation process of Guzheng and Thai music. So far, the integration of Guzheng music with Thai music has been very deep. In terms of subject matter, there are original music works based on Thai music, and there are transplanted and arranged works based on Thai music. In terms of genre, they include solo, ensemble, symphonic concerto, and so on. Perhaps because they were more convenient for Thai people to accept and learn when they were transmitted, these songs were relatively traditional and easy in technique, especially in the stage where the arrangement of Thai music paid more attention to realism. The researchers believe that there are two sides to this accommodation process. The advantage is that it restores the local Thai music form to a great extent, and makes the Thai people well accept the Thai music arranged by Guzheng with a familiar cognition. The disadvantage is that it does not give enough space for the Guzheng music to develop, so that it can show its maximum charm. Therefore, the researchers hope to deeply apply Guzheng performance technology to interpret and interpret Thai music to a certain extent, and give some artistic aesthetics to Chinese Guzheng, and use Chinese musical vocabulary to express Thai music, so that the instrument is not played in the attitude of copying, but can be appropriated from the perspective of musical dialogue.

(4) The researcher previously analyzed Lao Duang Duean Song, a well-known Thai Guzheng arrangement, and Yue Er Gao Song, a representative Chinese Guzheng work. These two capital works depict the moon to express feelings, so it can be seen that the moon has carried people's good feelings and wishes at all times and at home and abroad. The Chinese and Thai people share a full moon, so the researchers take the title "Lao Duang Duean Song", combined with the two moon styles of China and Thailand, to interpret a dialogue across time and space under the moon, and watch a deep friendship between the sun and the moon.

#### **4.3.4 Introduction of Arranged Works**

##### **4.3.4.1 Introduction to the Background of the Repertoire**

The music Lao Duang Duean Song, which is widely known in Thailand, and Yue Er Gao Song, a representative piece of traditional Chinese Guzheng repertoire, are

selected as the main musical materials for this piece. It depicts the living scenes and cultural atmosphere of the Chinese and Thai people under the same moon in a musical dialogue way, and the writing method of one-call one-response to show a connected, harmonious, and beautiful picture. Try to change the texture to arrange it and integrate the traditional Chinese culture in the process of accommodation, so as to join the integration of Chinese and Thai musical thinking.

#### 4.3.4.2 Analysis of Musical Form and Mode of Works

Mode: The researchers set the background of the Chinese materials as the Tang Dynasty and adopted the Chinese national mode with the musical characteristics of the Tang Dynasty, which consists of notes 1, 2, 3, 4#, 5, 6 and 7. In the part of Thai material, G is used in the mode, which is composed of 1, 2, 3, 5 and 6 notes.

Musical structure: The music adopts Instruction+A+B+C structure. The first period is a deep and quiet presentation, opening the curtain of the rising moon. The title of section A is "Dance under the Moon", the melody comes from the theme melody of Lao Duang Duean Song, but it is divided into two sections. The first section is played in the bass zone, and the techniques used are mainly to depict Chinese elements and pay attention to the creation of atmosphere and the laying of artistic conception. The second section is played in the high octave, representing the Thai moon. The technique is mainly realistic, trying to restore the original melody of the music, so that people can clearly recognize it from the hearing. The title of section B is - calling you, the whole is a relatively free Rubato, the melody comes from "Lao Duang Duean Song" and "Yue Er Gao Song" is divided into three phrases, there are obvious differences in techniques, mainly used to express the dialogue between the two peoples in the moonlight. The title of period C is "Great Festival", which is an allegro passage. The background of this period is set as a festival song. The melody comes from "Lao Duang Duean Song", and the rhythm of the accompanying voice imitates gongs and drums, a kind of musical instrument used in Chinese festivals. The music elements of Thailand and China are combined to present the whole allegro, symbolizing the happy life and everlasting friendship of the Chinese and Thai people.

#### 4.3.4.3 Inheritance and Evolution of Guzheng Playing Techniques

Inheritance:

The technique researchers of this song are combining the techniques of embellished works by teachers Guo Yunxiang and Li Yang. Basic playing techniques such as *GOU*, *TUO*, *MO*, arpeggio, *YAO ZHI*, *SHANG HUA YIN*, *XIA HUA YIN*, *GUA ZOU*, *HUA ZHI*, *KUAI SU ZHI XU* and Harmonics are used. The basic techniques are presented in the Introduction part.

Transmutation:

In period A, the researcher uses *PAI XIAN* technique; in period B, the researcher uses reverse *PA YIN* (Arpeggio), The right-handed *LUN ZHI* technique, and the *DIAN ZHI* technique. With the recurrence of techniques to increase the musical level and musical impetus of the music.

4.3.4.4 Presentation of arranged Musical Score (Video QR code is as follows).



FIGURE 30 Video QR Code

Note. Photo of Video QR Code. Copyright 2024 by Youtube.

