

Development of Guzheng School and Chinese Guzheng Education in China

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Abstracts

Guzheng is one of the traditional Chinese characteristic musical instruments. Its performance effect achieves the mood and artistic conception that other instruments cannot match and replace. Sometimes thick and powerful, sometimes thin water, sometimes simple and mysterious, showing national music's rich and colorful rhythm. China's guzheng education system can be roughly divided into two categories: amateur guzheng education and professional guzheng education. From the creation of guzheng music to the increase in the number of people learning guzheng from professional to amateur, we can see the development of the traditional guzheng industry.

Keywords: Guzheng School; Chinese Guzheng Education; China

Introduction

Chinese traditional music has a long history. As an important part of Chinese traditional music culture, Chinese national instrumental music has developed with the development of Chinese traditional music. Both in terms of musical content and musical form, it can reflect the cultural spirit of Chinese music. (Zhou Lu, 2010 : 7)

In the Chinese nation's 5,000 -year -old historical and cultural river. The nation's national pop-up instrument has gone through nearly three thousand years of history. According to historical documents, the Qin Kingdom of Zheng in the Warring States Period was widely popular (Wang , 2012 : 6). Before the establishment of the Qin Dynasty of the Six Kingdoms, the zheng began to spread to the Qin Kingdom, so the later people called the zither instrument (Fu & Liu, 2011 : 181). The earliest record about zheng, is in Sima Qian "Records of the Historian" in the biography of Li Si - Jian Zhuke book, an article: "husband hit urns, knock fou fou, play zheng, stroke, and the song is fast and refreshing, the sound of the true Qin. The "JianZhuKeLing" was written in the ten years of Qin Wangzheng (the first year of AD). It was the last year of the Warring States Period. Li Si believes that "jiCiKou," "TanZhengBoPaige," and "GeHuYangYangKuaiEr" are "Qin Sheng", which is also in line with the historical impression of the Qin people we know. Li Si also said, "The market is abandoned today; And on "Zheng" "Wei," and take "Zhao" "Yu," if what also? It's just good to see. The musical instrument of zheng was widely circulated during the Warring States Period in the Warring States Period, so it was considered one of the characteristics of the Qin Kingdom. This is one of the reasons why zheng was later known as "Qin Zheng." The ancient Chinese book "Warring States Policy" records: "Linzi is very rich, and treasure and its people all blow their poles, drums, build, and play gu zheng. "Li Bai's" Spring Day ":" Beauty as a window to get the day, and the string will play the sign language. The spring breeze blows off the king's ears, and this

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song is ascending the sky. "It can be seen that since the appearance of guzheng, people have loved zheng (Liu, 2019 : 83).

There are three common claims about the origin of Guzheng: the first is Meng Tian's zither, the second is the Zhengyuan from Sei, and the third is to build a zheng.

Tang Dynasty Duan An section "Yuefu Miscellaneous record" contains: Zheng, Meng Tian also made. Yuan He to Taihe Middle School (806 -- 835), Li Qingqing and Long Zuo; Since the Middle and Large (847 -- 860), there has been a regular book and a good hand; Shi Cong, Li Congzhou, all capable also. From the week, namely green sun, his father's art also. Some people think that "made by Meng Tian" means that Meng Tian made the zheng with five strings to build the body. Since the zheng with five strings to build the body was once introduced into the Qin court, it is possible that he made it (lv, 2018 : 60-61).

The earliest view of the zheng originated from "Division into a zither." This statement is found in the description of Zhao Hui's "The List of the Words," "Zheng, Qin Leye, and the piano of the piano. Gurion Fifty Strings. Since the Huangdi Ling Dian Du Dian, the emperor was sad, and it broke. Twenty-five strings have been stopped since then. The Qin people dumped, and the brothers struggled and broke into two. The name of the zheng has been since then" (Qi, 2020 : 8).

Development of the Guzheng School

Feng Guangyu said in the summary report of the Chinese Guzheng Academic Exchange Conference that "Chinese Guzheng has always been divided into schools and artistic styles, which is one of the signs of the prosperity and development of Guzheng art, and also a factor that has sustained for more than 2000 years". Each school will have its evolution process and mutual penetration in the long river of history and communication.

China's vast territory, abundant resources, different geographical environments, language customs, local conditions, and customs have formed different aesthetic tastes and art forms (Wan, 2011 : 5).

