

# Inheritance and Development of Contemporary Guzheng Performance Techniques

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## Abstract

Traditional Guzheng playing schools have distinctive characteristics and strong regional colors. Since the creation of the modern Guzheng song “Quinquennial” and the creation of two-handed playing techniques, the contemporary Guzheng playing techniques have been developed for more than 40 years, including both the inheritance of traditional playing techniques and a large number of innovative techniques. Traditional playing techniques have been naturally integrated into modern Guzheng music. On the basis of learning and absorbing the playing techniques of other national instruments and Western instruments, combined with the instrument characteristics of Guzheng itself, many new playing techniques of Chinese and Guzheng have been developed. Through the analysis of the representative performance techniques of contemporary Guzheng, this paper summarizes the inheritance and innovation of traditional performance techniques, and further analyzes the social reasons, cultural reasons, subjective reasons and objective reasons for the evolution of contemporary Guzheng performance techniques.

**Keywords:** Guzheng, Performance techniques, Inheritance, Culture

## Introduction

Guzheng has a history of more than 2,000 years since it was handed down from the Qin Dynasty. Guzheng through the creation and development of scholars and artists in the past dynasties, repertoire and performance techniques continue to enrich and improve, and the formation of Shaanxi, Chaozhou, Shandong, Henan, Zhejiang, Hakka, Fujian, Inner Mongolia, Korean schools. In the long history of 2,000 years, the evolution of Guzheng techniques has experienced a development process from single to diverse, from simple to complex. The Guzheng is bounded by the instrument code, and the strings are divided into two areas: left and right. “The right hand plays and the left hand presses” has become the legal rule of the traditional Guzheng. In traditional Guzheng music playing, the left hand can only stay on the left side of the instrument code, playing the role of “embellishing” the pronunciation of the right hand, but not directly involved in pronunciation. The innovation, complexity and diversification of playing techniques have

injected new vitality into the art of Guzheng. With the development of social culture and the improvement of people's pursuit of art, the original music form has been unable to meet people's demand for art, which also urges the development of Guzheng music to break through tradition, be brave in innovation and adapt to the requirements of the development of The Times. The development of The Times objectively needs the connotation of Guzheng music to be richer, the melody to be more diverse, so that the development of Guzheng playing techniques must reach a new height.

The motivation of this paper is based on two points, the first is the interest level. Guzheng music art has a long history of tradition, with beautiful lyrical tone to conquer countless people, the author is one of them. The author has a special liking for this musical instrument through more than ten years of experience in playing the instrument, and has a keen interest in its excellent music works.

The second is academic level. In recent years, new works of Guzheng keep emerging and excellent works emerge in endlessly, which makes the author determined to conduct in-depth research on it. In the past hundred years, Guzheng has developed into a music discipline with a master's degree from a folk musical instrument. As an important part of Guzheng music, performance techniques have undergone significant changes and development accordingly. The art of Guzheng is evolving with the works of Guzheng, playing techniques and cultural connotation. Based on the research of the Guzheng playing techniques, can better understand the Guzheng culture, to find out why Guzheng art can get with such widespread appeal to the public, in less than one hundred years to get such a rapid development, explore the causes of Guzheng music playing techniques change, and the future tendency of the Guzheng playing techniques evolution.

The purpose of this paper is to follow the thinking mode of "what is" and "why" to answer the three questions:

1. Summarizes the main techniques of traditional Guzheng performance.
2. Through the classification of Guzheng playing techniques to explain the inheritance and innovation of new techniques to traditional techniques.
3. Analyzes the reasons for the evolution of contemporary Guzheng playing techniques.

The significance of this paper is to conclude and summarize the inheritance and development of new Guzheng playing techniques for traditional techniques through the development of contemporary Guzheng playing techniques, especially since the era, and analyze the relationship between its causes and society and culture. In this way, it can supplement the theory of Guzheng art and provide some theoretical reference for the future creation of Guzheng music works.

### **Research Objectives**

To the analysis of the Inheritance and Development of Contemporary Guzheng Performance Techniques

### **Research Methodology**

This paper adopts qualitative research method. Through in-depth interviews with some college Guzheng playing teachers and performers on the practical situation and solutions of skills problems encountered in Guzheng playing, it is further found that Guzheng playing techniques need to conform to the development, innovation and evolution of Guzheng music, and further to the inheritance and development of Guzheng playing techniques. Rational thinking and judgment are made on the difficulties encountered and problems sorted out in the performance process of contemporary Guzheng playing techniques. Integrated analysis is made based on the above survey data, and a comprehensive statement is made on the inheritance and development of current Guzheng playing techniques.

