

CONSTRUCTING INTERMEDIATE GUZHENG GUIDEBOOK FOR TEACHING FIRST YEAR STUDENT AT HEBEI NORMAL UNIVERSITY OF SCIENCE AND TECHNOLOGY

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Abstract

The research topic “Constructing Intermediate Guzheng Guidebook for Teaching First Year Students at Hebei Normal University of Science and Technology” this research paper presents the development and evaluation of a comprehensive guidebook for intermediate guzheng learning. The study focuses on addressing the knowledge and skills required by students in a higher normal college with a medium foundation in guzheng performance. The objectives of this research are to explore advanced guzheng playing techniques, create an intermediate guzheng guidebook tailored to first-year university students majoring in guzheng utilize the guidebook for teaching purposes, and assess the effectiveness of teaching using the guidebook.

The research methodology employed a mixed-method approach, combining qualitative and quantitative methods. The qualitative phase involved studying advanced guzheng techniques and constructing the "Intermediate Guzheng Guidebook" through expert consultation and extensive literature review. The quantitative phase utilized the guidebook for teaching intermediate guzheng students and evaluated the effectiveness of teaching using pre-and post-assessments, observation, and participant feedback. The study was conducted at Hebei Normal University of Science and Technology, China, with a sample group consisting of 20 first-year students from the Department of Folk Music.

The findings of this research contribute to the field of guzheng education by providing a comprehensive guidebook that enhances intermediate guzheng students' knowledge and skills. The evaluation results demonstrate the effectiveness and practicality of teaching using the guidebook. Future research should consider expanding the scope of study to include other music education factors and conducting longitudinal research to assess the long-term impact of the guidebook on students' guzheng learning and performance.

Keywords: Intermediate guzheng learning; Guzheng playing techniques;
Teaching effectiveness; Learning guide

Introduction

Guzheng is one of the most representative traditional musical instruments in China, with a history of nearly three thousand years. As early as the Spring and Autumn Warring States period from the 5th century BC to the 3rd century BC, the Guzheng was widely spread in the Qin state at that time, and now the Shaanxi region of China, also known as the Qin Dynasty Zheng. In the development process of Chinese national music, Guzheng has always occupied an important position. Because the Guzheng has a very beautiful timbre, a wide range of sometimes melodious and gentle and sometimes imposing timbre, a variety of rich playing techniques, and loved by people; and because the guzheng has a very strong artistic expression, whether it is to express the artistic conception of the clouds and flowing water, or to express the emotions of the long and wide, the guzheng can be easily interpreted, so it has also become an important tool used by ancient Chinese literati and inkers to express emotions. Guzheng art is the perfect interpretation of "elegant and common appreciation" in the attributes of Chinese society and culture, and guzheng belongs to the "elegant" music of the talented emotions expressed by the literati and inkers; it is also deeply integrated with the daily life of the masses of people. Guzheng was originally named Cloud Zheng, Simple Zheng, Qin Dynasty Guzheng archaeologists confirmed that this instrument has a history of nearly 3,000 years, so add ancient characters, named Guzheng (Wang, 2012).

Guzheng has experienced a long history of nearly 3,000 years and has left a large number of famous repertoire and chant Guzheng literary works for posterity. The literature and historical materials on the guzheng are numerous and complex, and need to be explored in more depth. Most of the early guzheng players were folk artists, and they all taught in the form of "oral transmission of the heart" without teaching materials and no musical scores. After the founding of New China, with the rapid development of China's cultural and educational undertakings, the teaching of colleges and universities was first established in 1948 at the Nanjing National Conservatory of Music, which was the first teacher in China to open a professional course on guzheng in a university (Li, 1993).

In recent years, due to the rapid development of the popularity of Guzheng scholars are more for the playing techniques and playing skills to improve, the cultural connotation and historical origin of the attention is slightly insufficient, at the same time in the teaching textbooks are all presented in the form of musical scores, a hundred-page textbook text theory is only two or three pages of content, simple fingering names and instrument overview.

