

The Origin of Chinese Guqin Development

Hongliang Li

College of Art, Zhejiang Normal University, Jinhua, Zhejiang 321004

Abstract: *The guqin, with a history of more than 3,000 years, is one of the oldest plucked musical instruments in China, and has been regarded as “the instrument of the saints” by Chinese literati throughout the ages. As a “representative of the oral and intangible heritage of mankind”, the guqin unites the essence of Chinese culture and is not only the root of Chinese traditional culture, but also a symbol of Chinese civilization. This paper takes time as the axis, space as the surface, and historical materials as the evidence, and on the basis of fully studying the existing guqin literature and unearthed relics, it combs through and explains the developmental sources of the Chinese guqin, with a view to further clarifying the developmental sources of the Chinese guqin.*

Keywords: Guqin, Guqin art, Chinese civilization.

1. Introduction

The Guqin, also known as the Yaoqin, the Jade Qin, the Silk Tong and the Seven-stringed Qin, is a traditional plucked string instrument of the Han Chinese people, belonging to the silk of the eight tones. The guqin is one of the most noble musical instruments in ancient China, and also one of the most representative musical instruments of Chinese culture, ranking at the top of the four arts of “qin, chess, calligraphy and painting”. The sound of the guqin is simple and elegant, light and clear, calm and peaceful, quiet and introverted, thick and far-reaching, with the beauty of nature; the music of the guqin is subtle and soothing, simple and simple, quiet and tranquil, cold and noble, with the beauty of empathy. The guqin has been highly respected by literati throughout the ages, which not only emphasizes the ancient literati's transcendental and indifferent attitude towards life and music, but also embodies the literati's noble, introspective and tranquil character cultivation through the ages. The guqin not only carries the Chinese Confucian philosophy of cultivating one's moral character and nurturing one's virtue with the qin, but also embodies the Chinese Taoist philosophy of conforming to nature and making a great sound, as well as the highest artistic ideals of Confucianism and Taoism, which are At the same time, it also embodies the highest artistic ideal of Confucianism and Taoism -- the artistic concept of “unity of heaven and mankind”. According to the statistics of relevant organizations, there are more than 3360 zither songs, 130 zither scores and 300 zither songs in China.

In November 2003, UNESCO officially approved the Chinese guqin as a “Masterpiece of the Oral and Intangible Heritage of Humanity”, making the guqin one of the world's outstanding cultural heritages that need to be supported and rescued, and in May 2006, the State Council of the People's Republic of China inscribed the guqin on the list of the first batch of national intangible cultural heritages. The Guqin has been recognized as one of the world's outstanding cultural heritages. As the guqin was recognized as one of the world's “Masterpieces of the Oral and Intangible Heritage of Humanity” and included in the first batch of national intangible cultural heritage list, the attention to the guqin in the academic world has been rapidly increasing, and the research on the guqin has once become a hot spot. However, through the search of China National Knowledge Infrastructure database, the author found that there are very few documents with the theme of “the origin and flow of the

guqin”, totaling only 27, including 9 academic journals, 16 dissertations, 1 featured journal and 1 book. There is only one article that overlaps with the theme of “Origin and Flow of the Guqin”, which was published in the Journal of Contemporary Students, the entire text, usually only a few hundred words long, provides only a brief overview of the origins of the guqin and is not signed by the author. The remaining 26 documents also do not systematically sort out and explain the developmental sources of the guqin, but only give a brief overview in certain chapters or paragraphs. For this reason, the author believes that it is very necessary to carry out a systematic study on the development of the guqin, with a view to further clarifying the development of the Chinese guqin and filling the lack of research on the development of the guqin.