Wang Yue (Mong Chan) Song

Composed by H. R. H. Prince Benbadhanabongse, the Prince of Phichai

Arrange for Guzheng by Shan Ruiya

1 = G  $\frac{4}{4}$

Introduction

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C

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$\frac{2}{4}$	0	0		0	0		$\overset{6}{0}$	$\overset{6}{0}$		$\underline{\underline{165}}$	$\underline{\underline{165}}$		$3$	$\overset{3}{0}$	$\overset{3}{6}$		$\overset{1}{0}$	$\overset{1}{6}$	

$\underline{\underline{3\cdot 5}}$	$\underline{\underline{1561}}$		$\underline{\underline{3532}}$	$\underline{\underline{3561}}$		$\overset{1}{5}$	$\overset{1}{i}$	$\underline{\underline{3565}}$		$\overset{1}{6}$	$\underline{\underline{3565}}$		$\underline{\underline{1165}}$	$\underline{\underline{1165}}$		$3_{\circ}$	-		
$\overset{0}{0}$	$\overset{3}{3}$	$\overset{3}{3}$		$\overset{5}{i}$	$\overset{5}{0}$	$\overset{5}{i}$		$\overset{1}{0}$	$\overset{1}{i}$		0		$\overset{6}{0}$	$\overset{6}{0}$	$\overset{6}{6}$		$\underline{\underline{1165}}$	$\underline{\underline{1165}}$	

$\underline{\underline{33333322}}$	$\underline{\underline{33556655}}$		$\underline{\underline{iiiiii55}}$	$\underline{\underline{iiii6655}}$		$\underline{\underline{33333322}}$	$\underline{\underline{33556655}}$												
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$\underline{\underline{33553322}}$	$\underline{\underline{335566ii}}$		$\underline{\underline{5555i}}$	$\underline{\underline{356i}}$		$5_{\circ}$	-		5	$\overset{i}{6}$	$\overset{i}{6}$		0	0					

$\underline{\underline{6655}}$	$\underline{\underline{3322}}$		$\overset{i}{i}$	$\overset{i}{i}$	$\overset{2}{2}$	$\overset{3}{3}$		$\underline{\underline{565i}}$	$\underline{\underline{6532}}$		$\underline{\underline{1i6i}}$	$\underline{\underline{2i6i}}$		$\underline{\underline{5653}}$	$\underline{\underline{56}}$				

$\underline{\underline{11i3}}$	$\underline{\underline{2i23}}$		$\underline{\underline{565i}}$	$\underline{\underline{6532}}$		$\underline{\underline{16i}}$	$\underline{\underline{2i6i}}$		$\underline{\underline{5653}}$	$\underline{\underline{56}}$		$\overset{i}{i}$	-		$\overset{i}{1}$	0			
$\overset{1}{1}$	$\overset{3}{3}$	$\overset{2}{2}$	$\overset{3}{3}$		$\overset{5}{5}$	$\overset{1}{1}$	$\overset{6}{6}$	$\overset{3}{3}$		$\overset{5}{5}$	$\overset{3}{3}$	$\overset{2}{2}$	$\overset{1}{1}$		$\overset{6}{6}$	$\overset{5}{5}$			

(1) Analysis of Guzheng Playing Techniques

Instruction: The First Phrase

1. Music Score

0	$\overset{6}{5}$	$\overset{6}{5}$	5		0	6	6	-		0	$\overset{6}{3}$	$\overset{3}{2}$	2		6	$\overset{1}{2}$	$\overset{1}{2}$	6	
$\overset{6}{6}$	0	0	0		$\overset{6}{6}$	0	0	0		$\overset{6}{6}$	0	0	0		0	$\overset{6}{6}$	0	0	

0	$\overset{1}{6}$	$\overset{3}{1}$	2		0	$\overset{2}{1}$	$\overset{\#4}{1}$	3		$\overset{3}{3}$	$\overset{6}{3}$	$\overset{7}{7}$	1	7		0	$\overset{3}{\#4}$	5	$\overset{6}{5}$	
$\overset{6}{6}$	$\overset{3}{3}$	0	0		$\overset{3}{3}$	$\overset{3}{3}$	0	0		0	0	0	0	0		$\overset{6}{6}$	$\overset{6}{6}$	0	0	$\overset{6}{5}$

## 2. Mode

Consists of 1, 2, 3, 4#, 5, 6 and 7 six notes.

## 3. Analysis of Guzheng Performance Techniques

This phrase mainly describes the Chinese moon, using the Chinese national mode, the rhythm is basically using quarter notes, the speed is 60 beats per minute. The rhythm is uniform and stable, like the bright moon rising slowly, and like the Tang Dynasty's beautiful girl with the style of the Tang Dynasty stepping demure steps. The deep bass contrasts with the light Harmonics, highlighting the vastness and starlight of the night sky. The technique of *HUI HUA YIN* is used here to give the music a more ancient Chinese charm.

## Instruction: The Second Phrase

## 1. Music Score

## 2. Mode

Consists of 1, 2, 3, 5 and 6, five notes.