Circulating in the evolution process, the guzheng was spread throughout the country. People experienced generation zheng, unceasing evolution, integration, development, and innovation, and gradually formed a number of each has its artistic charm guzheng genre, wen wan touching of chaozhou zheng pie, have pure and fresh quietly elegant of fujian guzheng pie, of primitive simplicity, elegance, dignified and beautiful Zhejiang zheng, Hakka zheng pie, simple, bold in Henan zheng, clear of Shandong zheng School, the sound of true Qin Shaanxi Zheng school. The formation of various Zheng schools is a sign of the maturity of Guzheng art. In terms of geographical location, these schools of Guzheng can be collectively referred to as the southern Zheng school and the Northern Zheng School (Zhou, 2010 : 8).

Shandong Zheng School: The formation of Shandong Zheng School can be traced back to the beginning of the century, which has a history of many years. Shandong Zheng is mainly spread in the Heze area in the southwest of Shandong and the Liaocheng area in the west of Shandong, especially in the Dancheng and Yecheng areas in the Heze area. This area has a long history and culture, rich and colorful folk music, and is known as the "hometown of guzheng."

Shandong Zheng music is divided into two categories: big plate and small plate music.

Daban Zheng song: Daban Zheng was originally an ensemble song of Shandong Qin music in the early stage. However, in the long spread process, it separated from the ensemble and became a solo performance form.

Daban music: There are more than 20 daban zheng songs independent from the piano ensemble, and the representative pieces are Autumn Moon in Han Palace, Beauty Homesickness, Night Cry of Swan Goose, Melody, Wind Swing, and Green Bamboo, Night Quiet Quiling, Yin Gong Zi Sighing. These pieces have a long history, elegant style, and rigorous structure, which represent the typical style of the Shandong Zheng school.

Xiao Ban Qu: Xiao Ban Zheng Qu is mainly derived from Shandong Qinshu music. It is a solo composed by taking the prelude, intermezzo cards, or tones of traditional Chinese opera as the basic elements. The small board zheng music is transformed from the Qinshu music, but most need to be separated from the nature of attachment and accompaniment to the Qinshu music. Therefore, like Qinshu music, the melody is beautiful; some are suitable for lyricism, some are good at narration, and more relaxed, lively, or intense scenes, are full of strong local charm. The representative songs are "The Same Under Heaven," "Fengxiang Song," "Silver New Silk," "Yangzhou Tune," "Red River," "Happy Wall Chart," "Kite Song," Jingkou Tune, "and so on.

Henan Zheng School: Henan Zheng is centered in Nanyang, Henan Province, and widely spread throughout Henan province. Henan is located in the Central Plains, ancient Jiuzhou, often called "Zhongzhou," so Henan Zheng music is often called "Zhongzhou ancient tune." Henan Guzheng school is developed based on the folk rap art "major tune."

Henan Zheng music can be divided into two categories: Bantou music and singing Pai zi music.

Bantou music: Bantou music is purely instrumental music played by an ensemble or alone before the singing of a major tune. It is used to tune the fingers. It is called the beginning of the stage or between the singing words and is played to change the atmosphere. Bantouqu is the title music of the octagonal body. The melody was relatively simple in the early stage. After the unremitting efforts and innovation of zheng people in the past dynasties, this instrumental music art has been developed rapidly. There are over 50 pieces of plate heads in various versions, which are divided into three types: fast, medium, and slow.

Pai Zi Qu: Most of the Cano phonic Pai Zi gradually evolved from the original Cano phonic Qu Pai of major tunes. Since its melody and rotation are evolved based on the original Qu card of the major tune, the name of the music also follows the name of the original major tune. Other parts of the music are evolved from the prelude before the major tune or the interplay between the major tunes. This kind of music structure is short, concise, fresh and lively style, having a unique style. Representative songs are "Hillside Sheep", "Push the Boat backward", "Yang Tune", "Silver twist silk", "Cut cut flowers", "New Year Music", "Poetry," and so on (Wu, 2010 : 88).

