

Guzheng Performance Venue and Traditional Music Development in Urban Cultural Space: A Case Study of a City in Shaanxi Province

Chenyan Du

Dr, School of Music, krirk university, Krung Thep Maha Nakhon, Thailand, 10700.

Email: dcy940621@163.com. ORCID ID: <https://orcid.org/0009-0001-9519-6952>

Hongtao Wang*

Professor, School of Music, krirk university, Krung Thep Maha Nakhon, Thailand, 10700.

Email: wanghongtao@gzhu.edu.cn. ORCID ID: <https://orcid.org/0000-0003-2141-3966>

Abstract

With a history spanning over two thousand years, the Chinese Zheng has played a significant role in cross-cultural communication. Throughout China's history, the Guzheng has consistently been a crucial instrument in international exchanges and foreign cultural interactions. In the context of continuous globalization, it is essential to enhance the construction of the Chinese discourse system, effectively narrate Chinese stories, and strengthen the influence of international communication. Therefore, promoting the international discourse power of Zheng music and developing specialized talents for international communication in the contemporary era is imperative. This research, viewed from the perspective of Zheng's urban cultural space, will employ an interdisciplinary methodology grounded in literature review. It will explore traditional music, cultural space, and music culture from three distinct aspects. To meet the demands of international communication of Chinese culture in the new era, facilitate the global dissemination of Chinese culture, and enhance the international discourse power of Chinese Zheng, the study will offer recommendations on music inheritance and development. These recommendations will encompass the governmental level, the international sphere, and multi-dimensional platforms.

Keywords: Guzheng; Cultural Space; Traditional Music; Music Culture.

Introduction

"Music culture space" represents a form of practical art that integrates into modern life through its unique functions. As society progresses, the pursuit of quality of life has increasingly shifted from the material to the spiritual level, making tourism a popular leisure and entertainment activity. With the widespread use of electronic

sound equipment and the impact of modern environmental acoustics, environmental music is being applied in a growing number of urban settings.

This paper focuses on the urban space and Guzheng of a city in Shaanxi province, structured into an introduction and four main sections. The first section reviews the current research on the Guzheng and the conceptualization of cultural space through a literature analysis. The second section defines key terms used in this study: traditional music, cultural space, and music culture. The third section uses a city in Shaanxi province as a case study, analysing its Guzheng performance venues, music culture spaces, and urban environmental music. The fourth section discusses the future development of the city's traditional music, proposing optimal application pathways, operational strategies, and recommendations.

Through these sections, the paper explores the significance of Guzheng cultural heritage in detail. Urban cultural space serves as a vital channel for cultural transmission, yet research on the integration of these two aspects remains insufficient. This study aims to address this gap by examining the role of urban cultural space in the preservation and promotion of Guzheng heritage.

Literature Review

Research Status of Guzheng

The Guzheng is one of China's oldest traditional musical instruments. As illustrated in [Figure 1](#), following the reform and opening up, Guzheng music has gained significant popularity both domestically and internationally. The number of participants and the scale of performances have expanded considerably, and both theoretical and practical research on Guzheng music has deepened ([Gaywood, 1996](#)).

Regarding the characteristics of traditional schools, research primarily focuses on the stylistic orientation of various Guzheng schools and traces their formation and evolution. Many scholars have conducted in-depth studies on the historical origins, representative figures, and classical musical scores associated

with these schools. Additionally, detailed studies have been conducted on the classification of the Shaanxi school and other schools. This includes examining the basic tones, source materials, and methods of transmission specific to the Shaanxi school. Further analysis has also been conducted on the cultural and geographical environments influencing the Guzheng schools in Fujian and Chaozhou. These studies offer a comparative analysis of the characteristics and historical origins of the different Guzheng schools.



Figure 1: Guzheng, a Traditional Chinese Musical Instrument.

Source: http://a1410970172.oinsite.yh.mynet.cn/_d275714678.htm

In studying the classical repertoire passed down through generations, research focuses on both traditional and contemporary Guzheng music. This involves a detailed and targeted analysis of specific traditional Guzheng pieces and highlights three critical aspects for performance (Shi, 2014). Firstly, it is essential to understand the composer's intent. Secondly, performers must have a comprehensive understanding of the music's historical and cultural context. Thirdly, traditional methods and techniques should be employed as much as possible when playing classical pieces.

Analysis reveals that most new Guzheng compositions are derived from traditional ethnic music, incorporating contemporary techniques and concepts. This fusion facilitates the integrated development of Guzheng music, as illustrated in [Table 1](#).

Table 1: Songs Played with Guzheng.

Item	Name	Style
1	<i>Fishing boats sing late</i>	National Music
2	<i>Moon in the west lake</i>	National Music
3	<i>Spring river flowers moonlight night</i>	National Music
4	<i>High mountains and flowing water</i>	National Music
5	<i>Ask for Love</i>	Ancient music
6	<i>Grieved</i>	Ancient music
7	<i>Let it be</i>	Ancient music

Concerning practical playing methods, contemporary Guzheng techniques evolve from modern creative methodologies. This study extensively explores the classification of Guzheng performance techniques, the technical attributes unique to various Guzheng schools, and innovations derived from classical techniques. It highlights the challenge of standardizing symbols and techniques due to the limited standardization of Guzheng itself, often leaving novices feeling disoriented ([Wang, 2019](#)). Additionally, the author observes discrepancies in notation among tutorials for the same technique. For instance, the technique of "remote pointing" is represented in four different notations across eight tutorials.

Research on Cultural Space

In discussions regarding the public sphere, German scholar Habermas delineated it as an autonomous realm distinct from the private sphere ([Calhoun, 1993](#)). The public sphere represents a specialized realm within social life characterized primarily by its openness to the public. This openness enables free entry and open discussion, fostering dialogue, and the formation of public opinions and spirits. When public discourse pertains to matters concerning the state, it is termed as the political public sphere. Habermas's construction of the public sphere imbues it with a sense of political critique.