## 3. Analysis of Guzheng Performance Techniques

This phrase is the first hazy echo of the Thai moon and the Chinese moon. The Guzheng played a high 321, and then the left hand gently beat the string in the low area, sending out a vague imitation, like looking at and echoing from a distance. Then the right hand goes from slow to fast, the left hand goes from 1653, and the moonlight finally comes together at *GUA ZOU*.

## The First Phrase

## 1. Music Score

## 2. Mode



The first small section uses *XIAO CUO* techniques to increase the thickness of the music, and the second small section uses dotted and connected notes to break the normal rhythm of 2/4 time, highlighting a free and calm atmosphere. At last, *YAO ZHI* plays *XIA HUA YIN*'s 6, which has a classical charm.

### The Fourth Phrase

#### 1. Music Score

$$\left[ \begin{array}{l} \underline{0} \ \underline{1} \underline{2} \ \underline{3} \underline{5} \ | \ \dot{1} \ - \ | \ \underline{\dot{1}} \underline{5} \underline{6} \underline{\dot{1}} \ \underline{6} \underline{5} \ | \ \underline{5} \ - \ | \\ \underline{0} \ \underline{0} \ | \ \underline{\dot{1}} \cdot \underline{\dot{2}} \ \underline{\dot{2}} \underline{\dot{3}} \ | \ \underline{5} \ \underline{0} \ | \ \underline{0} \ \underline{6} \ \underline{5} \ | \end{array} \right.$$

#### 2. Mode

Consists of 1, 2, 3, 5 and 6, five notes.

#### 3. Analysis of Guzheng Performance Techniques

This phrase is a repeat of the previous period. The researcher distinguishes the "Chinese moon" of the previous period by playing it in higher octaves. This section mainly represents the Thai moon, so there are not many Chinese elements in the technique (*SHANG HUA YIN*, *XIA HUA YIN* for example) with the aim of restoring the melody directly. The first verse uses *YAO ZHI* to play 12351, which is also in obvious contrast with the first verse in technique. From the hearing, the music here has a soothing and flowing feeling. The accompaniment of the left hand uses syncopation, connection, and other rhythm types to enhance the fluidity and driving force of the music.

### The Fifth Phrase

#### 1. Music Score

$$\left[ \begin{array}{l} \underline{0} \ \underline{3} \underline{5} \ \underline{3} \underline{5} \underline{6} \underline{\dot{1}} \ | \ \underline{6} \ \underline{0} \ | \ \underline{3} \underline{2} \underline{3} \underline{5} \ \underline{3} \underline{2} \underline{1} \ | \ \underline{2} \ \underline{-} \ | \ \underline{0} \\ \underline{3} \ \underline{0} \ | \ \underline{\overset{\circ}{0}} \underline{\overset{\circ}{6}} \underline{\overset{\circ}{3}} \underline{\overset{\circ}{1}} \ \underline{\overset{\circ}{0}} \underline{\overset{\circ}{6}} \underline{\overset{\circ}{5}} \ | \ \underline{0} \ \underline{0} \ | \ \underline{\overset{6}{0}} \underline{\overset{6}{2}} \underline{\overset{6}{2}} \underline{\overset{6}{1}} \ \underline{\overset{6}{0}} \underline{\overset{6}{7}} \underline{\overset{6}{7}} \ | \ \underline{1} \underline{2} \end{array} \right.$$

#### 2. Mode

Consists of 1, 2, 3, 5 and 6, 7 notes.

### 3. Analysis of Guzheng Performance Techniques

The melody of the right hand is still "Thai moon", and the texture of the left hand mainly enhances the driving force of the music. The researchers used syncopated rhythm and rapid *SHANG HUA YIN* and 7 tones in the mode to represent the Chinese moon, and the moonlight of the two countries also fused together at this moment. This phrase is also interspersed with some *FAN YIN* (Harmonics), symbolizing the stars.

#### The Sixth Phrase

##### 1. Music Score

The musical score for the Sixth Phrase consists of two staves. The upper staff contains the following notation:  $\underline{65}$  |  $\underline{32}$   $\dot{1}$   $\dot{2}$  |  $\dot{3}$  |  $\dot{1}$  |  $\underline{2}$   $\underline{35}$   $\underline{2221}$  |  $6$  |  $\underline{6561}$  |  $3$  |  $\underline{3235}$  |  $\underline{6}$   $\underline{61}$   $\underline{6535}$  |  $\underline{6}$   $\underline{12}$   $\underline{32}$  |  $\dot{1}$  -

The lower staff contains the following notation:  $0$   $0$  |  $\underline{1}$   $\underline{3}$   $\underline{3}$  |  $0$   $0$  |  $\underline{0361}$   $3$  |  $\underline{0135}$   $1$  |  $0$   $0$  |  $0$   $0$  |  $\nearrow \searrow \nearrow$

##### 2. Mode

Consists of 1, 2, 3, 5 and 6, five notes.