Shaanxi Zheng: In the history of zheng that has the literature in our country, the name "Qin zheng" is the earliest appellation. "Qin Zheng" has two meanings. One is the instrument's name, the instrument zheng; In the Spring and Autumn period, Qin Dynasty refers to Hexi and the southeast of today's Shaanxi and Gansu provinces. The Zheng music spread in this area is called "the sound of True Qin." With the decline of Qin Dynasty, Qin Zheng disappeared gradually in Qin Land. Moreover, the revival is due to the inheritance and development of Shaanxi Zheng party Qinning. *Shaanxi Zheng School* is the Guzheng music

school which emerged in the century. Its music includes zheng tunes from Yulin, Shaanxi Province, music compiled according to Xi 'an drum music ancient spectrum, and modern works adapted from Qinqiang Opera and Meihu. Yulin Zheng music is the only living fossil of Qin Zheng in Shaanxi Zheng school that still exists among the folk and has been handed down to the present. Other traditional sources of zheng music from Shaanxi Zheng School are hard to find today. Shaanxi Zheng School is the inheritance and development of Qin Zheng, and Yulin Zheng music is one of the sources of Shaanxi Zheng school music. The three are Qin Zheng's music (Rui, 2012 : 8). Shaanxi Zheng School has dozens of zheng songs, such as "Cutting Flowers," "Big Money", "Taoist Love", "Desolate Song", "Ginger Girl Tears", "Picking Garlic Moss", "Five Genggu", "Call the Maid" are its representative works. Because Qin Zheng for a long-time eyebrow family, Yulin ditty accompaniment, many Qin Zheng songs are directly from eyebrow and Yulin ditty. For example, "Picking garlic moss" is an important melody of Yulin ditty, and "Desolate Song" is a typical piece of Meihu music (Yin, 2006 : 182-183).

Zhejiang Zheng School: Wulin is the ancient Hangzhou, so the inheritance and development in Hangzhou area are also known as Wulin boxing. As early as the Tang Dynasty, Guzai art had been widely spread in Wulin area, as evidenced by the poet Bai Juyi's "Feeling by Listening to Night Boxing". Traditional Wulin Zheng music, with its rich drama and lyricism, is active in the traditional and ancient music circles. Under the efforts and innovations of the older generation of artists, it presents colorful and rich playing characteristics and distinct and unique artistic styles. The Zhejiang school, which has been handed down to the present day, it is enduring for its delicate and soft beauty, vigorous and unrestrained state. It is the main track "hangzhou concert music" and "hangzhou beach" ti ", such as "thirty-three board", "embroidered shoes" also named "the splendour of lamp month", "mountain stream", "small house", "YunQing", "yu wheel robe" also known as "the overlord unloaded armor", "sea green nahor", "the Shang Yang night month", "PuAn charm", (Yin, 2006 : 182-183).

Chaozhou Zheng School: The Guzheng was introduced into Chaozhou from the Central Plains. Under the influence of Chaozhou music culture, it gradually became fashionable and became Chaozhou Guzheng with prominent local characteristics. It was loved by hipsters and widely spread. Chaozhou Zheng style is unique, with soft tone, rich color, and sonorous without losing the ancient rhyme and simplicity. Chaozhou Zheng completely inherited Chaozhou music performance style and melody characteristics. Chaozhou Zheng is independent of the fine music ensemble of Chaozhou music and takes string poetry as its parent. Its repertoire is mostly from Chaozhou string poetry. The mode of Chaozhou Zheng music is the same as Chaozhou music: heavy six tones, light six tones, light triple six tones, anti-line tone, and live five tones. The name of this deonym is based on the ancient two-four notation in Chaozhou. The combination of these modes is done by pressing the tone of the left hand, which is often called "filling the tone with the rhyme". The representative repertoire of Chaozhou Zheng solo works are "Willow Green Niang", "Pink Lotus", "Crossing the River Dragon", "Phoenix Asks for the Phoenix", "Icing on the cake", "Falling Wild Goose on the Flat Sand", "Little Peach", "The Moon is high", "Deep Leap of anger" and so on (Lei, 2011 : 230-232).

Hakka School: In the long history of the migration of immigrants, the culture of the Central Plains was spread to the Hakka area, which combined with the local indigenous music to form the Hakka music with distinctive characteristics. Hakka zheng music comes in two parts. One part comes from the score of the silk string ensemble of Hakka Han music. In addition, to further enrich the repertoire of Han music artists, folk tunes are often changed into instrumental music, absorbing the characteristics of freedom of folk songs. Many of them are

from the Central Plains to the Hakka region. The emergence of Han music minor tunes has played a great role in enriching Hakka Sichun music. The other part is transformed from the dramatic tone of Hakka Han opera, and this music is often used as the music in the drama. The representative works of Hakka zheng solo are "single nod", "inverted flower", "cliff mountain mourning", "sanchu ci", "du yu soul", "Night Rain in the banan window", "Emerald tan", "nostalgic", "pipa ci", "Willow leaf gold" and so on (Lei, 2011 : 230-232).