Research Objectives

1. To study the advance technique for playing guzheng.
2. To construct the intermediate guzheng guidebook for first year student.
3. To use the guidebook for teaching students.
4. To evaluate the effectiveness of teaching by using the guidebook.

Literature Reviews

Guzheng teaching method: The research literature of guzheng teaching method explores different aspects of Chinese guzheng teaching method, from the perspectives of students, teachers, music theory, technical requirements, etc., provides a wealth of teaching ideas and methods, and has important reference value for the improvement and enhancement of Chinese guzheng teaching. The following are some research literatures on Chinese guzheng teaching method:

"A Brief Discussion on the Teaching Method of Chinese Guzheng" mainly discusses the current situation and existing problems of Chinese guzheng teaching method, and proposes corresponding solutions (Zheng, 2015). "On the

Teaching Methods of Guzheng in China" mainly discusses the methods and strategies of Chinese guzheng teaching from three aspects: music theory, technical requirements and teaching methods (Zhang, 2013). "Research on the Method of Guzheng Teaching in China" article mainly discusses how teachers can improve students' guzheng performance level through effective methods (Zhang, 2012).

The published articles on guzheng teaching have studied the problems of guzheng teaching from different perspectives, including network technology, case teaching, curriculum ideological and political concepts, teaching methods in music classrooms, and humanistic literacy. These articles provide some new ideas and methods for the research and practice of guzheng pedagogy.

Research Methodology

A mixed method; qualitative method is to study the advance technique for playing guzheng and to construct the "intermediate guzheng guidebook" for first year student; a quantitative method is to use the "intermediate guzheng guidebook" for teaching students and to evaluate the effectiveness of teaching by use the guidebook. Working place is at Hebei Normal University of Science and Technology, China.

Population is a group of 20 first-year students of the Department of Folk Music of Hebei University of Science and Technology in 2022. The sample was obtained by 20 students through purposeful teaching and testing.

Results

Knowledge of intermediate guzheng level: The five major genres of guzheng tradition, Henan guzheng music: The five traditional schools of guzheng include, Henan traditional Zheng music, Shandong Guzheng Chaozhou Guzheng Hakka Guzheng and Zhejiang zheng; Shanxi Guzheng and Guzheng (Korean) in regional and ethnic minority genres; and modern kites. Among them, the Henan traditional Guzheng music is the most famous among the traditional schools, whose origin can be traced back to the Tang Dynasty and has a history of thousands of years. The Henan traditional Guzheng music is based on Henan major tune, with beautiful tunes, melodious melody and deep connotations. Henan traditional Guzheng music is divided into two styles: singing cavity brand song and bantou song, of which singing cavity brand song

mainly expresses the musical characteristics of traditional opera art and opera, while bantou song is mainly solo, emphasizing performance skills and expressiveness.

Part 1 Guide: The style of Henan Guzheng, Wide range of sources: Henan Guzheng School is mainly centered on Nanyang, Henan, and its musical materials are mostly derived from Henan local opera, qu art, folk music, folk songs, etc. It is closely related to Henan's Yu opera, major tune, qu opera and other folk opera music and folk rap music.

Characteristics of the tune: Henan Guzheng mostly adopts the technique of microscopic, less uses clear corners, and is close to the seven-tone scale. Large jumps of four, five and six degrees often appear in the melody, giving people a clear and smooth, rough and powerful feeling.

Strong singing: Henan Guzheng has a strong singing ability, and the melody incorporates rich singing elements. This makes its playing style appear deep and impassioned.

Thick and simple: Henan Guzheng School is famous for its thick and simple playing style, and the timbre and emotion displayed in the performance are impressive.

Zhongzhou Ancient Tune: Henan Guzheng is also known as Zhongzhou Ancient Tuo, because Henan was called Zhongzhou in ancient times. The music of the Henan Guzheng School is similar to the character and speech of the Henan people, high-pitched and rough, bright and funny, and directly inherits the traditions of folk rap music and opera music.

Henan Guzheng music style is unique, with clear and smooth, rough and powerful characteristics, and deep inner and impassioned emotional expression. It is an important part of Henan's local opera, quyi and folk music, representing Henan's rich musical cultural tradition.