### 3. Analysis of Guzheng Performance Techniques

The expression of this phrase still focuses on the "Thai materials", mainly through the left hand *GUA ZOU* to express the wonderful atmosphere under the moonlight.

#### The Seventh Phrase

##### 1. Music Score

The musical score for the Seventh Phrase consists of two staves. The upper staff is labeled 'B' and contains the following notation:  $\frac{4}{4}$   $\dot{1}$  |  $\dot{3}$   $\dot{5}$  |  $\underline{2}$   $\underline{3}$  |  $\underline{2}$   $\underline{1}$  |

The lower staff contains the following notation:  $\underline{6}$  |  $\underline{1}$  |  $\underline{2}$  |  $\underline{3}$  |  $\underline{5}$   $\underline{1}$  |  $\underline{2}$   $\underline{1}$  |  $\underline{6}$   $\underline{1}$  |  $\underline{5}$   $\underline{6}$  |

The lower staff continues with the following notation:  $\underline{65321653}$  |  $\underline{16532165}$  |  $\underline{21653216}$  |  $\underline{32165321}$  |  $\underline{52521515}$  |  $\underline{26261515}$  |  $\underline{63631515}$  |  $\underline{52526363}$  |

The lower staff continues with the following notation:  $\dot{1}$  | - | - | - |

The lower staff continues with the following notation:  $\underline{1}$   $\underline{5}$   $\underline{3}$   $\underline{2}$  |  $\underline{1}$   $\underline{5}$   $\underline{3}$   $\underline{2}$  |  $\nearrow \searrow \nearrow$  |

##### 2. Mode

Consists of 1, 2, 3, 5 and 6, five notes.

### 3. Analysis of Guzheng Performance Techniques

Starting from this phrase is the B section of the music, which is composed of three phrases. The first phrase and the third phrase are from Lao Duang Duean Song, and the second phrase is from Yue Er Gao Song. The title of the B period is "Calling you", which shows that the distant Thailand sends out a musical motive, and the music of China echoes it, and the deep friendship blends under the moon, reaching the hearts of the two peoples. This is the first phrase, the melody is from Lao Duang Duean Song. The researchers use the method of expanding the rhythm to expand the music, so that the music sounds familiar, but slowed down, just a musical intention. The technique on the left hand is arpeggio in reverse, using thirty-two notes at a freer pace, giving a kind of moonlit Thai music.

#### The Eighth Phrase

##### 1. Music Score

The musical score for the eighth phrase consists of two staves. The first staff contains the notes 6̣, 2̣, 1̣, 2̣, 2̣, 1̣, 6̣, followed by a bar line, then 5̣, a bar line, 6̣, 1̣, 6̣, 5̣, a bar line, 3̣, and a final bar line. The second staff contains performance directions: an upward arrow under 6̣, a downward arrow under 2̣, an upward arrow under 1̣, a downward arrow under 2̣, an upward arrow under 2̣, a downward arrow under 1̣, an upward arrow under 6̣, a downward arrow under 5̣, an upward arrow under 6̣, a downward arrow under 1̣, an upward arrow under 6̣, a downward arrow under 5̣, an upward arrow under 3̣, and a downward arrow under the final bar line.

##### 2. Mode

Consists of 1, 2, 3, 5 and 6, five notes.

### 3. Analysis of Guzheng Performance Techniques

This is the second phrase of section B. The melody comes from Yue Er Gao Song and is inserted behind the melody of Lao Duang Duean Song. This arrangement forms a dialogue in music, in which two cultures of different styles are inclusive and integrated across time and space in music. The technique of the left hand is *GUA ZOU*, which plays a role in setting off the atmosphere.

#### The Ninth Phrase

##### 1. Music Score

$\left[ \begin{array}{l} \dot{1} \quad \dot{3} \quad \dot{2} \quad \dot{1} \quad 6 \quad 5 \quad | \quad 3 \quad 3 \quad 2 \quad 2 \quad | \\ \dot{1}5\dot{1}5\dot{3}\dot{1}32 \quad \dot{2}6\dot{2}\dot{1}5\dot{1}5 \quad \dot{6}5\dot{3}\dot{1}65\dot{3}\dot{1} \quad \dot{5}\dot{3}\dot{1}65\dot{3}\dot{1}6 \quad | \quad \dot{3}\dot{1}65\dot{3}\dot{1}65 \quad \dot{3}\dot{1}65\dot{3}\dot{1}65 \quad \dot{2}\dot{1}65\dot{2}\dot{1}65 \quad \dot{2}\dot{1}65\dot{2}\dot{1}65 \quad | \end{array} \right.$

$\left[ \begin{array}{l} \dot{1} \quad \dot{2} \quad \dot{1} \quad 6 \quad 5 \quad 3 \quad \overset{5}{\dot{5}} \overset{6}{\dot{6}} \quad | \quad \dot{1} \quad - \quad - \quad - \quad | \\ \dot{1}5\dot{1}5\dot{2}6\dot{2}6 \quad \dot{1}5\dot{1}5\dot{6}3\dot{6}3 \quad \dot{5}2\dot{5}2\dot{3}\dot{1}3\dot{1} \quad | \quad \nearrow \quad \searrow \quad \nearrow \quad | \end{array} \right.$

## 2. Mode

Consists of 1, 2, 3, 5 and 6, five notes.