2. Creation: Pre-Qin Period

The pre-Qin period was the beginning of the guqin. As far back as the Zhou Dynasty, more than 3,000 years ago, the ancestors of the Chinese nation had already created the guqin. The Classic of Mountains and Seas, written during the Warring States period, contains in the Great Desert East Classic: “Beyond the East China Sea, there is a gully so deep that it has no known bottom, and it is the place where Shao Hao built his country. It was here that Shao Hao raised Emperor Zhuan Xu, and the qin and sepals that Emperor Zhuan Xu played with as a child were still thrown in the gully.” One of China's earliest general collections of poetry, the Book of Songs, contains the following: “That beautiful and virtuous woman, play the qin and sear to be close to her,” and “Plant hazel and chestnut trees, and catalpa lacquer and chair tung, and cut the timber for the qin and sear.” In addition to heirloom literature, Chinese archaeological excavations have also confirmed the existence of the guqin in the Spring and Autumn and Warring States. The earliest physical example of the guqin in China was unearthed in Tomb 86 of Cao Menwan, Guojiamiao, Zaoyang, Hubei, about 2,700 years ago. China's earliest seven-stringed zither was unearthed in the No. 1 Chu Tomb of Guodian in Jingmen, Hubei Province, which was made of two wooden boards carved and assembled together, with a longer, almost rectangular head, curved surface, and an upper center crest. And a bed of ten-stringed zither found in the tomb of Zenghouyi in Suixian, Hubei, also about 2,500 years old, this zither has zither good offices, no emblem, and due to the unevenness of the panels, only part of the quasi-position, which may be played to press the tone.

About the guqin creator, history has not yet exact statement, mainly there are fuxi's zither, shennong's zither and shun's zither. Such as "Song Shi - music" on Fuxi's and Shennong's zither production records: "Fuxi made the five-stringed zither, Shennong's made the seven-stringed zither." Another example is the "Qin Cultivation", which records that Fuxi made the zither: "The zither was made in Fuxi's time to ward off evil behavior that deviated from the right path, to prevent indulgence of the heart, to cultivate the body and mind through the sound of the zither, and to restore and maintain the natural and pure nature of man. the natural innocence of human beings. "Again, there is an account of Shun's making of the qin in the Records of Music - Le Shi: "Once upon a time, Shun created the five-stringed qin, which was used to accompany the singing of the poem 'The South'." Regarding the creator of the guqin, there have always been different opinions in the academic world, but most scholars believe that Hsi's qin-making, Shennong's qin-making and Shun's qin-making are only ancient myths and legends, and no verifiable unearthed artifacts have been found yet. In the qin theory of the past generations, many scholars believe that the ancient qin is only a tool and means used to worship heaven and earth, ghosts and gods, pray to the gods, pointing out the way, and blessing the peace of a tool and means, not which one of the sages did.

Regarding the use of the guqin, there is nothing more documented than the case of Confucius' use of the qin. According to the literature, Confucius loved to play the zither, and once said, "Unless there is something important happening in a day, I will not play the guqin, so whether he was teaching his students on weekdays, or traveling around the countries, the sound of his zither was unceasingly heard." In addition, the story of Bo Ya and Zi Qi's "searching for a soulmate in high mountains and flowing water" has also become a popular story. The story of Bo Ya and Zhong Ziqi's "search for a soulmate in the high mountains and flowing water" has also become a popular legend. When Boya was playing the zither, he was thinking of mountains in his heart.

Zhong Ziqi exclaimed, "Good, it is as high as Mount Tai! Inside, Boya thought of flowing water. Zhong Ziqi again applauded: Good! The vastness is like the Yangtze River! Whatever was in Bo Ya's mind when he played the zither, Zhong Ziqi was able to hear it in the sound of the zither." Later, when Zhong Ziqi died, Bo Ya broke his zither and stopped playing the zither for the rest of his life, which led to the story of "seeking a soulmate in high mountains and flowing water". In the pre-Qin period, especially in the Spring and Autumn and Warring States Periods, the guqin already had a certain artistic expression ability, and the famous qin tunes include "High Mountains", "Flowing Water", "Yangchun", "White Snow" and so on.