Fujian Zheng School: Fujian Province is called Min for short, so Fujian Zheng School is also called "Min Zheng School". Its melody is simple and elegant, elegant, just like the daffodils in Fujian, so charming, elegant, everywhere, sending out intoxicating unique charm.

(ZhouLu,2010) Fujian Zheng is popular in the areas of Minnan language family and Hakka language family. It can be said that Fujian Zheng, Chaozhou Zheng and Hakka Zheng have co-existing in a region for a long time, influencing and absorbing each other. The different style characteristics of Fujian Zheng are slightly rich in techniques, the use of the linkage method. The middle finger is hooked twice in succession; To stop the remaining sound; Horse running method: continuous fast hook; Point slide method is under the glissando with the point play method to show the formation of rapid under the glissando. The application of these techniques plays an important role in the study of the style and characteristics of Fujian Zheng (Cao, 2022 : 84-87). The representative songs: "Liang Fu Yin", "Looking at the Zhentai", "Sigh lonely bird", "Spring rain is not clear", "Yamato Fan", (cloud yuan Ci), (no intention to lean on the column ", "Dragonfly water", (ten thousand years), (Green Yang line), (high mountain), (snow trip for plum), (Cross brocade) (Wang, 2006 : 218-219.).

Traditional guzheng music and traditional techniques are a mystery in technique. However, some traditional techniques for symbolic expressions are the same. They are both vibratos and glide, according to the tone, but because of different will have different expressions in traditional music and sound effects, such as the size of the amplitude vibrato. Different genres have different embodiments. Subtle changes will be the music has a different style. The researchers believe this is something no other instrument can do. Therefore, if you want to play traditional music well, you should not only have a certain understanding of the school of Guzheng, but also strengthen the study and understanding of the traditional techniques, understand the traditional techniques of different schools, and learn how to play the traditional techniques according to different schools and different styles.

Chinese Guzheng Education

China's guzheng education system can be roughly divided into two categories: amateur guzheng education and professional guzheng education. From the creation of guzheng music to the increase in the number of people learning guzheng from professional to amateur, we can see the development of the traditional guzheng industry (Li & Liang, 2022 : 11).

Amateur Guzheng education

The Chinese culture has a long history and is extensive and profound. As one of the representatives of traditional Chinese culture, the Guzheng has profound cultural connotations, a beautiful sound, and unique charm. It is an important instrument for scholars to cultivate their morality and character. Therefore, more and more students and parents love and become the first choice of personal interests. According to incomplete statistics, more than 5 million people are learning Guzheng in China, and the number of people taking the exam has surpassed that of the violin. Mr. Wang Zhongshan, a famous Guzheng player, summed up the reasons for the

crave of learning Zheng in the current society as the "good looking, good listening and good learning" characteristic of Guzheng: that is, the Guzheng has a beautiful instrument and elegant playing posture; Melodious timbre, unique rhythm; And it is easy to get started (Ji, 2015 : 7).

The object of social Guzheng teaching is mainly aimed at social music education, which is mainly carried out by literary and art units, groups, or individuals outside the school to social members about music education. Music teaching services provided by various schools for society also belong to the category of social music education. Popularizing educational objects and diversifying teaching forms are two basic elements of social music education. Generally speaking, music education in society is mostly amateur. Children and teenagers are the main objects of social music education (Li, 2017 : 50-51).

Guzheng education in professional colleges

Guzheng education in professional colleges is to train professional talents of guzheng, including guzheng education in special music colleges and comprehensive universities.

Cheng Wu jia in 1948, the introduction of Mr. Cao Zheng was hired as the national music institute of Chinese music group guzheng instructor. At the same time, guzheng is also really into the institutions of higher learning in the classroom. No longer the ancient folk Musical Instruments have been evaluated in the streets. From now on Mr. Cao Zheng has strived for life's road to China guzheng teaching professional art colleges. In order to improve students' learning enthusiasm and learning efficiency, he regularized and specialized the teaching, simplified the scale spectrum and designed the Guzheng finger pointing simplified symbols by referring to the principles of designing Guqin finger pointing symbols, and gave students the simple spectrum and staff notation to speed up students' cognition and learning efficiency of Guzheng (Wang, 2019 : 66).