In contrast, Richard Sannert posited that within the context of modern urban culture, public spaces such as museums, squares, churches, and theatres transcend mere physical locations, embodying notions of public interest and communal enjoyment (Sannert & Krell, 2023). Significantly, these spaces redefine modern urban life and human relationships.

William Luo observed a historical presence of a public sphere in Chinese history, indicating its existence over an extended period. In the context of Chinese history, public spaces represent an extension of the public sphere into daily life, reflecting the diminishing political significance and the amplification of public connotations. Perry Duis categorized urban spaces into three types based on the degree of openness and property rights characteristics (Duis, 2003). Firstly, completely open spaces accessible to the public, such as roads, parks, and communities. Secondly, entirely privately-owned spaces and facilities like private residences and businesses. Thirdly, "semi-public" spaces, lying between the public and private domains, encompass privately-owned but publicly accessible areas like cafes and shops.

Table 2: Main Public Cultural Spaces.

Space Carrier	Main Display Content	Main Means of Presentation
Museum	Architectural appearance, physical exhibits	Physical display, theme exhibition, cultural space creation
Library	Book reading	Book display, special lecture
Group art hall	Mass culture and intangible cultural heritage	Physical display, picture display, cultural activity planning
Plaza	Mass activity	Characteristic architectural sculpture presentation, leisure space creation, national fitness equipment
Gymnasium	Architectural appearance, sports grounds	Physical exercise, fitness equipment
Landscape river channel	Natural landscape, cultural customs	The natural landscape and the human architecture are reflected together
Cinema	Film entertainment	Film screening
	Forest area characteristic culture, folk customs	Public performances, special activities

Within the field of urban sociology, Western scholars emphasize public spaces like cafes, bars, and restaurants as crucial research subjects and pivotal locales for observing urban social dynamics and development. These spatial configurations are detailed in [Table 2](#).

Concept Definition

The Concept of Traditional Chinese Music

The term "Chinese traditional music" emerged during the modern period, relative to the concept of Chinese "new music." It denotes music with a certain historical circulation period, distinct from compositions by contemporary musicians. Within the domain of musicology in China, traditional music typically encompasses compositions predating the Qing Dynasty or those featuring traditional musical forms ([Yin, 2023](#)). This category comprises not only ancient compositions passed down through history but also contemporary works created by Chinese individuals, reflecting ethnic forms and characteristics. Over millennia, Chinese traditional music has developed unique laws and attributes, encompassing rhythm systems, scales, tonalities, musical forms, cultural traditions, and national modes of thought.

Furthermore, "Chinese traditional music" refers to compositions crafted by Chinese individuals employing native methods, forms, and morphological characteristics. This definition encompasses both ancient compositions and contemporary works ([Zhang & Su, 2023](#)). Traditional music thus encompasses "national music" while excluding "new music," all falling under the umbrella of "Chinese music".

Traditional music constitutes a vital component of Chinese national music. The distinction between traditional and new music lies not in their creation time but in their forms and styles ([Cheng & Hu, 2022](#)). For instance, although modern compositions like Erhu's solo pieces "Erquan Reflecting the Moon" and "Fishing Boat Singing at Night" are contemporary, their performance forms are inherently Chinese, rendering them traditional music. Conversely, compositions like school music songs and piano solo "Shepherd Boy Piccolo" do not qualify as traditional music, as they draw upon Western musical features.

Concept of Cultural Space

The research system of public cultural space illustrates the significant relationship between space and culture. This connection is evident in the growing recognition of the crucial role cultural factors play in the formation and development of urban spaces within urban sociological research (Zhang & Wu, 2023). Robert E. Park, a prominent figure of the Chicago School of Urban Sociology, incorporated Darwin's theory of biological evolution into the study of urban social issues, conceptualizing the city as an organism influenced by geography, ecology, economy, and culture (Parker, 2002). This approach led to the establishment of a school of urban development research grounded in human ecology.

Urban Ecology, founded by Park, posits that urban analysis involves three dimensions: biological, spatial, and cultural. It views the city as an organism, with urban development resembling the ecological processes through which organisms adapt to or alter their environment for survival. The spatial dimension involves the transformation and reorganization of urban spaces, while the cultural dimension pertains to the cultural processes created by inhabitants. During this period, the focus on cultural factors in urban space studies fostered the development of cultural space research.

Table 3: Analysis Framework of Public Cultural Space.

Spatial Dimension Research Level		Research Content
Spatial Dimension	Physical Spatial Level	Objective public cultural space; It is the intermediary and the product of social production activities. And can be accurately measured and depicted in a certain range.
Research Level	Spiritual Spatial Level	Public cultural space in the sense of perception; is the symbols, codes, terms and knowledge in which spatial practice can be understood and spoken; Embodies a certain symbolic meaning of social relations and value connotation.
Research Content	Social Spatial Level	Public cultural space in the sense of social value; is a space to realize certain social values through the display of spatial symbols and the transmission of value concepts. Embodies the interactive relationship between people and space.

The cultural scene theory, developed by Terry Clark, a representative of the New Chicago School, further emphasized the pivotal role of culture and values in contemporary urban space development (Clark, 1968). This theory enriches and deepens the concept of space from human and cultural perspectives, providing a theoretical framework for this paper's study of public cultural space.

The Concept of Music Culture

Culture serves as a direct or indirect reflection of the level of human economic and social advancement, contributing to the construction of human civilization and the enrichment of mankind's spiritual domain. The concept of "cultural industries" was initially introduced by the Greater London Council in the United Kingdom during the 1980s. Encompassing various consumer goods such as radio and television, advertising, films, books, and music, the cultural industry extends the reach of culture beyond the singular characteristics of traditional cultural and artistic forms (Gupta & Ferguson, 2008).

Fisk notes that culture also embodies the production and dissemination of meaning within industrialized societies, giving rise to the cultural industry. Within the music culture industry, the primary focus lies in the market circulation and marketing of music products. This industry operates through four key processes: the creation of music culture products, the formation of creative music culture products, the circulation and marketing within the music market, and the consumption of music products. By designing new music products and establishing a robust music communication chain, each functional node within the music culture industry chain can operate effectively, ultimately driving the sales of music culture products and fostering market prosperity (Sassatelli, 2008). The functional components of the music culture industry chain are illustrated in Figure 2.