The key of Henan Guzheng: Henan Guzheng music mostly uses subtlety and less clear angles, close to the seven-tone scale. Its tune has a strong singing nature, often with large jumps of four, five and six degrees. Therefore, the music of the Henan Guzheng School gives a clear and smooth, rough and powerful feeling, characterized by deep inner and impassioned. In terms of

playing style, Henan Guzheng School is known for its thick and simple, and the timbre is relatively rough, clear, and rich in local charm.

Intermediate Guzheng tuning and transposition: The common key of 21-string guzheng is similar to that of 16-string Guzheng including C key, G key, D key, A key, E key, etc. Transposition and pitch shifting are commonly used techniques in guzheng playing. Intermediate levelling guzheng learners need to master the transposition and tuning of D major, G major, and C major, and be able to do so at the same time. It is enough to accurately complete transposition and pitch change during the performance process to meet the needs of musical expression.

In the figure, the numbers represent the sequence number of the string to be tuned, and the big letters represent the mode; the small letters on both sides represent 12 average down-tuning, for example, B-tone C represents all B C, the left column is obtained by raising the D semitone, and the right column is obtained by lowering the D semitone.

Guzheng playing correct posture and prosthetic nail (false nails) wearing: Guzheng sitting position, when playing the Guzheng the body should be close to the head of the Guzheng and the front beam erected by the head of the Guzheng should be used as a reference. The right shoulder should be in a straight line with the front beam of the guzheng. It is also important to choose a chair, a chair that is too high can easily lead to a raised shoulder, while a chair that is too low may cause the shoulders to sag, and it is necessary to choose a chair of the right height. After sitting down, you also need to pay attention to the placement of your legs. The legs of male players should not be too separated, and the legs of female players should be brought together. When placing your legs one after the other, you need to maintain an elegant posture. Adults should keep their bodies one or two fists away from the guzheng side panels, while small children only need one fist away. When playing, you need to pay attention to keep your shoulders down your elbows, the shoulders of your upper body relaxed, and your elbows hanging down naturally.

Prosthetic nails (false nails): It is a tradition from ancient times to wear a prosthetic armor when playing a guzheng. Guzheng usually wears prosthetic armor on the big finger, index finger, middle finger, and ring finger of both hands when playing, and when playing traditional genre music, it generally

wears prosthetic armor with the right hand and flesh fingers on the left hand, not wearing prosthetic armor. Tortoiseshell, horns, bone pieces, etc. can all be used to make prosthetic armor. Nowadays, tortoiseshell and plastic sheets are more common, and special tapes are used for fixation.

Fake nail wearing: Wearing standard, the shape of the prosthesis is a pointed prosthesis close to the amplitude of the finger. The Great Nail is oriented at an angle of 45 degrees, and the rest of the finger does not exceed the first joint line, and is worn straight in the direction of the fingernail.

Intermediate Guzheng Playing Technique: Hand shape and position, in guzheng playing, the correct use of hand shape and hand position is very important. Intermediate guzheng players need to master different hand shapes and positions and be able to switch between them skillfully.

Relax your fingers and let them hang naturally, curling into a half-fist shape. Each joint of the fingers is slightly bent, with the base of the thumb and the index finger forming a circular shape, and the wrist is parallel to the palm, in a semi-relaxed and semi-controlled state.

Guzheng instruction manual: The first part of the brief history of guzheng, this part is brought in from the history of the development of Guzheng mainly based on the main guzheng works in the guide book, Henan guzheng genre as the main introduction of the development history of guzheng. With a long history of nearly 3,000 years, guzheng gradually moved from the court to the folk over time. In different regions, guzheng combines local culture, customs, customs and other elements, and gradually develops different genres with unique characteristics. The development and evolution of Henan Guzheng is emphasized.

Part 2 Guide: This part introduces the content and significance of the selected songs, first of all, the selection of Henan guzheng as the main research object, there are the following reasons: 1. Henan guzheng art has a long history and a long history, and is an important part of traditional Chinese music culture. Henan guzheng has a long history and a long tradition, and its playing skills and musical style have been widely recognized and inherited. Henan guzheng has unique timbre, technique and expressiveness, which has important reference value for the study of guzheng playing skills and musical performance.

