

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

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### Abstract

Chinese Zheng has a rich and extensive history of cross-cultural communication that spans over two thousand years. Throughout China's history, Guzheng has consistently held a significant position in international and foreign cultural exchanges. In an ever-expanding globalized world, it is critical to expedite the development of the Chinese discourse system, effectively showcase Chinese narratives, and enhance international influence. This requires the advancement of Zheng music's international discourse power and the cultivation of specialised professionals for contemporary international communication. From the perspective of Zheng's urban cultural space, the research will utilise an interdisciplinary research method to delve into the realms of literature, traditional music, cultural space, and music culture. It will examine these areas from three distinct perspectives. To address the requirements of promoting Chinese culture on a global scale and enhancing the international influence of Chinese Zheng, this research will propose recommendations for the preservation and advancement of Chinese music. The scope of the study will encompass governmental involvement in this endeavour. A platform that operates on a global scale and encompasses various dimensions.

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

### Introduction

The concept of "music culture space" refers to a practical form of art that influences the production and daily lives of contemporary individuals through its distinct function. The pursuit of quality of life has shifted from material to spiritual aspects with the development of society. As a result, tourism has gained popularity as

a leisure and entertainment activity. Environmental music is increasingly being applied in urban areas due to the widespread use of electronic sound equipment and the impact of modern environmental acoustics. This paper focuses on the urban space and Guzheng of a city in Shaanxi province. The paper comprises an introduction and four sections. This section provides a literature analysis of the research status of Guzheng and the research overview of cultural space. The subsequent section outlines the key terms utilised in this research paper: The topics of traditional music, cultural space, and music culture will be discussed. The third section examines a city in Shaanxi province as a case study, specifically analysing its Guzheng performance venue, music culture space, and urban environment. The fourth section explores the future development of the city's traditional music, proposing an optimal application path and suggesting operational countermeasures. This text provides a detailed discussion on the importance of Guzheng cultural inheritance, focusing on three main aspects. The integration of urban cultural space is a crucial aspect of cultural inheritance, yet there is insufficient research on this topic.

## Literature Review

### Research Status of Guzheng

The Guzheng is a highly ancient traditional musical instrument in China. [Figure 1](#) demonstrates the significant popularity of Guzheng music in contemporary times, particularly after the reform and opening up period. It has gained recognition both domestically and internationally, leading to a substantial increase in the number and scale of participants. Furthermore, there has been a notable advancement in the theoretical and practical research of Guzheng music ([Gaywood, 1996](#)). The traditional school characteristics primarily centre around the stylistic orientation of the Guzheng school and its historical development. Numerous scholars have extensively researched the historical origin, representative figures, and classical musical scores of this subject. A comprehensive study is needed to classify the Shaanxi School and other schools, considering factors such as the basic tone, source material, and transmission methods of the Shaanxi school. Additionally, it is important to analyse the cultural

and geographical context of the Guzheng schools in Fujian and Chaozhou and compare their characteristics and historical origins.



Figure 1: Guzheng, a Traditional Chinese Musical Instrument.

Source: [http://a1410970172.oinside.yh.mynet.cn/\\_d275714678.htm](http://a1410970172.oinside.yh.mynet.cn/_d275714678.htm).

This study examines the traditional and new music in the classical repertoire, specifically focusing on traditional Guzheng music. It aims to conduct a detailed and targeted analysis of this music and identify three key aspects that performers should pay attention to (Shi, 2014). Based on this premise, we can gain a deeper understanding of the author's ideas. Second, it is essential to possess a comprehensive knowledge of the music's historical context. The third approach involves utilising traditional methods and techniques whenever feasible while performing classical compositions. The analysis reveals that the majority of new Guzheng music compositions are based on specific ethnic traditional music, incorporating contemporary techniques and concepts. This integration facilitates the overall development of Guzheng music, as depicted in Table 1.

Table 1: Songs Played with Guzheng.

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

Contemporary Guzheng playing techniques are derived from modern creative techniques. This paper examines the classification of Guzheng performance techniques, the technical characteristics of the Guzheng school, and the innovation based on classical techniques. It highlights the challenge of limited standardisation in Guzheng, which hinders the establishment of standardised symbols and techniques, leading to confusion among beginners. In the paper, it is observed that different tutorials tend to assign varying marks to the same track. For instance, the "remote pointing" technique was found to have four different notations across eight tutorials.