3. Molding: Qin-Han to North-South Dynasties Period

The period from the Qin and Han Dynasties to the North and South Dynasties was an important stage in the formation of the guqin's instrumental form. East Han Ying Shao "customs" contains: "seven strings, the law of the seven stars, the big strings for the king, the small strings for the subject, the king of Wen, the king of Wu added two strings, in order to combine the grace of the king and the subject". Jikang of the Three Kingdoms "qin fugue" contains: "qin emblem used Zhongshan's jade. Gu Kaizhi of the Eastern Jin Dynasty created the silk painting "picture of a carving of a zither". In 1960, the "Seven Sages of Bamboo and Wood" portrait bricks unearthed in the Xishanqiao Tomb in Nanjing can be clearly seen on the outside of the zither played by Rong Qizhi and Jikang. Hurray arranged more than ten qin emblem (see figure 2). from the above literature and unearthed artifacts can show that the Southern Jin and Song dynasties in China already have the production of seven-stringed zither method and technology, and mark the sound level of the zither emblem has also appeared, marking the instrumental shape of the ancient zither has been shaped, and has been handed down to the present day.



Figure 1: Picture of a Carving of a Zither



Figure 2: Seven Sages of Bamboo and Wood

During the period of Qin, Han and North and South Dynasties, there were already many famous artists related to the guqin. Such as the famous literati and zither player Cai Yong, its creation of the zither music “Cai's five”, that is, “Spring”, “Bryan”, “secluded”, “sitting in sadness”, “Autumn Thoughts” five works at that time on the importance of the people, through the generations, to the Tang Dynasty is still enjoying a good reputation. Another example is Cai Yong's book “qin play”, which is the richest and most detailed monograph on early qin works in existence, including: five poems, nine quotes, twelve plays and more than twenty songs of the river. “Seven Sages of the Bamboo Grove” in the Jikang, Ruan Xian and Ruan Ji, are also famous in the history of music zither. Especially jikang, not only the piano art is outstanding, but also in the music theory is also quite good. Its “sound without mourning music theory” and “qin fu”, both for the history of Chinese music aesthetics important documents. In addition, Jikang was killed at the age of forty because of his opposition to Sima's rule, and before his execution, he calmly played a song called “Guangling San”, which became a perfect song of dry antiquity.

4. Development: Sui and Tang dynasties

The Sui and Tang dynasties were a period of development for the Chinese guqin. Although the importation of Western instruments such as the pipa and the antipathy of Emperor

Xuanzong of the Tang Dynasty to the guqin suppressed the development of the guqin for a time, it did not prevent the guqin from developing towards maturity, and was even exported to neighboring countries for a time. During the Sui and Tang dynasties, the guqin in China had spread eastward to Japan, Goryeo, Baekje and other East Asian countries. Nara, Japan Toudaiji Shokura Yard collection of a gold and silver flat zither length 114.cm, shoulder width 19.2 cm, tail width 13.1 cm, the thickest place 5 cm, the whole body with subtle gold and silver inlaid pattern, decorative and extremely luxurious, the zither car and wild goose feet made of ivory, the bottom of the zither dragon pool inside the “yihai yuan years” “made in the spring of the season” the eight characters.

Sui and Tang dynasties, although the time cycle is not as long as that of the Qin, Han and North and South Dynasties, but there are many famous qin masters. Especially in the Tang Dynasty, the economic prosperity and social stability had far-reaching historical significance for the inheritance and development of guqin music in later generations. Famous qin masters of the Sui and Tang dynasties include Bai Juyi, Liu Yuxi, Zhang Kuk, Buntinglan, Cao Rou, Xue Yijian, Liu Zongyuan, Yan Shigu, and Chen Kangshi, etc. Bai Juyi loved the guqin and was a great master of the instrument. Bai Juyi loved the guqin, and his Night Zither contains, “The material of the guqin is solid, and its tone is clear and far-reaching.” He was so good at the zither that he could still play and sing for

himself, and even kept the guqin as a friend on his traveling ship. Liu Yuxi, in his "Inscription on the Ugly Room" contains, "In ordinary times, I can play the elegant guqin and read Buddhist scriptures written in clay and gold." Zhang Ku, in his "Listening to Xu, a member of the Yuezhou clan, play the qin," contains the following, "An ancient qin, called the Jade Rhythm and Subtle Symbol, contains a profound sound." Through the literature of the above qin artists, we can clearly find that the guqin in the Sui and Tang dynasties was not only a simple musical instrument, but also an object of cultivation for the literati and artists. At that time, the popular qin tunes were mainly "Big Hujia", "Small Hujia", "Zhaojun's Complaint", "Wind and Thunder Leader", "Feng Yunyou", "Wuyue Cries", "White Snow", "Autumn Thoughts", "Guangling San", "South Wind", "Wenwang Exercise", etc. The Guqin was also popular in the Tang Dynasty.