By promoting the diversified development of the music culture industry and nurturing musical talent, cities can enhance their innovation capacity. The effective integration of music culture and urban tourism can amplify the influence of the music industry beyond city limits, thereby stimulating the development of urban social economies.

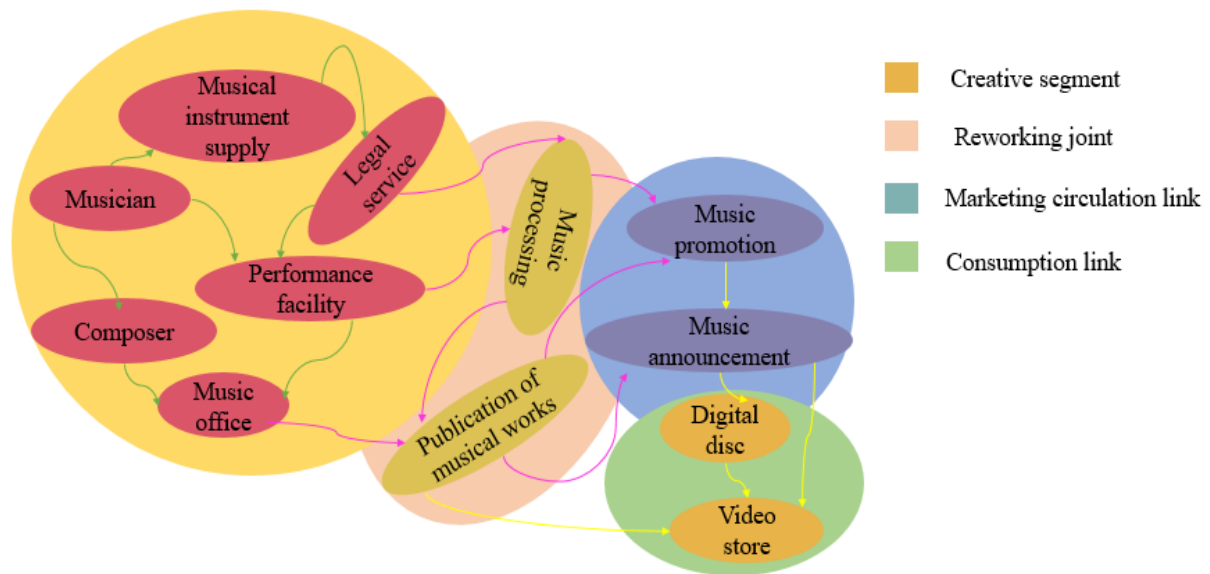


Figure 2: Music Culture Network Structure.

Source: Author

Methodology

In the process of composing this paper, the author employs various research methodologies including the experience summary method, practice method, and literature research method. The experience summary method primarily amalgamates insights garnered from performance experience lectures, reflections from Guzheng masters, and pertinent remarks, along with the author's personal 20-year learning and teaching background and 10-year performance experience. Through this method, the influence of Guzheng art on both the author and others is analysed, culminating in the delineation of the social beauty value inherent in Guzheng art.

The practice method relies heavily on the author's extensive personal experience in both performance and teaching over the years. By immersing oneself in practical activities, intuitive practical knowledge is acquired, coupled with a nuanced understanding of the public's aesthetic sensibilities. Furthermore, through continuous practice and analysis of Guzheng musical scores, combined with exploration of various musical expression techniques inherent in different repertoire styles and schools, diverse aesthetic experiences and cultural significances conveyed through Zheng music are unearthed, thereby elucidating the public aesthetic experience of Guzheng music.

The literature research method involves the extraction of theories pertaining to social beauty through an extensive review of relevant books and literature on aesthetics. By synthesizing domestic research findings gleaned from comprehensive reading and summaries, and juxtaposing them with the theoretical underpinnings of social beauty analysis, a cohesive framework is established. Additionally, the author delves into literature on Guzheng history, music aesthetics, Guzheng musical scores, and related documentation, leveraging the insights garnered to enrich and explore the social beauty content inherent in Guzheng art.

Results

Present Situation of Guzheng Development in Some Areas of a City in Shaanxi Province

In the 21st century, propelled by the swift advancement of cultural initiatives and the extensive dissemination of high-quality education, institutions of higher learning have earnestly promoted and cultivated traditional folk music. Furthermore, it is noteworthy that society exhibits a discernible recognition of and demand for Guzheng and other ethnic instruments. In light of this cultural resurgence, professional Guzheng education and broader societal education initiatives have experienced significant growth. Naturally, variations in the development of Guzheng education exist across different regions, as depicted in Figure 3.

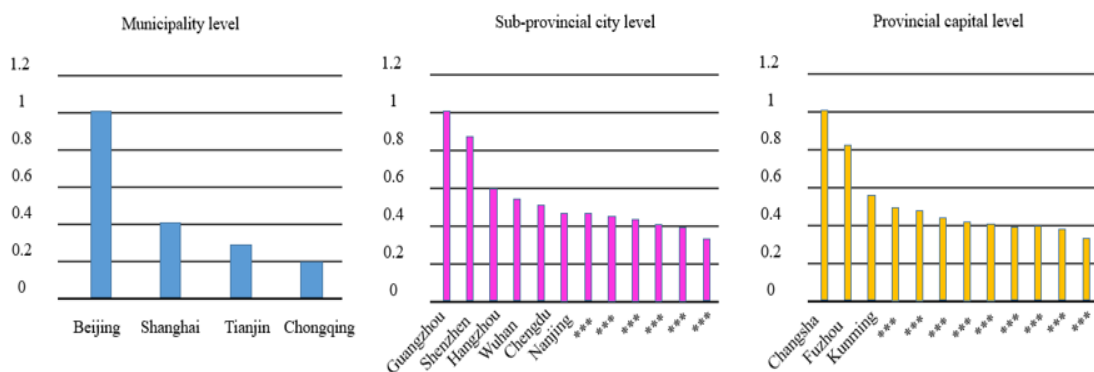


Figure 3: Ranking of Cities in China's Guzheng Industry Base Development.