### Research on Cultural Space

Habermas, a German scholar, argued that the public sphere is a distinct and separate realm from the private sphere (Calhoun, 1993). The public sphere is a distinct social sphere. An essential characteristic of the public sphere is its accessibility to the general public. The public sphere's openness allows for unrestricted access and open discussion, facilitating the generation of dialogue and the formation of public opinions and spirit. The public sphere of politics refers to the state as the subject of public discussion. Habermas's construction of the public sphere incorporates a specific form of political criticism. In contrast to Habermas's politically significant public sphere, Sannert and Krell (2023) argues that public places in modern urban culture, such as museums, squares, churches, and theatres, are not merely physical spaces, but also hold significance in terms of public interest and shared enjoyment. Significantly, it carries a deep meaning that reshapes contemporary urban existence and human connections. William Luo "found that for a long period in Chinese history, there was a public sphere."

Public space in Chinese history refers to the expansion of the public sphere in daily life, reflecting the decline of political significance and the growing importance of public connotation. Perry Duis categorises urban space into three types based on the level of spatial openness and the characteristics of property rights (Duis, 2003). The three types of places can be categorised as follows: first, public spaces that are fully accessible to the general public, such as roads, parks, and communities; second, private spaces and facilities that are exclusively owned, such as private homes and

businesses; third, semi-public spaces that are privately owned but open to the public, such as cafes and shops. Public spaces such as cafes, bars, and restaurants are significant subjects of study in urban sociology conducted by Western scholars. These spaces serve as important sites for observing urban social relations and the development of cities. [Table 2](#) displays the primary spatial carriers.

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 Film entertainment	The natural landscape and the human architecture are reflected together
Cinema	Forest area characteristic culture, folk customs	Film screening public performances, special activities

## Concept Definition

### The Concept of Traditional Chinese Music

The term "Chinese traditional music" emerged during the modern period as a relative concept to Chinese "new music". The term "circulation time" refers to the duration of music that is not composed by contemporary musicians. In the field of musicology in our country, traditional music typically refers to music composed prior to the Qing Dynasty or music that adheres to traditional musical forms ([Yin, 2023](#)). The collection encompasses both historical ancient works and contemporary music compositions by Chinese individuals, reflecting their ethnic forms and characteristics. Chinese traditional music has developed over thousands of years, acquiring distinct laws and characteristics in terms of rhythm system, scale, palace key, musical form, cultural tradition, and national thinking mode.

The term "Chinese traditional music" encompasses the music produced by Chinese people using traditional methods, forms, and morphological characteristics. This includes both ancient works that have been passed down through history and contemporary

compositions (Zhang & Su, 2023). Traditional music encompasses "national music" but excludes "new music," both of which fall under the category of "Chinese music."

Chinese national music incorporates traditional music as a significant component. The distinction between traditional music and contemporary music is not based on the time of their creation, but rather on their respective forms and styles (Cheng & Hu, 2022). For instance, Erhu's solo compositions, such as *Erquan Reflecting the Moon* and *Fishing Boat Singing at Night*, are considered modern music works. However, their performance forms are deeply rooted in Chinese cultural traditions, making them also classified as traditional music. Contrary to traditional music, school music songs and the piano solo "Shepherd Boy Piccolo" are not considered traditional because they incorporate musical elements from Western music.

### Concept of Cultural Space

The research system of public cultural space demonstrates the strong relationship between space and culture. The recognition of the role of cultural factors in the formation and development of urban space has been gradually acknowledged in urban sociological research (Zhang & Wu, 2023). Parker (2002) introduced Darwin's theory of biological evolution into the study of urban social issues, viewing the city as a complex organism influenced by factors such as geography, ecology, economy, and culture. Subsequently, a research initiative focused on urban development was established under the leadership of human ecology. According to Parker, Urban Ecology argues that urban analysis can be understood through three dimensions: biological, spatial, and cultural. Urban development can be likened to an ecological process, where a city is considered as an organism that adapts or modifies its environment for survival. The concept of spatial refers to the process of change and reorganisation in urban areas. The culture of a city, on the other hand, is a cultural process that is shaped by its inhabitants. The focus on cultural factors in the analysis of urban space during this time period led to the advancement of the study of cultural space. Terry Clark, a representative of the New Chicago School, developed the cultural scene theory, which emphasises the significance of culture and values in shaping modern urban spaces (Clark, 1968). The theory of cultural scene enhances the

understanding of space in relation to human culture and serves as a theoretical framework for examining public cultural spaces in this study.