Inheriting and absorbing the qin-making technology and culture of successive generations, the qin-making technology of the Sui and Tang dynasties has developed into a new historical period, and its form and lacquer color exudes the tone of magnificence, freshness and freedom, and presents a rounded and plump, rich and dignified style. Nowadays, the

survival of the Tang qin is very small, but from the surviving Tang qin objects and Tang dynasty playing qin map, its shape to Fuxi style mostly; modeling characteristics for the body wide, majestic round, strong and powerful, seemingly grand and energetic, giving a person a strong and sturdy feeling; forehead more for the arc, the item is wide and long, the shoulder is more in the three emblems of the following, the waist is fat, the bottom of the qin is also more for the arc, the crown angle is carved more into the sunny line. During the Sui and Tang dynasties, the qin-making technology developed to a high level, and many famous qin makers appeared, only the Sichuan Lei family had Lei Xiao, Lei Wei, Lei Jue, Lei Xun, Lei Wen, etc. The "Chun Chun", made by Lei Wei, is the most famous qin maker in the world. The "Spring Thunder" zither made by Lei Wei was once hidden by Zhao Ji, the Song Emperor, and placed in the "Hall of Ten Thousand Qin", but unfortunately, it was later destroyed by the Jin Dynasty. Unfortunately, it was burned by the Jin Dynasty, and the Tang qin still in existence include the "Nine Heavenly Huanpei Qin" (see Figure 3), the "Light Thunder Qin", the "Withered Wood Longyin Qin", the "Flying Spring Qin", and the "Great Sage's Remaining Sound". "The Great Sage's Remaining Sound" and so on.



Figure 3: Nine Heavenly Huanpei Qin

As the art of guqin did not develop and mature, guqin schools began to be formed in the Sui and Tang dynasties, which were mainly divided into the Wu School and the Shu School at that time. The Wu School's style of playing is mainly characterized by a quiet and gentle style, like the Yangtze River, which is majestic; while the Shu School is characterized by a rapid flow, as if rushing towards the universe, with a rapid and courageous flow. Different schools are influenced by local characteristics and artistic views, forming different styles in guqin playing. In addition, Cao Rou of the Tang Dynasty invented a method of notation-"minus character notation"-which played an important role in recording guqin scores and contributed greatly to the inheritance and development of the art of the guqin.

5. Maturity: Song, Yuan, Ming and Qing Periods

With the complete finalization of the guqin's instrumental shape, the application of the "minus character notation", the formation of schools around the world, and the invention of the printing press, the guqin came to a high point in its history - the period of maturity - in the Song, Yuan, Ming, and Qing

dynasties. The guqin and its art in this period were mainly characterized by the following aspects: firstly, the guqin spread from the court to the folk and greatly absorbed the essence of folk music, which organically combined and formed more styles; secondly, the guqin was extremely prevalent in the literati and scholarly classes, and frequent exchanges and consultations promoted the further development of the guqin's production techniques and the improvement of its playing techniques; thirdly, during the Song Dynasty, the overall cultural atmosphere was better, and the guqin was more widely used in the imperial court, and the guqin was more widely recognized and appreciated. Thirdly, during the two Song dynasties, the overall cultural atmosphere of the imperial court was better, and great importance was attached to the culture of the guqin, which promoted the development of the guqin to a great extent.