## 3. Analysis of Guzheng Performance Techniques

This is the third phrase of section B, and the melody of this phrase is back to Lao Duang Duan Song. Section B formed by the above three phrases is mainly dominated by fresh and hazy musical atmosphere, and the dialogue between the two musical cultures is expressed through the switching of musical themes. The left hand technique is the reverse arpeggio, which is finally connected to the next period in *GUA ZOU*.

### The Tenth Phrase

#### 1. Music Score

$\left[ \begin{array}{l} \overset{C}{\frac{2}{4}} \quad \overset{1}{\dot{6}} \quad \nearrow \quad \underline{\underline{\dot{3} \dot{5} \dot{6} \dot{5}}} \quad | \quad \overset{1}{\dot{6}} \quad \nearrow \quad \underline{\underline{\dot{3} \dot{5} \dot{6} \dot{5}}} \quad | \quad \underline{\underline{\dot{1} \dot{6} \dot{5}}} \quad \underline{\underline{\dot{1} \dot{6} \dot{5}}} \quad | \quad 3 \text{♯} \quad - \quad | \\ \underline{\underline{\dot{2}}} \quad 0 \quad 0 \quad | \quad 0 \quad 0 \quad | \quad 0 \quad \underline{\underline{\dot{6}}} \quad 0 \quad \underline{\underline{\dot{6}}} \quad | \quad \underline{\underline{\dot{1} \dot{6} \dot{5}}} \quad \underline{\underline{\dot{1} \dot{6} \dot{5}}} \quad | \end{array} \right.$

## 2. Mode

Consists of 1, 2, 3, 5 and 6, five notes.

## 3. Analysis of Guzheng Performance Techniques

This is the beginning of period C. The background of the whole period C is set as the celebration of the festival day. The melody comes from Lao Duang Duan Song, and the accompaniment texture of the left hand mainly simulates two percussion instruments used by Chinese folk on the festival day -- gongs and drums. This verse uses *GUA ZOU* to connect *SHANG HUA YIN* 1. With the left hand, use the *DA CUO*

technique and play in the bass register. The rhythm pattern of four 165s in the last two bars is a mutual imitation of the left and right hands.

### The Eleventh Phrase

#### 1. Music Score

The musical score for the Eleventh Phrase consists of two staves. The right-hand staff contains the following notation:  $\underline{\underline{3 \cdot 5}} \quad \underline{\underline{1 \ 5 \ 6 \ 1}} \mid \underline{\underline{3 \ 5 \ 3 \ 2}} \quad \underline{\underline{3 \ 5 \ 6 \ 1}} \mid \underline{\underline{3 \cdot 2}} \quad \underline{\underline{3 \ 5 \ 6 \ 5}} \mid \underline{\underline{1 \cdot 5}} \quad \underline{\underline{1 \ 5 \ 6 \ 3}} \mid$ . The left-hand staff contains:  $\underline{\underline{0 \ 3}} \quad \underline{\underline{3}} \quad \mid \underline{\underline{5}} \quad \underline{\underline{0 \ 5}} \mid \underline{\underline{3}} \quad \underline{\underline{0 \ 6}} \mid \underline{\underline{0 \ 1}} \quad \underline{\underline{1}} \mid$ . Fingerings are indicated by numbers 1-5 above notes, and accents are shown above notes. The left hand uses the *XIAO CUO* technique.

#### 2. Mode

Consists of 1, 2, 3, 5 and 6, five notes.

#### 3. Analysis of Guzheng Performance Techniques

The melody of this phrase is restored to the original melody without any changes, and the left hand uses *XIAO CUO* for simple embellishment.

### The Twelfth Phrase

#### 1. Music Score

The musical score for the Twelfth Phrase consists of two staves. The right-hand staff contains:  $\underline{\underline{5 \ i}} \quad \underline{\underline{3 \ 5 \ 6 \ 5}} \mid \underline{\underline{6 \cdot 1}} \quad \underline{\underline{3 \ 5 \ 6 \ 5}} \mid \underline{\underline{1 \ 1 \ 6 \ 5}} \quad \underline{\underline{1 \ 1 \ 6 \ 5}} \mid \underline{\underline{3 \cdot}} \quad - \quad \mid$ . The left-hand staff contains:  $\underline{\underline{0 \ 1}} \quad \underline{\underline{5 \cdot 1}} \quad \mid \underline{\underline{0 \ 0}} \quad \mid \underline{\underline{0 \ 6}} \quad \underline{\underline{0 \ 6}} \mid \underline{\underline{1 \ 1 \ 6 \ 5}} \quad \underline{\underline{1 \ 1 \ 6 \ 5}} \mid$ . Fingerings are indicated by numbers 1-5 above notes, and accents are shown above notes. The left hand uses a column chord.