This paper applies the trinity space system of "practice space, space representation, and representational space" and the triple spatial structure of "material form, symbolic meaning, and social utility" to analyze the space concept in the study of public cultural space. It divides the space concept into dimensions, establishing the fundamental spatial framework for this study. The study of public cultural space can be categorized into three levels: practical space research, representational space research, and social space research, as indicated in [Table 3](#). The practical space refers to the physical space within the public cultural space, which is formed through the daily activities and lives of residents and is manifested as a distinct mode of production and lifestyle ([Jamal & Bahar, 2022](#)). The spiritual space level of public cultural space corresponds to the objective spatial form of representational space. It specifically pertains to residents' perception of cultural symbols and expressions in public cultural space. The concept of abstract spatial expression refers to the correlation between social space and the level of public cultural space. It primarily examines the interactive dynamics between individuals and space, using practical space as a physical medium and representational space as a symbolic medium.

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 Concept of Music Culture

Culture can serve as an indicator of human economic and social development. Culture plays a crucial role in the development of human civilization and the

enhancement of mankind's spiritual world. The term "cultural industries" was initially introduced by the Greater London Council in the United Kingdom during the 1980s. The cultural industry encompasses a range of consumer goods, such as radio and television, advertising, films, books, and music (Gupta & Ferguson, 2008). The increasing popularity and wider reach of cultural careers have transformed culture, eliminating its traditional one-time characteristics. Fisk (year) argues that culture in industrialised societies encompasses the creation and transmission of meaning, resulting in the emergence of cultural industries. The music culture industry primarily concerns itself with the circulation and marketing of music products. The primary focus of music cultural products is the consumer. The music culture industry chain consists of four processes: The study focuses on four key aspects: (1) the creative process of music culture products, (2) the formation process of music culture creative products, (3) the circulation and marketing process of the music market, and (4) the music consumption process. The aim is to develop new music products and establish an efficient music communication chain. This will ensure the smooth operation of each function node in the music culture industry chain, ultimately boosting sales of music culture products and fostering the growth of the music market (Sassatelli, 2008). Figure 2 illustrates the functional composition of the music culture industry chain. The city should promote the diversified development of the music culture industry and cultivate music talents in order to enhance innovation. The combination of music culture and urban tourism can effectively enhance the influence of the music industry beyond the city and stimulate the development of the urban social economy.

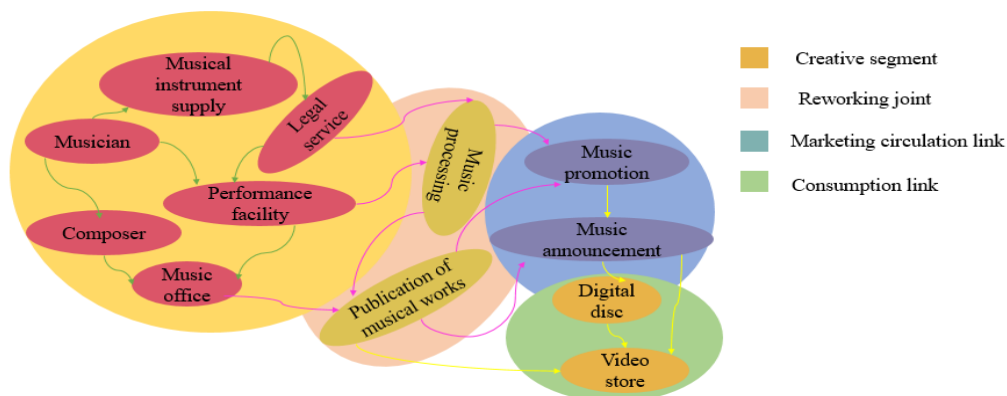


Figure 2: Music Culture Network Structure.

