

# Contemporary Guzheng Inheritance Issues and Strategies

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## Abstract:

In recent years, there have been some crises in the development of Guzheng. A large number of students learn guzheng for a certificate and entrance examination, and teachers ignore the historical and cultural development of Guzheng itself, which leads to the development of Guzheng gradually on an incorrect road. Secondly, due to the large size of the guzheng and the difficulty of operation and tuning, the utilization rate of the guzheng in orchestras has been declining. Both human factors and external social and environmental factors have led to the general trend of the gradual loss of the guzheng. Through the research of education industry, the combination of guzheng and electronic music, and the integration of cultural tourism industry and Mongolian guzheng, this paper analyzes the reasons for the loss of the guzheng, and explores the methods that can be taken to avoid the loss of the guzheng in education and other aspects in the future.

**Keywords:** Education sector; electronic music; cultural tourism industry.

## 1. Introduction

In contemporary society, The development of Guzheng in contemporary society has raised a series of problems, for example, more and more teachers aim at making profits in short frequency and fast speed and only pay attention to grade examination, ignoring the tradition of the guzheng instrument and forgetting the fundamental of teaching. What's more, due to the difficulty of tuning the guzheng, it has been widely replaced by other instrumental music in the band, and the development of the guzheng itself has become a big problem. Although more and more people learn Guzheng, it has gradually become an instrumental music on the verge of loss. The loss of Guzheng is closely related to inappropriate teaching methods, on

the one hand, extracurricular classes misled students and parents to make students think that as long as they quickly passed the 10th level examination, they were equivalent to learning the traditional instrument Guzheng, a long-term learning model has become a marketing tool for profit. On the other hand, it is precisely because more and more people learn the guzheng, leading to the decline of people's awareness of its protection, when talking about the guzheng, people will be disregarded, this is already a very common instrument, there is no protection value. To change this situation, the urgent task is to change the teaching mode, but also need the joint efforts of all aspects, such as the integration with the media and the combination of cultural tourism Traditional instru-

mental music not only represents the instrumental music itself, but also represents a country, an era, experienced prosperity and vicissitudes, witnessing the changes of The Times.

## 2. Present Situation and Problems of Contemporary Guzheng Inheritance

### 2.1 Introduction of Guzheng

As early as the Warring States Period from the 5th century BC to the 3rd century BC, Guzheng was widely spread in the State of Qin (now Shaanxi), so it was named Qin Zheng, which has a history of more than 3000 years [1]. After thousands of years of development, mainly formed the Hakka Zheng, Chaozhou Zheng, Shandong Zheng, Henan Zheng four schools. Due to its beautiful sound and varied tone color, GUzheng is recognized as the king of Chinese instruments which has unique position in China. And there is also one of the more popular theories is that the guzheng originated from Se and evolved from Se. According to ancient books such as Shimoto, Guzheng may have been originally named after the two. Another theory is that the guzheng was created or reformed by Meng Tian, a general of the Qin State, but the date of this theory is disputed and hard evidence is lacking. Local zheng music in China is often mixed with folk songs, rap, opera, instrumental music and other folk music in a region in the development process of more than two thousand years has formed different styles and characteristics since the century, it is usually divided into two parts: zheng music in Han areas and zheng music in minority areas. The former mainly refers to the zheng music of Henan, Shandong, Shaanxi, Zhejiang, Chaozhou, Hakka and Fujian regions; the latter mainly refers to the zheng music of Mongolia and the Yanbian Kagai music of China[2].

### 2.2 The Development of Guzheng in Contemporary Society

After entering the 20th century, Guzheng has entered a stage of unprecedented rapid development, both in its related industries and its own inheritance. Guzheng gradually became a universal and popular musical instrument. At the same time, excellent guzheng players emerge in an endless stream. For example, Wei Jun, an excellent guzheng composer, as an example. He was good at exploring the potential of the performance of ethnic instruments in his creation, so that the national plucked instrument zheng, on the basis of breaking through the traditional harmony and tonality, absorbed ethnic music materials and combined with western techniques, endowed the zheng with a

unique musical language, and issued a new zheng sound with a unique style [3]. On the one hand, they inherit the development of traditional guzheng playing skills and traditional repertoire, on the other hand, they promote the emerging modern guzheng playing skills and innovation in guzheng composition. Besides, the education industry is also equipped with more comprehensive and excellent teachers, professional knowledge, patient and dedicated teaching methods, so that more and more students are interested in Guzheng, and want to learn this instrument at a deeper level. This not merely promoted the inheritance of the guzheng but also stimulated the development of the music education industry and social and economic development. However, the flourishing development of instrumental music also has limitations, and the inheritance of Guzheng is the most difficult problem in the current society.