Firstly of all, the difficulty of the research lies in the creation of Guzheng music, some works have not been made public, and there is no complete band score of some large concertos in publicly published books and periodicals, which forms a certain obstacle to the comprehensive analysis of the works.

Secondly, it is difficult to study the integration of music, culture and society. Music is a vein of popular culture, and the development of popular culture is always adapted to the development and reform of society, the relationship between popular culture and social development is complementary and interdependent. Therefore, the study of music must explain its relationship with popular culture and social culture. However, because of its particularity, music culture cannot be completely equated with popular culture. Therefore, the research on the relationship between Guzheng music culture, popular culture and social development has a certain complexity.

For the difficulty of studying the integration between music, culture and society, the author plans to read a lot of relevant literature to make up for his own shortcomings in this academic field, and at the same time, draw on and cite the existing academic achievements in the academic circle and refer to the existing academic achievements of relevant disciplines.

According to the needs of this paper, calculate and classify the collected literature, materials and survey data, and select the literature, materials and survey data in line with this topic for comprehensive analysis, so as to conduct more in-depth research on the topic, and specifically use the following two research methods.

## Results

The purpose of this paper is to follow the thinking mode of “what is” and “why”. Through the above analysis and research, the following findings are obtained.

1. Through the research and analysis of the survey data of the above collection, the main techniques of traditional Guzheng playing are the right hand mainly using “playing” skills, the thumb mainly using “splitting and supporting”, the index finger mainly using “picking and wiping”, the middle finger mainly using “hook and picking”, the ring finger mainly using “dropping and hitting” skills. Coordination between different fingers, through the corresponding fingering to pluck the string, at the same time with the appropriate strength to control the tone of the Guzheng. The left hand mainly uses the “press” technique to play, including “knead, sing, tremble” and other techniques, by plucking the string pronunciation, so that the music is more beautiful, but does not affect the strength of the Guzheng tone.

2. Through the above literature collection survey data research and analysis found that the classification of Guzheng playing techniques changed the traditional left hand skills. The left hand of traditional Guzheng playing is mainly responsible for polishing the music played by the right hand. Guzheng playing techniques seek innovation and change, but the role of the left hand has never changed. Left hand technique has been given priority to with glide, contemporary Guzheng techniques have been repeatedly innovation, from the left hand glide can only hold the monochord, gradually transformed into can hold two or more quantity of the strings at the same time, because the left hand way of string has completely changed, Guzheng playing pitch also have more change, to break the traditional Guzheng performance imposed by the pentatonic scale. Although the contemporary Guzheng playing techniques have been reformed by artists for many times, players still must attach importance to the role of traditional techniques. Only in this way, can we fully retain the artistic characteristics of Guzheng and further promote the development of contemporary Guzheng art.

3. Through the above literature collection survey data research and analysis of the reasons for the evolution of contemporary Guzheng playing techniques stems from the increasingly diversified background of music art. In order to make Guzheng art coruscated with stronger vitality, it is necessary to actively improve the playing techniques. Therefore, inheriting the traditional Guzheng techniques, and according to The Times demand innovation, is the contemporary Guzheng performers shall bear the burden of, only by working for a long time, can let the Guzheng art with dazzling brilliance, let more people deeply feel the charm of the Chinese Guzheng music, thus more active learning Guzheng performance.

The significance of this paper is to conclude and summarize the inheritance and development of new Guzheng playing techniques for traditional techniques through the development of contemporary Guzheng playing techniques, especially since the era, and analyze the relationship between its causes and society and culture. In this way, it can supplement the theory of Guzheng art and provide some theoretical reference for the future creation of Guzheng music works.

## Conclusion

The purpose of this paper is to summarize the main techniques of traditional Guzheng playing. Through the classification of Guzheng playing techniques, the inheritance and innovation of traditional techniques by new techniques are explained, so as to analyze the reasons for the evolution of contemporary Guzheng playing techniques. The object of this study is to integrate and analyze the practical situation and solved problems of techniques encountered in Guzheng performance by Guzheng performance teachers and performers in some colleges and universities, and summarize the current status and problems of inheritance and development of Guzheng performance techniques by integrating the above survey data.