Analysis of Guzheng Performance Venue

The traditional mode of communication in stage art embodies interpersonal interaction through live performances on stage, facilitating direct communication between individuals. Similarly, Zheng music primarily achieves cross-cultural communication through traditional live performances, including concerts by individual performers, professional music groups within China, and government-led international exchange programs (Yeh, 2023). Key conduits for the dissemination of Chinese culture, such as the Confucius Institute, serve as primary communication channels. Data records indicate that official Chinese government projects aimed at promoting Chinese culture globally have overwhelmingly dominated the scale of cultural exchanges abroad, with commercial external communication accounting for only a fraction of the total endeavours. Chinese official platforms have orchestrated a plethora of cultural exchange initiatives for global outreach, exemplified by events like the "Happy Spring Festival". These activities, spanning more than 100 countries and regions, feature concerts and other forms of cultural expression. Leveraging the traditional interpersonal communication mode of live performances, these initiatives expand the visibility and contour of Chinese cultural images, capitalizing on various performance venues. However, the categorization of distinct urban public spaces is broadly outlined in [Table 4](#).

However, advancements in modern media technology, particularly in the era of new media, have disrupted the longstanding traditional interpersonal communication modes, offering new channels and opportunities for the international communication of stage art across all nationalities worldwide (Cui & Chen, 2023). Various forms of Zheng music dissemination videos, presented through new media platforms, have emerged as primary conduits for cross-cultural communication involving the Zheng instrument. For instance, numerous online platforms showcase videos depicting performances of Zheng music against the backdrop of European classical architecture, blending traditional Chinese "costume culture" with spatial crossings. These videos feature diverse new media content, including live cross-cultural interactions between Chinese Zheng music and Western musical instruments, as well as adaptations and transpositions of various foreign musical compositions.

Table 4: Venues for Guzheng Performance in Major Cities.

City	Performance Facility	Scientific and Educational Facilities	Supply Facilities	Communication Design	Consumption Facilities
Xi'an	Science and education cultural places, Chinese restaurants, companies	Science, education and culture places, vocational training institutions, Chinese restaurants	Chinese restaurant, franchise store, hospital	Government agencies, tourist attractions, hotels	Chinese restaurant, franchise shop, entertainment centre
Hanzhong	Science and education cultural places, Chinese restaurants, companies	Places of science, education and culture, vocational training institutions, companies and enterprises	Science and education culture places, franchise stores, companies and enterprises	Government agencies, tourist attractions, hotels	Chinese restaurant, entertainment centre, company enterprise
Lintong	Scientific, educational and cultural venues, companies, and government agencies	Places of science, education and culture, vocational training institutions, companies and enterprises	Chinese restaurant, franchise store, company enterprise	Science and education culture places, franchise stores, companies and enterprises	Chinese restaurant, franchise shop, entertainment centre
Xianyang	Chinese restaurant, leisure restaurant, company enterprise Chinese restaurant, convenience store	Places of science, education and culture, vocational training institutions, companies and enterprises	Chinese restaurant, franchise store, company enterprise	Government agencies, tourist attractions, hotels	Chinese restaurant, entertainment centre, company enterprise

In the internet age, various elements of cross-cultural content, encompassing music, architecture, attire, and performance techniques, are seamlessly and efficiently amalgamated, transcending spatial boundaries. Zheng music videos and audio recordings, presented in diverse creative formats, facilitate effective cross-cultural communication. Additionally, Confucius Institutes and local Chinese cultural centres in countries such as Spain, Denmark, the United States, and Australia have organized live-streamed concerts featuring Chinese instrumental music and zither performances (Amin, 2008). Notably, the "Belt and Road" Zheng Music International Academic Exchange Season, organized by the China Conservatory of Music in 2021, represents a compelling initiative in Zheng music international outreach. Through cloud live broadcasts, this event hosted online concerts and international academic forums, attracting nearly 10 million views worldwide.

With the increasingly diverse evolution of mass media, the Internet has emerged as an expansive communication platform for artistic discourse. While live performances continue to dominate cross-cultural communication in Zheng music, online media has progressively assumed a prominent role in facilitating such exchanges. This trend has been particularly pronounced since the onset of the global COVID-19 pandemic in 2020, thrusting the world into an era defined by epidemic containment measures and restrictions on global mobility (Freitas, Kaiser, & Hammidi, 2014). Consequently, major international events, concerts, and academic gatherings have experienced successive postponements or cancellations, prompting mass media and interconnected platforms to adopt online live streaming and other virtual modes of communication. In essence, these developments have mitigated some of the spatial and distance-related limitations inherent in traditional stage art.

Spatial Analysis of Music Culture

In the establishment of a music culture space, a notable outcome is the creation of a "music culture block," which has been particularly emphasized in Xi'an since 2017. As outlined in the Implementation Plan of Xi'an to Develop into a "City of Music," the city has embarked on the construction of seven music-cultural blocks within its urban area since May 5, 2017. These include the "Master's Road" music culture corridor, Yongxingfang

traditional music gathering area, Dahua 1935 music culture gathering area, "Jiubu Fang" music block, Northern Shaanxi Folk song stage weekend performance theatre, Datang City music theme block, and Gaoxin mass innovation demonstration block.

The "Master's Road" music culture corridor primarily revolves around ancient and contemporary music masters and their musical compositions, featuring three performance modes: high-end performances, daily performances, and public performances (Gibson, 1999). The Yongxingfang traditional music gathering area focuses on the development of traditional music forms such as Huayin shadow play and classical Chinese opera, while the Dahua 1935 Music Culture gathering area hosts small theatres and performances by renowned domestic and international bands. The "Jiubu Fang" music block is designated for the establishment of a music bar street and a multicultural community.