2. The quantity and quality of Henan guzheng works are very high. Henan guzheng works are numerous and varied, including traditional repertoire, selected famous songs, creative repertoire, etc., each of which contains profound musical connotations and has high artistic value and research value. Henan guzheng works are moderately difficult to play, and at the same time can show the various skills and expressiveness of guzheng playing, which is an ideal choice for intermediate guzheng guide writing. 3. Henan guzheng has been widely used and developed in the field of education. Henan Province is an important city of guzheng art in China, and many excellent guzheng educators and performers are from Henan, and Henan's guzheng education has also been recognized and promoted by the whole country. Therefore, studying the application and development of Henan guzheng works in teaching practice is conducive to promoting the development of guzheng education and improving the level of guzheng playing skills and musical expression.

The selection of Henan guzheng as the research object is conducive to discussing guzheng playing skills and musical performance, and is also conducive to promoting the development of guzheng education and improving the level of guzheng performance.

Second, the guide covers two etudes originally written by the researcher, and the two etudes are composed from the perspective of the intermediate compulsory learning technique of guzheng. 1. Wandering finger shaking, shaking finger advanced technology. 2. Etudes for speeding up and splitting. The two etudes better strengthen the basic techniques while increasing the moderate difficulty, and add a certain amount of interest to the arrangement, so that learners can effectively improve their skills and practice the basic skills with more interest.

Finally, a stave guzheng work was selected, and Mr. Xu Xiaolin's modern guzheng work "The bright moon in Jian Chang" was selected.

The significance of using staves in guzheng teaching is to facilitate music education and performance. Staff notation is a musical notation system that arranges notes in five parallel lines in high and low tones, and uses symbols to represent the time value and playing technique of notes, so it can be used to accurately convey musical information. For the Guzheng an instrument with complex timbre and technique, the use of staves can help the player understand

and master the music more accurately, and it is also convenient for teachers to guide and students to learn. In addition, the use of staves also facilitates the standardization and standardization of music education, so that learners from different regions and cultural backgrounds can use the same symbols to learn and play guzheng music.

Guzheng intermediate technique: The intensive part of the intermediate guzheng playing technique is mainly based on the explanation of the four intermediate guzheng techniques, including continuous splitting and loitering, up and down the left hand, trembling. Through text explanation, with accurate pictures as an example.

Right-handed technique: Support Split, Bracket is the right hand big finger nail piece frontal contact the string plucked to the front of the palm, press the string to the lower string (front of the body) to play, after playing it needs to be pressed on the string near the bass, the big finger plays a small amplitude, the split finger is just the opposite, after completing the support finger, the nail returns to the other side to bounce back and up, and the two movements are coherent called Bracket split. Note that in the process of splitting the strings with the right hand, it is necessary to use the elasticity and strength of the finger joints to control the vibration of the strings to achieve a clear and accurate playing effect. At the same time, we should pay attention to the cooperation and rhythm mastery of the left and right hands and the pressing tone and glide, in order to better complete the bracket fingering.

Support Split Advanced Technique: The swing in the finger shaking is a unique technique in the Henan genre, and the continuous plucking is faster and more frequent in the splitting technique in order to achieve the effect of long shaking, but the swinging technique needs to be changed according to the tune and emotion, and the fingertip begins to move in the direction close to Yueshan or from Yueshan to the piano yard, while producing blurry and clear timbre changes. In addition, large vibrato on the left hand and minor thirds with fast upward slides are also frequent, and the sound effects are vivid and expressive, making the music grainy and powerful. The use of wandering techniques gives the guzheng music of the Henan school a unique style and charm

Wipe: pluck the strings inward (body direction) on the basis of the half-clenched fist, the front of the prosthesis is touching the strings, the index

finger uses the middle joint to exert force, the wrist is flat and semi-relaxed, the fingertips of the prosthetic nail should not be too deep or too shallow to hook the strings when plucking the strings, to ensure that the timbre is solid and stable, and then return to the original position after the force, which is very important to quickly connect the next fingering.