#### 2. Mode

Consists of 1, 2, 3, 5 and 6, five notes.

#### 3. Analysis of Guzheng Performance Techniques

The column chord in the left hand of this phrase emphasizes the 1 played by *YAO ZHI* in the right hand. The four groups of 1165 in the last two bars form the mutual imitation of the left and right hands.

### The Thirteenth Phrase

#### 1. Music Score

$\overline{\overline{33333322}} \quad \overline{\overline{33556655}} \mid \overline{\overline{iiiiii55}} \quad \overline{\overline{iiii6655}} \mid \overline{\overline{33333322}} \quad \overline{\overline{33556655}}$
$0 \quad 0 \quad \mid 0 \quad 0 \quad \mid 0 \quad 0$
$\overline{\overline{33553322}} \quad \overline{\overline{335566ii}} \mid \overline{\overline{5555i}} \quad \overline{\overline{356i}} \mid 5_{\#} \quad - \quad \mid 5 \quad \overset{i}{6}'$
$0 \quad 0 \quad \mid 0 \quad 0 \quad \mid \nearrow \quad \searrow \quad \mid 0 \quad 0$

## 2. Mode

Consists of 1, 2, 3, 5 and 6, five notes.

## 3. Analysis of Guzheng Performance Techniques

*DIAN ZHI* technique is used in this melody, which makes the music more dynamic through the quick alternations of left and right hands.

## The Fourteenth Phrase

## 1. Music Score

$\overline{\overline{6655}} \quad \overline{\overline{3322}} \mid \overset{1}{i}_{\#} \quad \overset{1}{i}_{\#} \quad \overset{2}{2} \quad \overset{3}{3} \mid \overline{\overline{565i}} \quad \overline{\overline{6532}} \mid \overline{\overline{1i6i}} \quad \overline{\overline{2i6i}} \mid \overline{\overline{5653}} \quad \overline{\overline{56}} \mid$
$0 \quad 0 \quad \mid \overset{1}{0} \quad \overset{1}{1} \quad \overset{1}{1} \quad \mid \overset{2}{5} \quad \overset{2}{5} \quad \overset{2}{5} \quad \overset{2}{5} \quad \mid \overset{2}{5} \quad \overset{2}{5} \quad \overset{2}{5} \quad \overset{2}{5} \quad \mid \overset{2}{5} \quad \overset{2}{5} \quad \overset{5}{5} \quad \overset{6}{6} \quad \mid$

## 2. Mode

Consists of 1, 2, 3, 5 and 6, five notes.

## 3. Analysis of Guzheng Performance Techniques

The beginning of this phrase uses the combination of *GOU* and *TUO*, and the homophone is used to unify the current value into sixteenth notes. The left hand uses *52 XIAO CUO* to repeat the emphasis on strength and speed, representing the lively atmosphere of the big festival and the scene of people singing happily under the moonlight. It strives to represent the scene of Tang Dynasty men and women singing under the moon during the Spring Festival, while Thai people are celebrating on the night of Songkran Festival.

## The Fifteenth Phrase

## 1. Music Score

The image shows two staves of musical notation. The top staff is a numbered notation (1-6) with four measures:  $\underline{1113} \underline{2123} \mid \underline{5651} \underline{6532} \mid \underline{161} \underline{2161} \mid \underline{5653} \underline{56} \mid i - \mid i \quad 0 \parallel$ . The bottom staff is a letter notation (i, 1, 0) with four measures:  $\underline{1} \quad \underline{3} \quad \underline{2} \quad \underline{3} \mid \underline{5} \cdot \underline{1} \underline{6} \underline{3} \mid \underline{5} \underline{3} \quad \underline{2} \quad \underline{1} \mid \underline{6} \underline{5} \quad \underline{3} \underline{2} \quad \underline{1} \mid i - \mid i \quad 0 \parallel$ . The letter notation includes various performance markings such as slurs, accents, and dynamic markings.

## 2. Mode

Consists of 1, 2, 3, 5 and 6, five notes.

## 3. Analysis of Guzheng Performance Techniques

The enthusiasm of this phrase continues to strengthen, the right hand is all sixteenth notes, the accompaniment of the left hand has an independent melody, played with *DA CUO*, by 53216532 descending scale and the melody of the right hand, pushing the music to the climax, and *YAO ZHI* played in the long note 1 enthusiastically ended. The final pitch of the end falls on the 1 spanning three octaves, highlighting the width of the music.

### (2) Wang Yue (Mong Chan) Song Heritage and Transmutation

Mode: Instruction 1 consists of six notes 1, 2, 3, 4#, 5, 6 and 7. The fifth phrase consists of 1, 2, 3, 5 and 6, 7 notes. Other phrases consist of five notes: 1, 2, 3, 5 and 6.