The Northern Shaanxi Folk song stage showcases the culture and traditions of Northern Shaanxi through original ecological Northern Shaanxi folk songs. The Datang Sleepless City Music theme block organizes separate exhibitions of various musical instruments and art forms around the Datang Sleepless City to foster a musical cultural ambiance, transforming the city into a lively and melodious hub (Roose, van Eijck, & Lievens, 2012). Additionally, the Gaoxin Zhongchuang District has introduced nearly 30 cafes to establish a coffee district, incorporating light shows with modern electronic music to create an electronic music light show district. These initiatives highlight the symbiotic relationship between urban development and music culture, as depicted in Figure 4.

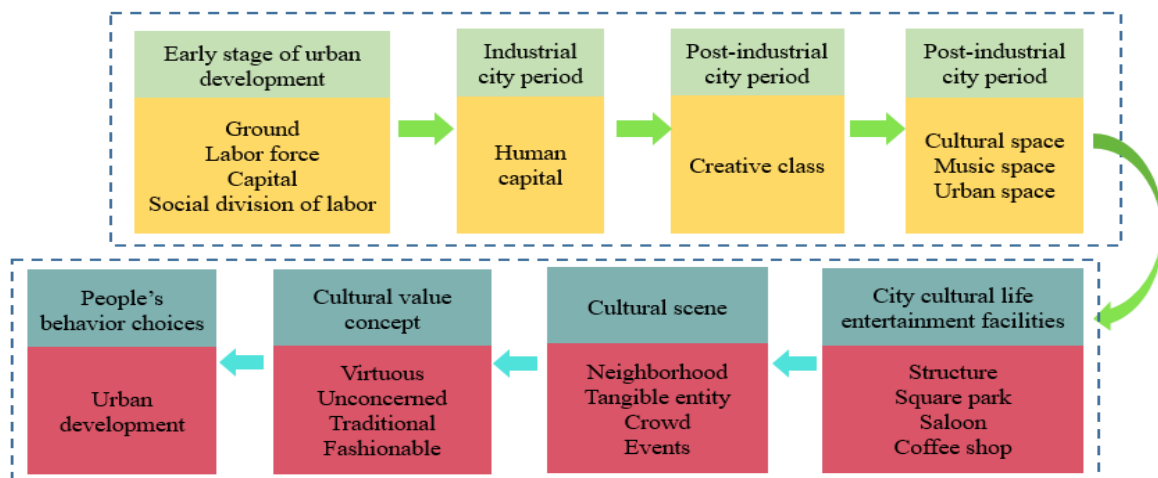


Figure 4: The Coordinated Development of Urban Space and Music Culture.

Source: Author

On April 11, 2005, the Tang Furong Garden, meticulously planned and designed by Academician Zhang Jinqiu, a renowned master of garden architecture design in the Tang Dynasty, was inaugurated. The garden's ingenious design and meticulous planning vividly showcased the grandeur of the royal gardens during the Tang Dynasty. The vibrant cultural legacy of the Tang Dynasty serves as a pivotal draw, enticing tourists to immerse themselves in the regional culture of Xi'an and indeed, Chinese culture overall (Agnew, 2013).

Analysis of Urban Environment Music

Currently, many cities employ environmental music through public broadcasting systems, with the quantity of music facilities in each city detailed in [Table 5](#). Looking ahead, the trend may lean towards incorporating more live urban environment music, akin to live concerts, which exude greater impact. The prevalence of electronic playback devices has facilitated easy access to music listening. The criteria for conducting interviews are delineated as follows:

- The choice of location largely determines the results of the interview. The shooting location should be determined before shooting, ensuring that there is a sufficient flow of people.
- Choose shooting locations where there are security personnel available to communicate with in advance, thereby preventing unnecessary misunderstandings.
- Avoid selecting places that are inconsistent with the interview topic, opting instead for locations that align with the theme of the interview.
- The optimal shooting sites include commercial areas, office districts, and campuses, as these locations typically offer suitable environments for conducting interviews. Additionally, listening to music through playback devices can save a significant amount of manpower and material resources.

Individuals have the option of carrying a music player or enjoying music from the comfort of their homes; however, genuine music enthusiasts still demonstrate a willingness to invest in live concert experiences (Bohlman, 1988). Compared to listening to music on electronic devices, live instrument performances offer clearer

vocal layers, providing audiences with a heightened sense of atmosphere and spatial perception. Additionally, the sound quality of instruments in live performances is superior, with a purer timbre (Collinson, 2021). Unlike recorded music playback, which is constrained by the limitations of recording technology and playback equipment, live musical instrument performances offer an integrated performance landscape, allowing music to not only be heard but also experienced alongside the performer. Sample interview questions may include inquiries about preferred music genres and locations for listening to music within urban spaces.

Table 5: Number and Scale of Music-cultural Facilities in Major Cities.

City	Scientific and Educational Facilities	Supply Facilities	Communication Design	Consumption Facilities
Xi'an	470	284	16	1630
Hanzhong	634	334	47	732
Lintong	234	225	5	403
Xianyang	511	281	16	581

In establishing a performance of environmental music within the city, several key aspects come into play. Firstly, it serves to depict the nuanced layers inherent in multi-instrumental performances. Secondly, it accentuates the auditory richness and clarity of the music. Thirdly, the function of urban environmental music extends to its integration within the urban landscape, where the amalgamation of "sound" and "scenery" serves as a focal point for tourists' aesthetic appreciation (Pegg, 2001). For instance, within an ancient Tang Dynasty cityscape, a musician garbed in traditional Tang attire performs a melody reminiscent of the Tang era, offering visitors a semblance of time-travel through their auditory experience. This immersive setting not only vividly recreates historical scenes but also extends the city's narrative beyond its architectural elements to encompass auditory elements such as music, attire, and accessories, thereby crafting a temporal landscape (Parakilas, 1984). In this context, the performers' costumes, choice of instruments, and repertoire all contribute to the overall urban environment, seamlessly blending with the city's fabric. Consequently, the developmental trajectory of musical facilities within cities appears to lack an inherent correlation, as evidenced by these observations.