During the Song, Yuan, Ming and Qing Dynasties, not only did many famous qin masters appear, but even emperors became guqin enthusiasts. For example, Emperor Huizong of the Northern Song Dynasty was a very good zither player. Under his impetus, the government not only set up a governmental organization for the research and production of

the guqin - the "Governmental Qin Bureau", but also set up the "Ten Thousand Qin Halls" to search for famous qins from all over the world. The government not only set up a governmental organization for research and production of guqin, but also set up the "Wanqin Hall" to search for famous guqins. Other famous qin masters of the Song, Yuan, Ming and Qing dynasties include Fan Zhongyan, Ouyang Xiu, Su Shi, Sheng Yizhong, Sheng Zhibai, Sheng Yihai, Zhu Changwen, Zhao Xin, Jiang La, Guo Shui, Mao Minzhong, Miao Xiuzhi, Wansong Elder, Yelu Chusai, Chen Minzi, etc. In addition, the governmental organization for research and production of ancient qin was set up by the Governmental Qin Bureau. In addition, many famous qin makers also appeared in the Song, Yuan, Ming and Qing dynasties, such as Wei Zhongzheng, Zhu Renji and Cai Fen in the Northern Song Dynasty, Jin Yuan and Jin Highway in the Southern Song Dynasty, Yan Guqing, Shi Xiyun and Zhu Zhiyuan in the Yuan Dynasty, the Four Royal Houses (Ning, Hengyuan, Yiyi and Lu) and the Zhang family in the Ming Dynasty, and Zhang Zhidong, Gong Yongli and Liu Xifu in the Qing Dynasty. The qin writings of the Song, Yuan, Ming, and Qing dynasties are also very rich, including Su Shi's *Miscellaneous Books on the Qin*, Zhu Changwen's *History of the Qin*, Miao Xiushi's *Qin Discernment*, Chen Minzi's *Qin Fahui*, Leng Qian's *Sixteen Methods of Sounding the Qin*, Zhu Quan's *Miraculous Mysteries*, and Xu Shangying's *Xishan Qin Situation*.

The Song, Yuan, Ming, and Qing dynasties are the most influential periods of Chinese guqin schools. The main schools are the Zhejiang School of the Song Dynasty, the Yushan School of the Ming Dynasty, the Guangling School of the Qing Dynasty, the Min School of the Qing Dynasty, and the Chuan School of the Qing Dynasty. Zhejiang School of the Song Dynasty: The founder is Guo Chuwang, and the representative characters are Mao Minzhong, Xu Tianmin, Xu Qiushan, Xu Mengji, Xu Zhonghe, etc. The representative repertoire is *Xiaoxiang Shuiyun*, *Fishing Song*, *Woodcutter's Song*, etc. The main style of the Zhejiang School is: smooth and clear. Yushan School of the Ming Dynasty: The founder is Yan Zheng, and the representative characters are Chen Aitong, Xu Shangying, and Wu Jingliu, a modern master of the guqin, etc. The representative repertoire is "Night Mooring on the Autumn River", "The Good Night's Leader", and "Xiaoxiang Shuiyun", etc. The main styles of the Yushan School are: clear, faint, and far away, and neutral, wide and harmonious. Guangling School of the Qing Dynasty: The founder of the Qing Dynasty is Xu Changyou, and the representative characters are Xu Changyou, Xu Qi, Zhang Ziqian, etc. The representative repertoire includes "Three Plum Blossoms," "Falling Geese," "Guangling Scattered," etc. The main styles of the Guangling School are: neutral, downbeat, free, and long. Qing Dynasty Min School: the founder is Zhu Feng Harmony, the representative characters are Zhu Tongjun, Xu Yuqiao, Zhang He, etc., the representative of the piano such as "Yangguan three folds", "Fishermen and Woodcutters Q & A", "Pingsha Fuyan", etc., the main style of the Min School: fingering delicate, dashing, slow and easy to degree. Chuan School of the Qing Dynasty: the founder of Zhang Hexiu, represented by Zhang Hexiu, Yang Zidong, Xia Yifeng, Cha Fuxi, etc., representative of the qin music such as "flowing water", "drunken fishermen singing in the evening", "Pu'an Mantra", etc., the Min School

of the school of the art of style: impetuous and exuberant, grandeur.