Hook: the middle finger prosthetic nail touches the string frontally, plucks the string inward (body direction), the hand type half-clenched fist state other fingers should not be too loose and too tight, the same index finger uses the middle joint to exert force, and quickly returns to the original position after plucking the string.

Shake: Finger shaking is the only fingering method that does not use the knuckles, but uses the wrist, swinging the wrist from side to side or up and down, swinging left and right the hand is half-grasped, and the small joint of the index finger tightly pinches the place where the tape of the thumb is attached. The shaking amplitude should not be large, in one sentence: just pluck the strings, immediately pluck the strings back, keeping the distance of the nails walking is about the same as the thickness of the strings. One word sums it up: go back and go. The function of shaking the finger is to turn the single tone of the guzheng into a series of long tone effects, that is, from the sound grain to the sound line, which greatly enhances the expression and appeal of guzheng music, which is an important technique in music performance.

Clipping: the wrist is slightly arched slightly higher than the back of the hand, the use of large joints as the axis to drive the fingertips, there is an oblique up to oblique downward force, the angle of the touch string is naturally 45 degrees oblique, the big finger is straight and lightly on the strings, the middle finger is hooked on the strings, the big finger and the middle finger are plucked at the same time or sequentially, the little finger is lightly placed on the low octave string, the index finger is suspended in the air, and the big finger and middle finger are in the opposite direction at the same time when ready.

Left-handed technique: As one of the Chinese national musical instruments, the guzheng is unique in its characteristics of making up the sound with rhyme. Unlike other fixed-scale instruments, the left-hand technique of the guzheng includes sliding and sliding strings, kneading strings, chanting, vibrato, etc., which can expand and enrich the timbre after plucking with the right hand,

so that the after tone can be extended. Mastering left-handed techniques is essential for playing the charm of various guzheng repertoire.

Slide gesture movement explanation: The upper slide is based on the original hand shape of the left hand and presses down at the same time with 2, 3, 4, and the position of the fingertip flesh belly, while the sliding tone is pressed to the position of the slide pitch first, and the right-hand plays and waits for the tone to stabilize and slowly raise the fingertip to restore the strings to their original position. The upper slide and the downward tone technique must first ensure the pitch, the upper slide is generally the press slide of the second reading, such as the upper slide of 2 needs to be pressed to the pitch of 2 3 (adjacent strings), the small third degree of sliding common words 3 to 5, 6 to 1, the small third degree of sliding pressure for the left hand to apply a greater degree of sliding pressure, such as from "mi" to "la" and "si" to "dol". Accurate tone is the basic requirement for playing a good work, and then accurately grasp the premise of pitch, the player should also pay attention to the quality of the slide, when it is appropriate to release, and directly change the essence of the technique too early or late. Therefore, when playing, it is necessary to combine listening and self-playing feedback to practice more to achieve proficiency and use.

Vibrato: The method of playing vibrato is that after playing the strings with the right hand, the left hand evenly rises and falls up and down on the corresponding string on the left side of the piano code, and loosens the strings, so that the tone played by the right hand has a regular fluctuation effect. The left hand is half clenched into a fist, the index finger and middle finger (can also be combined with the ring finger) stand on the string 15-20 cm from the left side of the piano yard, the big finger and the little finger are naturally relaxed, the shoulders are lowered, and the shoulders are relaxed, do not shrug; Wrist flat; The arm opens naturally Develop the habit of playing with both left and right hands on the strings. After playing with the right hand, the left hand evenly rises and falls on the left string of the piano code, and loosens the strings, so that the tone produces a regular fluctuation effect, the undulation is denser as a vibrato, and the kneading sound is slower and more continuous in the relative running process, making the tone longer and softer. The vibrato often appears when expressing sadness and sadness, it is characterized by fast frequency, small amplitude, the big arm drives the small arm, and the fingertip is controlled to a

small tremor, generally as a minor second-degree sound. The vibrato and the rubbing sound run in the same direction, but the performance is different due to changes in density, speed, and pitch, so you must pay attention to distinguish when practicing.