In 1953, recommended by Cao Zheng, Zhao Yuzhai from Shandong Province went to the Northeast Music School to teach. Since then, music colleges and universities in China have set up Guzheng majors (Yan, 2022: 107-111). In recent years, the development of Guzheng in colleges and universities is also very good. More and more students engage in guzheng major learning, and colleges and universities have also nurtured generations of excellent guzheng professionals to develop the instrument.

Significance of Guzheng teaching in colleges and universities and current situation of traditional music teaching

Teaching Significance of Guzheng in Universities

According to the situation of our country, "promoting the national culture" and "understanding the multi-culture" is one of the important concepts of the new curriculum standard. The new curriculum standard points out that the excellent traditional music of various ethnic groups should be taken as the important teaching content of music classes. Through the study of ethnic music, students can understand and love the music culture of the motherland and enhance their national consciousness and patriotism. World peace and development depends on the understanding of different national culture and respect in carrying forward national music. At the same time, it should also be in the open field of vision, learning, understanding, and respect for the rest of the world, and national music culture, through music teaching to make students establish equal multicultural values and help us to share all the

outstanding achievements of human civilization. The study of the traditional music of our nation is the basis and the best reference for studying other ethnic music cultures. Because the traditional music of a nation is closely related to history, politics, economy, culture, humanity, religion, and folklore, it represents the national temperament and spirit of the country and the nation (Zhu, 2011 : 65).

Chinese traditional music stretches for thousands of years. It takes an aesthetic image as the center and the traditional aesthetic thought of perception as the foundation. It has formed the aesthetic characteristics of Chinese traditional music with its god shape and spirit likeness as the first. In studying Guzheng and folk music, students can experience the musical beauty of different timbre and tunes formed by the high combination of music and regional language. This beauty is present in pitch, rhythm, timbre, intensity, and other subtle changes (Lin, 2021 : 6).

Guzheng, as one of the typical traditional Musical Instruments of the Chinese nation, has an extensive and long history in China. It reflects our rich national music, cultural deposits, and the crystallization of working people's knowledge and wisdom in ancient times. Therefore, in the efficient music class, fully mastering Guzheng's playing and performing skills has a very important role. At the same time, due to the rapid development of global pop music and people's continuous innovation of Guzheng music, many excellent traditional Guzheng songs are gradually being downplayed by musicians, and some still need to be recovered. The loss of the traditional repertoire of Guzheng will not only deprive the Guzheng creators of their precious source of music creation but also make the new generation of guzheng players and successors lack profound cultural and historical information about music. Therefore, in Guzheng teaching in colleges and universities, it is important to effectively protect and inherit these traditional songs with historical music and cultural heritage (Wang, 2021 : 110-112).

Current situation: The main goal of Guzheng teaching in colleges and universities is to cultivate the excellent professional talents of Guzheng. In the process of guzheng teaching, most colleges and universities choose a one-to-one teaching mode. In this teaching environment, teachers emphasize cultivating students' playing skills and urge them to improve their playing level continuously (Song, 2021 :6).

The university is the main place for training Guzheng professionals, and it is duty-bound to inherit the traditional repertoire of Guzheng. Overall, the performance of guzheng music education could be better for colleges and universities that offer Guzheng majors or have guzheng courses. For example, some universities choose something other than classical and melodious traditional guzheng repertoire in guzheng teaching but provide modern guzheng repertoire for students. Although its education-teaching effect exerted by undeniable, the lacking traditional guzheng repertoire, to a certain extent, reduces the students' humanities accomplishment. Guzheng, the ascension of national music culture, is not conducive to students in lower guzheng teaching efficiency at the same time, will also hinder the traditional guzheng repertoire within the scope of the modern inheritance in colleges and universities. Therefore, college students should pay attention to the national culture and traditional repertoire application to realize the guzheng music accomplishment. The music of the Chinese nation carries forward the traditional culture inheritance. It plays a huge role with the aid of guzheng selection and application of traditional repertoire, making guzheng effectively the modernization of traditional repertoire in colleges and universities (Hang Xin,2021 : 77-79).

Conclusion

Guzheng is a national instrumental music with a long history, and the purpose of universities is to cultivate excellent guzheng talents so that they can contribute to society. Therefore, traditional culture and music should be addressed in the study of universities but should be emphasized. Now university of guzheng teaching, especially in normal universities in the education of professional degrees for students themselves as a high degree of professional college students, so in the teaching teachers will pay more attention to cultivating students' increase in the history of modern techniques, and students are more willing to learn some modern pieces, like some more technical skill, think of this music and techniques will be more professional. It can reflect their professional ability.

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