According to the above data analysis results, this research project hopes to obtain the following results:

1. The inheritance and development of traditional playing techniques of Guzheng has promoted the diversified development of social music.

Contemporary Guzheng playing techniques have made a leap in two-handed playing techniques. From the inception period of the 1960s to the boom period of the decade, it has experienced the development from the early single techniques to diversified techniques. Although, the evolution of Guzheng performance new techniques experienced from the occurrence, development to prosperity of the process. However, the essence of Guzheng performance techniques, the traditional technique of complementing sound with rhyme, has not been eliminated by The Times, and “kneading, pressing, singing and annotation” is still considered to be the most characteristic performance techniques of Guzheng.

In terms of performance form, new playing techniques of Guzheng can be divided into the development of traditional playing techniques, Guzheng playing techniques of other ethnic instruments, Chinese and Guzheng-like playing techniques of Western instruments, and newly created playing techniques. The development of traditional playing techniques of Guzheng reflects the technique forms produced by the integration of diverse cultures influenced by social environment and cultural ecological environment.

From the performance form to more emphasis on auditory impact, as well as visual shock, but also the pursuit of personalized special sound effect.

The development of anything is affected by its internal laws and external environment, so is the inheritance and development of Guzheng playing techniques. The development of Guzheng playing techniques is the same as the development of Guzheng music culture, which changes synchronically with social economy, culture and concept. And the influencing factors of Guzheng music culture is various, including the change of the social and cultural life, multicultural collisions result in multi-ethnic blend of various regional culture and the east and west culture collision, the performance playing and the change of the audience, the diversity of creative class and specialization, also affected by traditional idea, etc.

The high development of Guzheng playing techniques is to look at the global exchange, integration, development and coexistence of cultures of various nations and countries from the perspective of cultural globalization. This kind of communication and integration is bound to bring great influence to national culture. In the context of globalization, national, regional and local cultures will be impacted by foreign cultures, which will make a dynamic culture abandon its closed, conservative, rigid and stubborn state. Therefore, in a certain period of time, Guzheng performance techniques will also be modified, enriched and improved in the communication with other cultures in the world, on the other hand, it also affects the development of other cultures. Cultural pluralism and economic integration do not mean that the local culture of all nations will completely disappear and a world culture without geographical differences will be established. In any condition, the cultural globalism and cultural nationalization, world culture and native culture and common culture and individual character of culture are symbiotic, are each other's existence conditions, the era of globalization of world culture is no single, but in the multicultural formed in the interaction of a kind of common value orientation and value pursuit. The value orientation and value pursuit of Guzheng music culture under the realistic background of contemporary multi-culture are also manifested in inheriting traditional culture and rationally developing expression techniques. The innovative and pioneering pursuit of contemporary Guzheng performance techniques is an attempt and an inevitability. It is a historical process of Guzheng performance development.

2. The inheritance and development of contemporary Guzheng playing techniques and the mutual influence of social culture.

For its development, the author summed up as a high degree of regression to traditional techniques. Blindly pursuing auditory impact will only transform Guzheng into Chinese piano, and will inevitably make it lose its original charm. Chinese traditional music aesthetic focus on the "Great sound is hard to hear" mood, will become the mainstream

of Guzheng music appreciation. The height of the development of techniques, the social culture is the coexistence of multiple, reflected in Guzheng music culture is in the pursuit of Guzheng music rhyme at the same time, also produce the demand for Guzheng “fast food”, the strong impact of hearing music also will be affected by the fast-paced life of people’s love, Guzheng playing techniques, in a certain period of time will continue to complicate the development.

But by the change of the social and cultural life, multicultural collide with each other, play the “field” and the audience class change, diversification of literary group, and the influence of the traditional idea, and many other factors caused by the inevitable result, but still exist deficiencies in this article, with the creation of Guzheng music, part of the work has not been announced, Some large concertos do not have a complete orchestra score in published books, which forms a certain obstacle to a comprehensive analysis of the work. In addition, it is difficult to study the integration of music, culture and society. The author plans to read a lot of relevant literature to make up for his own shortcomings in this academic field, and at the same time, draw on and cite the existing academic achievements in the academic circle and refer to the existing academic achievements of relevant disciplines, so as to promote the inheritance and development of contemporary Guzheng playing techniques.

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