Little finger (Meat plucking): Generally, the left little finger is used to pluck the string in the thicker position of the flesh belly, the little finger joint is kept slightly bent when plucking the string, and the wrist and arm are driven after plucking, and the meat plucking is softer and more-quaint.

Songbook: The collection of songs, the researchers originally composed two etudes, four Henan traditional Guzheng songs, one modern stave Guzheng song, complete score and music background introduction, difficult analysis of text composition. **For example:** the top ten famous songs of guzheng "High Mountains and Flowing Water", "High Mountains and Flowing Water" have multiple genres and multiple versions of the performance score, and the intermediate guzheng guide book explains the performance score of Mr. Wang Shengwu of the Henan genre. Wang Shengwu not only sings Henan major tunes with excellence, but also is proficient in a variety of national musical instruments such as sanxian, pipa, huqin, suona, etc., especially guzheng. In 1950, he shared his fame with Nanyang Cao Dongfu and Xu Chang Ren Qingzhi, known as the three representatives of the Henan traditional Zheng and was on the Chinese Guzheng altar in the twentieth century Important leaders.

Teach using an intermediate guzheng guide book: Overview of the lesson plan, the teaching plan for intermediate guzheng in the instructional book consists of 15 lessons. The content of the first three lessons includes an etude, "Support and Split Etude," and a piece, "Chen Xingyuan's Transnational Marriage." The content of the fourth to sixth lessons includes an etude, "Eight Scenic Views," and a Henan guzheng piece, "Bemoan Yan Hui's Fate." The content of the seventh to tenth lessons includes an etude, "Sweep and Shake Etudes," and a renowned Henan traditional guzheng piece, "High Mountains and Flowing Water." The content of the eleventh to fourteenth lessons is a modern guzheng work written in five-line staff notation, "The Bright Moon in Jian Chang." The final lesson, lesson 15, is a final exam. A detailed version of the lesson plan is provided in Annex II

Instruction: Purpose of the assessment: The purpose of this evaluation is to evaluate whether the intermediate guzheng teaching materials prepared are reasonable, systematic and effective. The assessment will cover the organization and arrangement of the content of the teaching material, the selection of musical compositions, the allocation of difficulty, and the achievement of learning objectives. This assessment will be conducted twice by three experts to ensure objectivity and accuracy of the assessment results.

Evaluation process: This study will conduct two evaluations, the first round of evaluation, the evaluation experts will carefully read the intermediate guzheng textbook compiled, understand the overall concept and organizational structure of the textbook, as well as the logical relationship between chapters and units.

The assessment experts will evaluate the difficulty and applicability of the composition, as well as its role and significance in teaching, based on the music involved in the textbook. **Based on the etudes and repertoire** set in the textbook, the assessment experts will evaluate their role and effect on the development and improvement of students' skills and techniques, as well as their role in improving students' musical literacy and expressive ability.

Assessment specialists will assess whether the learning objectives set in the textbook are clear, specific, reasonable, and match the actual needs and abilities of the learner. The assessment experts will draw on their expertise and experience to provide suggestions and opinions on the content and design of the teaching materials.

Evaluation Standards for Teaching Outcomes Using Intermediate Guzheng Guide (Final Exam): Evaluation results, During the semester, 20 students participated in the study of the intermediate guzheng Guidebook and were assessed in the final exam. The results showed that 7 students scored well, 9 scored well, 4 scored averages, and overall, the students' performance was relatively good.

After teaching the intermediate guzheng guide book for one semester, students' enthusiasm for learning has been improved, their interest in traditional guzheng music has also been improved, they can play the guzheng music of Henan genre, master the intermediate guzheng technology, and are very

proficient in the etudes in the intermediate guzheng book, and the basic skills have been significantly enhanced. There has also been an improvement in the speed of stave reading. When students learn the music in the intermediate guzheng guidebook, they can overcome the difficulties one by one, master the medium guzheng technique, and accurately use it in their performance. At the same time, students' musical comprehension skills have also been improved, and they have a deeper thinking about the philosophical thinking contained in the music.