Suggestions on the Inheritance and Development of Traditional Music

Government-University-Society Synergy Effect

Historically, the impact exerted by societal forces and civic organizations remained markedly restricted. Despite governmental backing, traditional music encountered formidable challenges in amplifying its influence and accruing social dividends within the prevailing cultural milieu (Seeger, 2004). The engagement of higher education institutions not only furnishes a fresh cultural terrain for traditional music but also forges a conduit for the harmonized advancement of traditional music among governmental bodies, academia, and society, thereby engendering a synergistic outcome characterized by reciprocal advancement and mutual benefit. The initiatives underwritten by the National Art Fund are detailed in Table 6.

Table 6: Number of Projects Funded by the National Arts Foundation 2018-2022.

Year Program	2018	2019	2020	2021	2022
Stage art creation funding program	81	196	146	135	159
Large-scale stage plays and works competition art creation funding project	100	114	159	198	185
Small stage play (festival) program and works dissemination exchange promotion funding project	79	107	151	181	187
Art talent training funding project	41	99	99	140	134
Jinian Art Creation Talent Goods Assistance project		212	223	348	2

The government and universities exhibit a mutually beneficial relationship, supported by policy backing and resource allocation (Cope, 2005; Yung, 2019). Government policies facilitate standardized traditional music courses in universities, fostering a balance between cultural and music education. Financial allocations aid in establishing music culture centres and practice bases, supporting traditional music preservation and curriculum development. Additionally, the government facilitates exchanges between universities and folk music organizations (Lu, 2022). Universities reciprocate by contributing to cultural output and promoting local cultural identity, enhancing visibility and attracting tourists. This synergy energizes local tourism and fosters economic growth through the dissemination of traditional music culture.

From Domestic to International

The globalization of traditional music stands as an inevitable trajectory in its continuity and evolution, epitomized by the active engagement of universities in international academic and performance exchanges (Thrasher, 1981). In this context, Xi'an Conservatory of Music and Quanzhou Normal University have played proactive roles, contributing to the advancement of Chinese traditional music on the global stage.

Regarding international academic exchanges, Xi'an Conservatory of Music organized several noteworthy events, including the International Academic Seminar on Dunhuang Music and Dance in 2013, the International Academic Seminar on Xi'an Drum Music and Silk Road Music, and the International Academic Seminar on New Records of Drum Music in 2016. Furthermore, it hosted the second Dunhuang Music and Dance International Academic Seminar in 2019. Similarly, Quanzhou Normal University convened the Quanzhou Nanyin International Academic Seminar in 2014 and spearheaded the "Belt and Road" Cultural Heritage International Academic Seminar in 2016. These international academic exchanges have enriched scholarly discourse on traditional music, attracting expertise and resources to deepen historical research, unearth internal narratives, foster creative endeavours, and fortify the traditional music inheritance framework (Figure 5 illustrates this process).

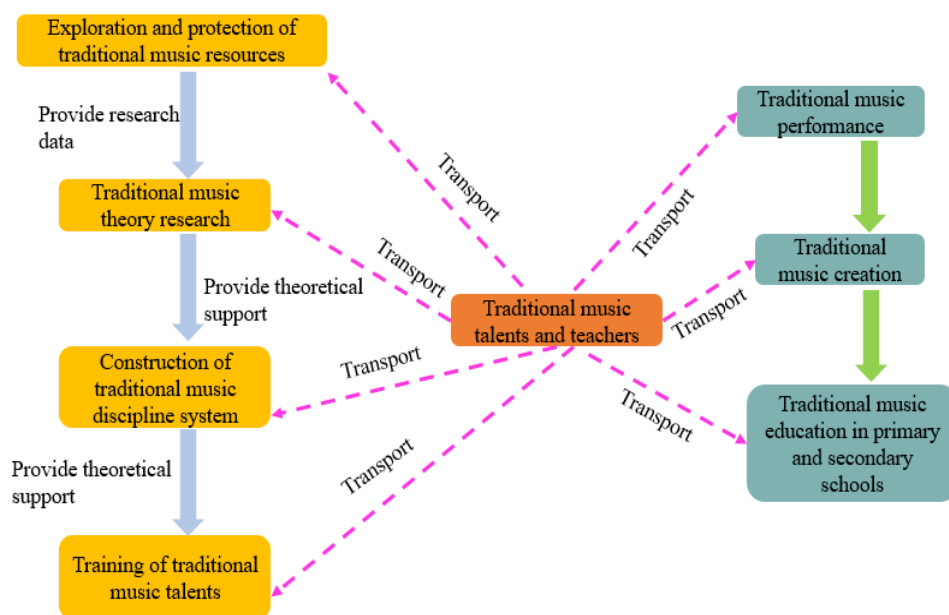


Figure 5: Circulation System of Traditional Music Inheritance.

Source: Author

In the realm of traditional music international performance exchanges, notable engagements occurred: In 1991, Xi'an Conservatory of Music toured six European countries—Germany, Switzerland, Belgium, France, the Netherlands, and Spain—with Xi'an Drum Music as part of the "Silk Road Art Festival." Furthermore, it partook in the closing ceremony of the 29th World Music Education Conference in 2010 (Niu, 2022). Subsequent involvements included participation in Poland's Music Festival "Music Contrast - Europe and Asia" in 2011 and the 16th China Shanghai International Art Festival in 2014. Quanzhou Normal University debuted their new composition "FengQiuhuang" at the 11th China Quanzhou International Nanyin Conference in 2015, followed by presentations at the 14th Asia Art Festival in 2015 and the 18th Shanghai International Art Festival in 2016. Noteworthy performances for BRICS delegates took place in 2017. Additionally, faculty and students from the Nanyin Department embarked on exchange performance activities in South Korea and Japan. These international performance exchanges fostered cross-cultural dialogue, facilitated mutual learning between traditional Chinese music and global music cultures, projected traditional Chinese music onto the international stage, and showcased China's rich cultural legacy.