Summary of Guzheng playing techniques: This piece uses *GOU*, *TUO*, *MO*, *SHANG HUA YIN*, *XIA HUA YIN*, *HUI HUA YIN*, *PAI XIAN*, *GUA ZOU*, *LUN ZHI*, *XIAO CUO*, *DA CUO*, *HUA ZHI*, *YAO ZHI*, Harmonics, reverse arpeggio, *DIAN ZHI* and other common techniques. The *PAI XIAN* technique here is a non-fixed pitch technique that simulates a percussion instrument by beating the strings in the low register to create a sound that enhances the mood.

Artistic summary: The musical accommodation of this piece is mainly carried out around "contrast" and "fusion". (1) The same melody has been arranged into different styles by the researchers. You can make it a Thai moon, or you can make it a Chinese moon. (for example, first and second phrase); (2) In the same period, the researcher inserts different music fragments to make it become a dialogue and echo phrase, so that the audience can switch back and forth between the Thai moon and the Chinese moon to make the music both contrast and blend (for example,

the seventh and eighth phrases); (3) In a single phrase, the researchers changed the style of the music by changing the accompaniment texture of the left hand and tried to represent the scene of the Tang Dynasty men and women singing under the moon during the Spring Festival, while the Thai people celebrated on the night of the Songkran Festival (for example, the tenth, fourteenth and fifteenth phrases). (4) Merge with the Chinese moon by expanding the time value of the phrase to fit the music of the phrase representing the Chinese moon. (5) Identify the Chinese moon and the Thai moon through the characteristic tone in the mode. Make a clear contrast in hearing (e.g., first phrase and fifth phrase).



## CHAPTER 5

### DISCUSSION AND CONCLUSION

#### 5.1 Brief Summary of the Study

The dissertation "Research on Cultural accommodation of Guzheng Music in Thai traditional Music Performance" is based on the artistic creation of cultural accommodation of musical works in the development process of Guzheng music culture in Thailand since the establishment of diplomatic relations between China and Thailand

The following three objectives:

1. To study the historical context of Guzheng in Thailand.
2. To examine the process of cultural accommodation by analysing Thai traditional songs arranged for Guzheng.
3. To arrange a new composition Wang Yue (Mong Chan) Song based on the Process of cultural accommodation.

For the first objective, the researcher selected master Guo Yunxiang and Li Yang, two senior disseminators of Guzheng culture in Bangkok to interview. The researcher found that master Guo Yunxiang's contribution to Thailand's Guzheng legacy and cultural integration is undeniable. They focused on developing Chinese culture and adapting music.

For the second objective, a phrase-by-phrase analysis of the four appropriated musical works of "Khmer Saiyok Song" arranged by master Guo Yunxiang and the Guzheng Erhu Duet Namta Saeng Tai Song and Lao Duang Duean Song arranged by master Li Yang. The researcher delves deeper into the intricate techniques and innovative arrangement ideas employed in the process of music accommodation. The researchers found that the Guzheng performance techniques used by the two masters were rich but relatively basic.

For the third objective, the researcher summarized, absorbed and drew on the arrangement ideas and Guzheng performance techniques of Guo Yunxiang and Li Yang, and carried out a new round of arrangement of Lao Duang Duean Song. The name of the arrangement is Wang Yue(Mong Chan). In this study, the researcher's idea

of musical accommodation is added, and the traditional Chinese Guzheng music on the theme of Yue Er Gao Song is integrated, and more Chinese expressions of Guzheng music vocabulary are used to carry out more in-depth cultural accommodation of Thai music.

## 5.2 Discussion of the Results

By reviewing the literature, we know that The exchange of Chinese culture and Thai culture has a long history and cross-cultural communication. For example, "The spread and influence of Chinese cultural thoughts in Thailand" mentioned in the article, "After the Chinese moved to Thailand, all aspects of Chinese culture have gradually penetrated into Thailand, such as religious culture, Chinese festival etiquette culture, food culture, traditional culture in daily life, especially the literary classics and artistic works carrying Chinese literature and art culture, carrying Confucianism and Taoism The philosophical classics of many schools have slowly taken root and blossomed in Thailand.

Some historical documents and archaeological materials indicate that Chinese Guzheng may have been introduced into Thailand through ancient trade activities and cultural exchanges. The early Guzheng may have been gradually introduced into Thailand through commercial contacts and cultural exchanges between China and Thailand. Some scholars try to trace the earliest appearance and spread of Guzheng in Thailand through the study of historical documents and archaeological materials. For example, in the Current Situation, Problems and Countermeasures of Overseas Dissemination of Teochew Opera and Chaozhou Music, it is mentioned that "Thailand is the earliest and most prosperous country for overseas performances of Teochew opera. Teochew opera and Teochew music have entered Thailand for more than 200 years by red boat with hipsters. Around 1930, an overseas Teochew opera base was formed with Bangkok as the center, and there were more than 20 Chaozhou opera troupes." As we know, Guzheng, as one of the main accompaniment instruments of Teochew opera, also began to appear in Thailand with the descendants of Teochew opera.