Discussions

The construction of an intermediate Guzheng guidebook holds great significance in the realm of Guzheng education and musical development. This article has examined the various aspects and implications of creating such a guidebook, shedding light on its potential benefits and addressing potential considerations. One of the primary benefits of an intermediate Guzheng guidebook is its ability to fill a crucial gap in the learning journey of Guzheng players. While there are abundant resources available for beginners and advanced players, intermediate-level learners often struggle to find suitable materials that cater to their specific needs. By providing a structured curriculum and targeted exercises, the guidebook ensures that learners can progress smoothly and effectively from the beginner to advanced levels (Wei, 2004).

Another important aspect discussed in the article is the guidebook's role in preserving the cultural heritage associated with the Guzheng. By incorporating historical and cultural contexts into the learning materials, learners gain a deeper understanding of the instrument's origins and its significance within Chinese culture (Xu, 2012). This knowledge fosters a sense of appreciation and respect for the instrument and encourages learners to approach their practice with a greater sense of purpose and cultural awareness.

The article also emphasizes the accessibility and user-friendly nature of the intermediate Guzheng guidebook. Clear explanations, visual aids, and musical notation enable learners to navigate the materials with ease and engage with the content effectively (Gao, 2007). This accessibility ensures that learners can make consistent progress and maintain their motivation throughout their intermediate-level studies.

Furthermore, the article touches upon the guidebook's encouragement of exploration and creativity. By providing opportunities for personal interpretation, modifications, and improvisation within the musical pieces, the

guidebook nurtures the artistic expression of learners. This aspect is essential in developing a unique playing style and fostering a sense of ownership and authenticity in their performances.

However, it is worth considering potential challenges in constructing an intermediate Guzheng guidebook. The diverse range of techniques, musical styles, and regional variations within Guzheng playing may present a significant task in consolidating all these aspects into a single guidebook. Striking a balance between providing comprehensive content and avoiding overwhelming learners requires careful curation and organization of the materials.

New Knowledges

Characteristics of Traditional Guzheng Music in Henan Province: Diversity, Traditional Guzheng music in Henan Province encompasses various styles and versions, such as "High Mountains and Flowing Water," which exhibit different expressive styles in different versions. Rich timbre: The application of left-hand techniques can enrich the tone produced by plucking the strings with the right hand, extending the duration of the sound through techniques such as glissando, rolling, and vibrato.

Impact and expressiveness: By employing challenging techniques like continuous plucking and vibrato, the performance is imbued with a vivid and powerful effect. Traditional Guzheng music in Henan Province has a distinctive expressive style that requires the meticulous application of left-hand techniques to enrich the tone and expressiveness. Intermediate Guzheng techniques include continuous plucking and splitting, wiping the strings, hooking the strings, vibrato, glissando, and various other techniques. By progressively guiding learners to master and apply these techniques, providing clear instructions and demonstrations, it helps them achieve a higher level of proficiency in Guzheng performance.

Conclusions

In conclusion, the construction of an intermediate Guzheng guidebook serves as a significant milestone in the preservation and promotion of this ancient Chinese instrument. Throughout this article, we have explored the importance and potential benefits of such a guidebook, highlighting its role in bridging the gap between beginner and advanced levels of Guzheng playing.

The intermediate Guzheng guidebook offers a comprehensive and structured approach to learning, catering to the specific needs and aspirations of intermediate-level players. By providing a diverse range of exercises, techniques, and musical pieces, the guidebook equips learners with the necessary tools to further develop their skills and musicality. Furthermore, the guidebook's inclusion of historical and cultural contexts fosters a deeper understanding of the Guzheng's rich heritage. By delving into the instrument's origins, evolution, and influential players, learners gain a broader perspective and appreciation for the Guzheng's cultural significance. Moreover, the guidebook's accessible and user-friendly format ensures that learners can navigate its contents with ease. Clear explanations, musical notation, and visual aids facilitate the learning process and promote a more efficient progression for intermediate players.

The intermediate Guzheng guidebook also encourages exploration and creativity by providing opportunities for personal interpretation and improvisation. By offering suggestions for modifications and variations in musical pieces, learners are empowered to infuse their unique artistic expression into their performances.

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