Multi-dimensional, Multi-Platform and Multi-Propagation Paths

The principle of "a hundred flowers blooming" is fundamental in fostering the advancement and enrichment of China's scientific and cultural endeavours, a tenet that notably propels the evolution of Zheng music across diverse regions, cultures, languages, and styles (Marks, 1932). Art, when following its inherent developmental trajectory, warrants full respect and acknowledgment. Since the establishment of the People's Republic of China, the interchange between Chinese and Western music has surged, despite the disparities between these two musical traditions, their convergent points are discernible. The art of zither music evolves through continual integration and innovation, emitting its distinct allure through the mutual influence of Chinese and Western musical traditions. Following the era of reform and opening up, "New Zheng music" extensively incorporates Chinese traditional culture, integrates elements of Western music, and diversifies its developmental pathways. As

technological and economic advancements accelerate global integration, cross-cultural exchanges among nations intensify, as depicted in Figure 6. Within this context, musical communications progressively transcend differences, effectively fostering the dissemination and amalgamation of music, presenting a dynamic array of hues while consistently emanating the allure of distinct musical landscapes.

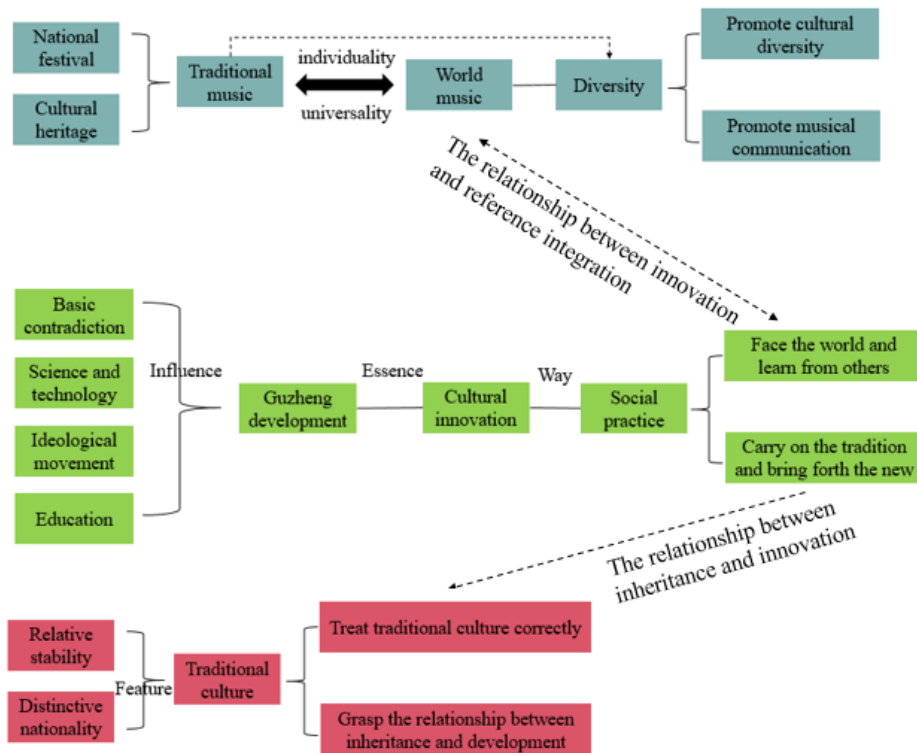


Figure 6: Multi-dimensional Multi-Platform Multi-Propagation.

Source: Author

Conclusion

Guzheng, an ancient Chinese plucked instrument, holds a distinguished status as one of the nation's most emblematic musical treasures, renowned for its classical allure. In contemporary times, to further cultivate and innovate within the realm of Guzheng art while upholding its national essence, it is imperative for Guzheng educators to ardently pursue development and innovation, concurrently ensuring the faithful transmission of Guzheng's artistic heritage. This study observes a deficit in the representation of traditional music within urban cultural spheres, leading to a limited impact. Hence, there is a call to develop traditional music through

multidimensional, multi-platform approaches to instil enduring vitality and freshness within its historical trajectory. This phenomenon underscores the evolution of Chinese traditional instrumental music, which not only reflects the metamorphosis of Chinese national instrumental music creation but also speaks to its sustenance and advancement. The creation of Chinese national instrumental music manifests in diverse forms and embodies multifaceted aesthetic paradigms. Aligning with the trajectory of Chinese music history, it has produced cultural works resonant with China's socio-cultural milieu, thereby engendering distinctive features within Chinese national instrumental music. By tracing the contours of Chinese music history and honouring the millennia-long legacy of ancestral creation and transmission, the study of Chinese traditional music culture is enriched. It is through the integration of theory with practice, the broadening of research horizons within Chinese music history, and the enrichment of scholarly perspectives, that we can apprehend its profound significance.

References

- Agnew, J. (2013). Representing Space: Space, Scale and Culture in Social Science. In J. S. Duncan & D. Ley (Eds.), *Place/Culture/Representation* (pp. 251-271). Routledge. <https://www.taylorfrancis.com/chapters/edit/10.4324/9780203714034-18>
- Amin, A. (2008). Collective Culture and Urban Public Space. *City*, 12(1), 5-24. <https://doi.org/10.1080/13604810801933495>
- Bohlman, P. V. (1988). *The Study of Folk Music in the Modern World*. Indiana University Press. <https://doi.org/10.2979/TheStudyofFolkMusici>
- Calhoun, C. (1993). *Habermas and the Public Sphere*. MIT Press. <https://mitpress.mit.edu/9780262531146/habermas-and-the-public-sphere>
- Cheng, L., & Hu, L. (2022). [Retracted] Challenges and Optimization Paths of Guzheng Professional Education in Colleges under Big Data Era. *Journal of Environmental and Public Health*, 2022(1), 4941860. <https://doi.org/10.1155/2022/4941860>
- Clark, T. N. (1968). Community Structure, Decision-making, Budget Expenditures, and Urban Renewal in 51 American Communities. *American Sociological Review*, 33(4), 576-593. <https://doi.org/10.2307/2092442>