6. Decay: Late Qing to Republican Period

From the end of the Qing Dynasty to the Republic of China, the guqin was in decline, with fewer and fewer players and a narrower repertoire, which was the "darkest" period in the history of the Chinese guqin. Especially after the Opium War, the people were poor and the society was in turmoil, and the guqin had a tendency to combine Chinese and Western styles in its modeling, which was a kind of bluffing and pretending. To the Republic of China period, most of the zither body stagnant and clumsy, bloated, or thin and powerless; some of the sound quality is hoarse and heavy, and some of the sharp and thin like the sound of a broken gong, can be described as nothing.

From the end of the Qing Dynasty to the Republic of China, despite the period of war and social change, Chinese zither players were still operating miserably and calling out for the preservation of the national essence. At that time the birth of a number of qin club organizations, such as Beijing's "Yueyun qin set", Jinan's "Deyin qin society", Shanghai's "Yu qin society" and so on, their activities have a certain social impact. In particular, the Jinyuqin Society put forward the proposal of reviving the Chinese guqin art at the beginning of its establishment, and at the same time investigated the situation of the qin players through the practice of qin art and interviews with qin players, etc., and compiled and printed the "Jinyuqin Publication". In addition, a number of famous qin masters devoted to the development of the Chinese guqin art appeared from the late Qing Dynasty to the Republic of China, such as Cha Fuxi, Pu Xuezhai, Guan Pinghu, Yao Banyan, Zhang Ziqian, Xia Yifeng, Liu Shaoge, Xu Yuanbai, Wu Jingliu, Wu Wengguang, Wu Zhao, Dai Xiaolian, Li Xiangben, Li Fengyun, etc. In addition, a group of famous qin masters dedicated to the development of the Chinese guqin art emerged during the late Qing Dynasty to the Republic of China period.

7. Revitalization: Since the Establishment of New China

At the beginning of the founding of the People's Republic of China, the guqin was once on the verge of extinction, with fewer than a hundred people in the country able to play the instrument. In order to rescue the roots of the guqin and promote Chinese traditional culture, the Chinese government established the Beijing Guqin Research Association in the 1950s. Led by masters of the guqin such as Cha Fuxi and Guan Pinghu, the Society carried out a nationwide survey of the guqin, rescued the repertoire of more than 80 old qin masters, organized four nationwide "guqin scoring sessions", sorted out more than 150 types of guqin scores and more than 3,400 pieces of music from the past dynasties, and edited a collection of songs such as the "Integration of Qin Songs," laying the groundwork for a renewed take-off of the guqin culture. This has laid the foundation for the take-off of the guqin culture again.

After the reform and opening up, the Chinese government became more and more aware of the importance of traditional

culture to the rejuvenation of the Chinese nation, and so the protection and inheritance of the guqin art has increased year by year. In the field of cultural propaganda, China's major media outlets have been increasing their efforts to publicize the guqin culture, and numerous guqin tournaments and performances have been organized. In the field of professional education, many professional music colleges and universities have opened guqin majors, such as the Central Conservatory of Music, the Shanghai Conservatory of Music, the Tianjin Conservatory of Music and other institutes have set up guqin majors, which are categorized into the Department of Ethnic Musical Instruments, and cultivated a large number of excellent guqin performers. In the field of social education, the inclusion of the guqin in the national musical instrument examination program has significantly stimulated people's interest in learning the guqin and promoted the popularization and development of guqin culture.

In 2003, the United Nations Educational, Scientific and Cultural Organization (UNESCO) announced the second list of "Masterpieces of the Oral and Intangible Cultural Heritage of Humanity", in which the guqin was selected, and in 2008, the guqin was used as the opening music of the Olympic Games in Beijing, attracting the attention of the whole world. Since then, the art of guqin has been known by more and more people at home and abroad, and has received attention from the whole country and even the world, and the guqin has entered the track of "revitalization" development. Now, the guqin culture is more and more favored by people from all walks of life, and qin groups have appeared all over the country, such as the Shanghai Jinpiqin Society, Hangzhou Xihuqin Society, Suzhou Wumenqin Society, Yangzhou Guanglingqin Society, Changshu Pisanqin Society, Zhenjiang Mengxiqin Society, Tianjin Chunyangqin Society, Chengdu Jinjiangqin Society, Chengdu Dongpoqin Society, Guangdong Guqin Research Society, Xuzhou Guqin Research Society, Fujian Jinciaoqin Hall, Hong Kong Xinyaqin Society, Hunan Xiaoxiangqin Society, Hefei Xiaoxiangqin Society, and so on. Xinya Qin Society of Hong Kong, Hunan Xiaoxiang Qin Society, and Hefei Yiayao Qin Society.