### 2.3 The Dilemma of Guzheng Inheritance

As the most traditional instrument in China, the Guzheng is unique in tone, scale and technique. However, even so, there are great defects in the inheritance of Guzheng, which may make the inheritance of Guzheng go to a weak trend. Nowadays, guzheng training institutions have become almost everywhere, and guzheng teachers seem to have become a popular profession. This is also the primary direction to solve the problem of Guzheng development. In order to have more students and make profits more quickly, it seems that whether the teachers recruited meet the standards is no longer considered. Even a guzheng amateur can become a guzheng teacher. Profit has become the most important thing, rather than professional teaching and real research on guzheng. Meanwhile, learning guzheng no longer needs a high threshold, nor does it cost as much money as before, which is exactly in line with the parents' desire. In such a highly competitive society, children can not only quickly master a musical instrument, but also learn a musical instrument. It is not that important to devoted themselves to learn Guzheng. This has caused a misunderstanding of Guzheng inheritance, the inheritance of a musical instrument should be a slow effort, but the current fast food society has forgotten the original intention, ignoring that the inheritance is fundamentally the right inheritance. In addition, many modern composers blindly pay attention to innovation while ignoring traditional knowledge when creating kite music, and excessive innovation has hindered the development of tradition. Guzheng teachers also become more and more slack in teaching, thinking that it is enough to teach students the surface knowledge, as for the deeper knowledge, they can easily finish a lesson, get a considerable salary

and stable job. These problems pushed the development of Guzheng to a weakening trend. What is more, with the development of folk music, instrumental ensemble has become a frequent form. As an important national instrument, Zheng should occupy a certain position in the ensemble band, but its limitations make it difficult to coordinate with most other instruments, so that the zheng is often excluded from large folk ensembles. Such as the inconvenience of modulation[4]. Guzheng began to go in an incorrect direction. The inheritance of Guzheng is in urgent need of transformation.

### **3. Solve the Development Problem of Guzheng from the Educational Level**

#### **3.1 The Transformation of Fundamental Teaching Mode**

As mentioned above, the main problem leading to the inheritance of Guzheng is the misunderstanding in teaching. The first thing that needs to be changed is the concept of teachers. Instrumental music education and cultural education are different to a large extent, and many teachers may think that both are for students to acquire certain skills. Continuous teaching to the test is a good way to teach students. However, this is not the case. In the exam-oriented education in China, the success of the culture course in a short period of time means that a high score can be obtained in the exam, which means that the teacher has extraordinary teaching ability. However, in the teaching of instrumental music, we should not only seek speed, because instrumental music represents the history of a country for thousands of years, and even the structure of instrumental music is a dialogue with history. This misunderstanding is vividly reflected in the guzheng, many guzheng teachers give students the first section is the music, but not the history of the guzheng, the structure of the guzheng, 21 strings, 5 sound areas, how to arrange, and the connection between them. Instrumental music itself is the most valuable thing that needs to be studied deeply. Only by gradually changing the teaching thinking for the purpose of quickly achieving results can the guzheng be fundamentally protected from loss.

#### **3.2 Guzheng Education Industry to Raise the Threshold**

Secondly, both schools and extracurricular classes should be more rigorous in the selection of teachers and pay more attention to professionalism. Nowadays, it is a common phenomenon that the employment is difficult and the unemployment rate is high, and it will get worse and worse.

For the students of music college and music major who have just graduated from university, finding a job is a big problem for them. However, being an instrumental music teacher greatly alleviates the pressure of employment. However, schools and off-campus institutions ignore professionalism when interviewing teachers, and many even just music lovers can be teachers, which leads to the phenomenon of miseducating children. Take guzheng as an example, many teachers use incorrect hand shape and posture to play the piano, and only pay attention to their own feelings when dealing with music. When teaching music, students use their subjective assumptions to suppress their feelings for music. When students have different ideas or feelings, they will be refuted by the teacher, and they will be taught that only the grade test is the most important, and other things are secondary, such as the history of the music, the emotion of the music, and how to play the details of the music. Students may also think that passing the 10th level of the guzheng is equivalent to learning the guzheng and forming a mechanized muscle memory, without thoughts of their own, like a robot, when inputted with incorrect code, trying to turn on the right path is very challenging. Therefore, the promotion of the selection of teachers in the guzheng education industry is also directly related to the inheritance of the guzheng.

### **4. Strategies to Solve the Problems of Guzheng Development from Other Level**

#### **4.1 The Integration of Guzheng and Other Kinds of Music---Taking Electronic Music as an Example**

##### **4.1.1 Electronic music**

In contemporary society, with the continuous progress of electronic science and technology, electronic music has gradually entered people's life, music is no longer monotonous and boring, whether it is traditional national instrumental music or classical western instrumental music, there is a new trend of integration with electronic music. Electronic music is a kind of special art which combines the art of electronic music and the art of electronic music with high degree. It is not as much a product of time as it is a product of high science and technology. Electronic music is not only from the content to the form, but also the mode of creation and transmission, all of which have suddenly broken the Siwei formula of transmission music, and have the advantages that the creation of transmission music can not replace. These unique advantages of the

electronic music make it conform to the pulse of the music in this time, and it is because of these unique advantages that it produces a strong life force, Make it a symbol of contemporary music [5]. For example, Guzheng, the traditional instrumental music in China for thousands of years, seems to be incompatible with electronic music. In fact, electronic music has opened up a new route for the development of guzheng, expanded and extended national instrumental music, and also made the audience of Guzheng music more young and universal.