- Collinson, F. (2021). *The Traditional and National Music of Scotland*. Routledge. <https://doi.org/10.4324/9781003205845>
- Cope, P. (2005). Adult Learning in Traditional Music. *British Journal of Music Education*, 22(2), 125-140. <https://doi.org/10.1017/S0265051705006108>
- Cui, Z., & Chen, C. (2023). Art and history go hand in hand: The evolution of Chinese national vocal music from the Yan'an period to reform and opening up. *Herança*, 6(1), 39-50. <https://doi.org/10.52152/heranca.v6i1.784>
- Duis, P. R. (2003). *Garbage Wars: The Struggle for Environmental Justice in Chicago*. By David Naguib Pellow. (Cambridge: mit Press, 2002. xii, 234 pp. \$24.95, isbn 0-262-16212-1). *Journal of American History*, 90(3), 1103-1104. <https://doi.org/10.2307/3661026>
- Freitas, A., Kaiser, S., & Hammidi, T. (2014). Communities, Commodities, Cultural Space, and Style. In D. L. Wardlow (Ed.), *Gays, Lesbians, and Consumer Behavior* (pp. 83-107). Routledge. <https://www.taylorfrancis.com/chapters/edit/10.4324/9781315876788-6>
- Gaywood, H. R. A. (1996). *Guqin and Guzheng: the historical and contemporary development of two Chinese musical instruments* [Doctoral Dissertation, Durham University]. <http://etheses.dur.ac.uk/4894>
- Gibson, C. (1999). Subversive Sites: Rave Culture, Spatial Politics and the Internet in Sydney, Australia. *Area*, 31(1), 19-33. <https://doi.org/10.1111/j.1475-4762.1999.tb00165.x>
- Gupta, A., & Ferguson, J. (2008). Beyond 'Culture': Space, Identity, and the Politics of Difference. In T. Oakes & P. L. Price (Eds.), *The Cultural Geography Reader* (pp. 72-79). Routledge. <https://www.taylorfrancis.com/chapters/edit/10.4324/9780203931950-14>
- Lu, D. (2022). Inheritance and Promotion of Chinese Traditional Music Culture in College Piano Education. *Heritage Science*, 10(1), 75. <https://doi.org/10.1186/s40494-022-00717-2>
- Marks, R. W. (1932). The Music and Musical Instruments of Ancient China. *The Musical Quarterly*, 18(4), 593-607. <https://www.jstor.org/stable/738941>
- Niu, Y. (2022). Comparison of the Status Quo of Chinese Contemporary Popular Music and Traditional Music Based on Probability Theory and Mathematical Statistics. *Mathematical Problems in Engineering*, 2022(1), 7564457. <https://doi.org/10.1155/2022/7564457>

- Parakilas, J. (1984). Classical Music as Popular Music. *The Journal of Musicology*, 3(1), 1-18. <https://doi.org/10.2307/763659>
- Parker, R. E. (2002). The Global Economy and Changes in the Nature of Contingent Work. In B. Berberoglu (Ed.), *Labor and Capital in the Age of Globalization: The Labor Process and the Changing Nature of Work in the Global Economy* (pp. 107-123). Rowman & Littlefield. <https://rowman.com/ISBN/9781461638568>
- Pegg, C. (2001). Folk Music. In *Grove Music Online*. Oxford University Press. <https://doi.org/10.1093/gmo/9781561592630.article.09933>
- Roose, H., van Eijck, K., & Lievens, J. (2012). Culture of Distinction or Culture of Openness? Using a Social Space Approach to Analyze the Social Structuring of Lifestyles. *Poetics*, 40(6), 491-513. <https://doi.org/10.1016/j.poetic.2012.08.001>
- Sannert, R., & Krell, M. (2023). A Professional Development Program to Foster Science Teachers' Professional Competence, Enhance Classroom Practice, and Improve Student Outcomes Related to Scientific Reasoning. *Progress in Science Education (PriSE)*, 6(2), 47-62. <https://doi.org/10.25321/prise.2023.1401>
- Sassatelli, M. (2008). European Cultural Space in the European Cities of Culture: Europeanization and Cultural Policy. *European Societies*, 10(2), 225-245. <https://doi.org/10.1080/14616690701835311>
- Seeger, A. (2004). Traditional Music Ownership in a Commodified World. In S. Frith & L. Marshall (Eds.), *Music and Copyright* (pp. 157-170). Edinburgh University Press. <https://doi.org/10.1515/9781474468282-010>
- Shi, J. (2014). *Extending the Sound of the Guzheng* [Doctoral Dissertation, University of York]. <https://theses.whiterose.ac.uk/8788>
- Thrasher, A. R. (1981). The Sociology of Chinese Music: An Introduction. *Asian Music*, 12(2), 17-53. <https://doi.org/10.2307/834055>
- Wang, X. (2019). A Discussion on the Application of Traditional Rhythm Techniques in Modern Guzheng Performance. *International Journal of Intelligent Information and Management Science*, 8(2), 20-22. <http://www.hknccp.org/Public/upload/goods/2019/09-03/5d6e2629def3f.pdf>

- Yeh, W.-H. (2023). *Provincial Passages: Culture, Space, and the Origins of Chinese Communism*. University of California Press. <https://www.ucpress.edu/book/9780520200685/provincial-passages>
- Yin, M. (2023). Music teachers' professionalism: Realizing intercultural competence in guzheng education when using a MOOC. *Education and Information Technologies*, 28(10), 13823-13839. <https://doi.org/10.1007/s10639-023-11710-y>
- Yung, B. (2019). Exploring Creativity in Traditional Music. *Yearbook for Traditional Music*, 51, 1-15. <https://doi.org/10.1017/ytm.2019.46>
- Zhang, F., & Su, Y. (2023). Crossing the Border: Cultural Identity and Historical Integration of National Music and Popular Music. *Herança*, 6(1), 8-21. <https://doi.org/10.52152/heranca.v6i1.770>
- Zhang, S., & Wu, C. (2023). Revitalizing Endangered Traditions: Innovative Approaches to Safeguarding Yunnan's Ethnic Minority Music as Intangible Cultural Heritage. *Herança*, 6(1), 101-128. <https://doi.org/10.52152/heranca.v6i1.787>