In Thailand, Guzheng performance is often combined with traditional Thai music and dance forms, forming a unique performance style. This fusion is not only reflected in the performance form, but also involves the performance skills, repertoire selection and instrument combination. The performance of Guzheng in Thailand often creates a musical art form with Thai characteristics through the integration of local music elements and traditional Chinese music elements.

The article "China and Thailand as One Family" mentioned that "In the outbreak of the epidemic in 2020, China and Thailand help each other and love each other, and the" Duke Cup "Chinese competition held by the Chinese Alumni Association of Thai Students has set off a boom in Thailand. Her Royal Highness Princess Chulabhorn Krom Phra Srisavangavadhana actively engaged in the dissemination of Chinese culture. Her Royal Highness's performance of Guzheng has become a legend in both countries, and for 20 years, she has consistently given Guzheng concerts around the world. There are a lot of Chinese and Thai fusion music. For example, China and Thailand as One Family." Combining Guzheng performance techniques, she created Guzheng concerto Xian Yao, symphonic poems Chinese Spring and Autumn, Chao Phraya River, etc."

This paper uses the theory of music localization to combine the musical genre, subject matter, material, music language and other elements of Guzheng and traditional Thai songs, and integrates the local culture, tradition, values and social background of Thailand, so as to deepen local people's sense of identity of local culture, and promote cultural exchange and understanding between the two places. So that Guzheng music can be better developed and continued in Thailand.

Through all the above studies, it is concluded that the cultural accommodation of Guzheng music in Thai music performance presents four characteristics: the accommodation time span is long, the scope of the appropriated Thai music is wide, the Guzheng techniques used are abundant but relatively basic, and the degree of integration with Chinese culture is shallow. The main reasons for the relatively basic Guzheng performance techniques used are that the two musicians have

been living in Thailand since the 1990s, missing the 30 years of rapid development of Guzheng playing techniques in China. Therefore, the techniques used are the technical representatives of the 1990s but lack the technical expression of modern Guzheng. Therefore, the researchers hope to create a piece of Thai musical Guzheng accommodation that simultaneously considers Thai music style, Chinese cultural thoughts and contemporary Guzheng playing techniques, and at the same time meets the needs of music localization and communication and promotes the development of Guzheng playing techniques. Therefore, the researcher made a new round of arrangement of Lao Duang Duean Song under the title of Wang Yue (Mong Chan) Song. It adopts *GOU, TUO, MO, SHANG HUA YIN, XIA HUA YIN, HUI HUA YIN, PAI XIAN, GUA ZOU, LUN ZHI, XIAO CUO, DA CUO, HUA ZHI, YAO ZHI*, Harmonics, reverse arpeggio, *DIAN ZHI* and other common techniques are used. *PAI XIAN* technique is also used (this is a non-fixed pitch technique that simulates percussion instruments by beating the strings in the low register to create a sound that enhances the mood). The techniques of *PAI XIAN*, wheel finger, etc., make it closer to the current situation of the technical development of contemporary Guzheng. The musical accommodation of this piece is mainly carried out around "contrast" and "fusion". (1) The same melody has been arranged into different styles by the researchers. You can make it a Thai moon, or you can make it a Chinese moon. (e.g. First and second phrase); (2) In the same period, the researcher inserts different music fragments to make it become a dialogue and echo phrase, so that the audience can switch back and forth between the Thai moon and the Chinese moon to make the music both contrast and blend. (for example, the seventh and eighth phrases); (3) In a single phrase, the researchers changed the style of the music by changing the accompaniment texture of the left hand and tried to represent the scene of the Tang Dynasty men and women singing under the moon during the Spring Festival, while the Thai people celebrated on the night of the Songkran Festival. (4) By expanding the time value of the phrase, making it arrange to the music of the phrase representing the Chinese moon, to merge with the Chinese

moon. (5) Identify the Chinese moon and the Thai moon through the characteristic tone in the mode. In the sense of hearing to form a clear contrast.

### 5.3 Recommendations for Future Studies

Guzheng propagators in Thailand have made great contributions to the dissemination, teaching, and development of Guzheng in Thailand. Also due to political, historical, and other cultural factors, Guzheng has unlimited potential for development in Thailand. As a propagator of Guzheng music and a Guzheng teacher, the researcher hopes that the development of the Guzheng can not only conform to the aesthetics of Thai people, but also consider the development of more advanced Guzheng playing techniques. The cultural accommodation of the Guzheng in Thai music performance is a blend of musical aesthetics and musical thinking, and it is hoped that more excellent Chinese and Thai Guzheng can be practiced, used and disseminated by Zheng practitioners. Use Guzheng music to reach more Thai Guzheng lovers.

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