#### 4.1.2 The fusion of guzheng and electronic music croatian rhapsody

Croatian Rhapsody is from The piano player 2003 track No.12, written by composer Tonci Huljic. Croatian Rhapsody by Maksim Mrvica, the music uses a lively rhythm to describe the ruins of war-torn Croatia in the ashes and the tragic images of the sunset reflected in pools of blood and dust. The rhythm of traditional zheng music is mostly 2/4 or 4/4, and this rhythm runs through the whole work, such as Yu Zhou Chang Wan and Zhan Tai Feng. However, in this adaptation of Croatian Rhapsody, a number of bold rhythm changes (for example, in the pre-set part of the electronic music, starting in 3/4 time, suddenly changing to 2/4 time, and then changing to 3/8 time after two bars) have become a feature, And to a certain extent, it plays the effect of promoting the mood of the music[6]. The fusion of Guzheng and Croatian rhapsody is not only to imitate piano performance with guzheng, but actually to use three different technologies. First of all, the sound is cut, collage and recombination for collage technology, so that the music is full of national charm and fills the shortcomings of electronic music. The second is the interactive technology, which makes up for the few vocal areas of the guzheng, so that the guzheng can also play complex and changeable vocal changes and high and low bass repeated jumps[7]. Finally, sound field technology, which is a common technology for the integration of national instrumental music and electronic music, such as Dolby directional logic surround sound (Dolby ProLogic) is to add a rear left and right channel speaker in the listening environment (in order to reduce costs, use one amplifier), then you can obviously produce a three-dimensional sense of space. The higher-level Dolby Digital (AC-3), THX, and DTS surround sound technologies all use six-channel technology. On the basis of the above four channels, they also add an intermediate channel to strengthen the language dialogue, and the subwoofer channel to strengthen the low frequency effect, when the degree of simulation of the sound field is very strong, the audience will be more immersive when hearing the music.

#### 4.2 The Role of Cultural Travel in Promoting the Development of Guzheng

Contemporary tourism has become a newly successful industry chain, attracting a large number of young people, in terms of cultural tourism, can also greatly promote the development of traditional instrumental music such as the Guzheng. For example, the development of Mongolian tourism industry promoted the development of Mongolian Guzheng(yatga) to a certain extent, making a musical instrument that was about to be lost emerge in front of people's eyes again. When people became interested in Mongolian Guzheng, more and more people wanted to trace its history, and the guzheng became more widely known. Because of its unique tuning method, playing style and cultural connotation, the Mongolian zither has been included in the category of 'Mongolian zither school'[8].The excellent inheritance of the Mongolian Guzheng has played a model role in the development of contemporary guzheng. Although it was mainly used as a court instrument in ancient times, few people had access to this noble instrument. However, after the historical changes and social turmoil, the Mongolian guzheng has not disappeared, not only retaining its unique musical aesthetics, but also being inseparable from local folk activities. Even in addition to musicians, there are ethnic music inheritance classes and inheritance stations in Inner Mongolia College of the Arts. In the modern folk society, local folk life and festival entertainment are important ways and natural platforms for Mongolian Guzheng and its music to survive. The performance practice of folk artists runs through the local folk life and becomes the key factor for Mongolian Guzheng and its music to survive in folk customs and festival activities[9].This is what is missing from the Guzheng heritage. For example, Huhetala scenic spot in Hohhot, Inner Mongolia has a long history and cultural accumulation, with rich and diverse folk culture resources. It is the only comprehensive modern leisure and entertainment special zone in China that integrates tourism, entertainment and fitness[10].To some extent, such a tourist resort also greatly promoted the development of Mongolian Guzheng and other instrumental music. The tourism special zone gathered tourists, musicians and performers from all over the country and even the world, and Mongolian zither gradually appeared in the public's vision, and more and more people got to know such a unique instrumental music. After people got to know Mongolian Guzheng, they could trace its origin. It has become something that the public is interested in, and the guzheng has appeared in front of the public. Starting from the history of the guzheng, we should have a deep understanding of the guzheng and know the guzheng, which is the right direction of devel-

opment.

## 5. Conclusion

This research explores the current inheritance and development status, development advantages, development problems, and corresponding solutions of Guzheng, a traditional musical instrument, from fundamentally changing the concept of teachers aiming to achieve results quickly to raising the threshold for selecting teachers in educational institutions, and understanding the importance of professionalism. From ancient times to today, only excellent teachers can teach excellent students. In addition, the combination of guzheng and electronic music, such as collage technology, interactive technology, and sound field technology. These three unique techniques greatly promoted the innovation of the guzheng and made up for the gradual decline of the guzheng in the orchestra. Finally, the development of cultural tourism industry, such as the improvement of infrastructure, gives the Mongolian Guzheng an opportunity to show in front of the public. By enhancing the interest in the traditional instrumental music of minority nationalities, it promotes the development of its similar instrumental music, Guzheng, so that it will not decline and disappear. Therefore, the guzheng can develop in the direction of prosperity.

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