8. Conclusion

Chinese traditional culture has a long history, and the guqin is the essence of China's outstanding traditional culture. The guqin is an important representative of traditional Chinese culture, highlighting the unique cultural symbols and spiritual connotations of the Chinese race; the guqin is the most representative instrument in traditional Chinese music, and is an important embodiment of traditional Chinese musical ideals and aesthetic interests; the guqin is a vivid embodiment of traditional Chinese cultural values, marking the spiritual character of the traditional Chinese literati [16]; the guqin is a masterpiece of the oral and intangible heritage of mankind, containing the philosophy and wisdom of the Chinese nation for thousands of years. The guqin is the "masterpiece of the oral and intangible heritage of mankind", which contains the philosophy and wisdom of the Chinese nation for thousands of years. Through the systematic sorting and interpretation of the development of the guqin, the development of the guqin can be further clarified, which can not only promote the dissemination of the guqin culture throughout the country and

even the world, but also has positive practical significance for the inheritance and promotion of Chinese culture.

Fund Project

Zhejiang Normal University 2023 Experimental Technology Development Program (SJ202309), Ministry of Education Industry-University Cooperation Collaborative Education Program (220905940275446).

References

- [1] Huang Kang. Research on the development history of Shu school guqin[J]. Art Education, 2016(7).
- [2] Li Dezhen. Chinese treasure - the guqin[J]. Chinese musicology, 1994(01):78-88.
- [3] Witness Shida. The cultural role of the guqin (I): musical instrument[J]. Finance Expo, 2018(07):27-28.
- [4] Wei Wei. Research on the stage division of the development history of Chinese guqin art[J]. Art hundred, 2016(1):238-240.
- [5] The glorious creation of pre-Qin music culture--ancient musical instruments in Zeng Houyi's tomb_Huang Xiangpeng [J].
- [6] Yang Liuyi, Yang Guangqin. Exploring the Aesthetic Thought of Cha Fuxi's Guqin and Its Periodic Value[J]. Journal of Henan Normal University (Philosophy and Social Science Edition), 2021,48(5):149-156.
- [7] Di Yongjun. The ancient emblematic sound weeps the ghosts and gods--Chinese guqin art[J]. Roots Search, 2006(05):136-141.
- [8] Li Jianhua. The Guqin: Stroking a Chinese Style[J]. Art Appreciation, 2014(04):162-170.
- [9] Yu Qiyan. Guqin art in the history of Chinese art archaeology[J]. Journal of Hubei Normal College (Philosophy and Social Science Edition), 2012, 32(3): 22-27, 96.
- [10] Hongyu. Guqin[J]. North China Natural Resources, 2012 (06).
- [11] Zhang Lanfang. The ancient zither and the sound of clanging strings--The historical development of the guqin art[J]. Voice of Yellow River, 2007(19):110-113.
- [12] Ma Weiheng. Appreciation and collection of guqin[J]. Collection, 2012(5):74-83.
- [13] Zhu Mo Han. Reflections on Chinese guqin culture[J]. Journal of Luoyang Normal College, 2013, 32(10): 146-148.
- [14] The guqin: A lonely fragrance that is hard to appreciate [N]. China Quality News, 2003-07-30.
- [15] Hu Maybe, Liu Ying. On the protection and development of Chinese guqin art[J]. Journal of Huaihua College, 2009,28(7):16-20.
- [16] Bao Huiqin. Implications of "Xi Shan Qin Situation" for Chinese Piano Performance[J]. Music Composition, 2010(02):124-125.

Author Profile

Hongliang Li (1982-), male, Shaoxing, Zhejiang, Ph.D. in progress, experimentalist, mainly engaged in the virtual simulation of Chinese traditional musical instruments, educational applications and cultural communication research.