Source: Author.



## **Methodology**

The author employs various research methods, including the experience summary method, practice method, and literature research method, during the paper writing process. The experience summary method combines performance experience lectures, summaries of Guzheng masters, relevant remarks, and my own 20 years of learning, teaching, and 10 years of performance experience. It analyses the influence of Guzheng art on individuals and society, and summarises the social beauty value of Guzheng art.

The practice method primarily involves years of personal practice in performance and teaching, the acquisition of intuitive practical experience, and a certain understanding of the public's aesthetic sensibilities. Furthermore, by practicing and analysing the Guzheng music score and utilising musical expression techniques, one can explore various schools and styles of music to provide diverse aesthetic experiences and cultural connotations. In summary, the public aesthetic experience of Zheng music can be characterised.

The literature research method involves analysing books and literature on aesthetics to extract theories related to social beauty. This study is based on an extensive review of domestic research findings and incorporates the theoretical framework of social beauty analysis. The author conducted a comprehensive study of Guzheng history, music aesthetics, Guzheng music scores, and other relevant literature. This research aimed to analyse and investigate the social beauty aspects of Guzheng art, building upon the foundation of Guzheng aesthetics and artistic principles.

## **Results**

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

In the 21st century, colleges and universities have actively promoted and developed traditional folk music due to the rapid development of cultural undertakings and the widespread popularisation of quality education. Furthermore,

there exists a societal recognition and demand for Guzheng and other ethnic instruments. The development of Guzheng professional education and social popularisation education has been greatly promoted under this cultural upsurge. Regional variations in Guzheng development are evident, as depicted in [Figure 3](#).

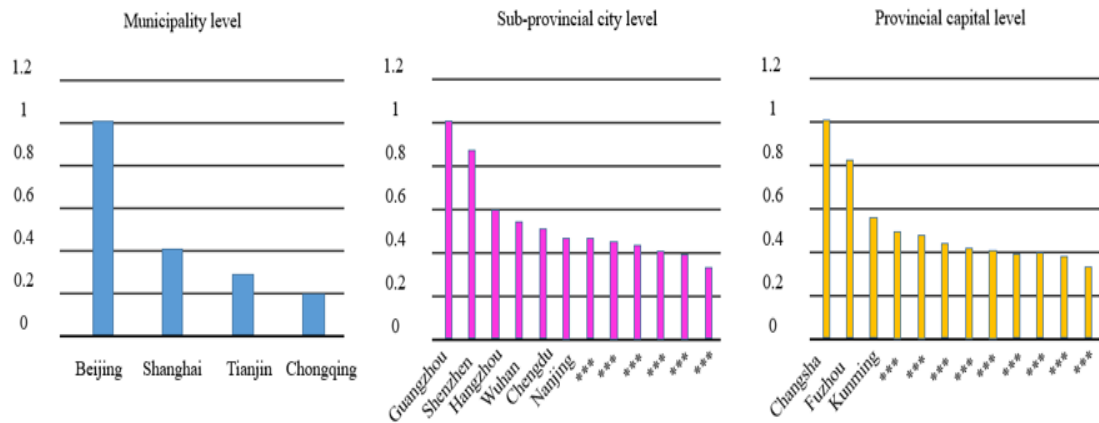


Figure 3: Ranking of cities in China's Guzheng Industry Base Development.

### Analysis of Guzheng Performance Venue

The traditional mode of communication in stage art is live performances on stage, which facilitates interpersonal communication between individuals. Zheng music facilitates cross-cultural communication primarily through interpersonal communication during traditional live performances. Concerts are organised by individual performers, domestic professional music groups, and international exchange programmes facilitated by the government (Yeh, 2023). The Confucius Institute has emerged as the primary platform for the dissemination of Chinese culture and serves as the main channel of communication. Based on available data, Chinese government-led cultural projects have significantly contributed to the scale of Chinese culture's global presence, surpassing commercial external communication efforts by a ratio of approximately 10 to 1. Chinese official platforms have organised exchange programmes, including "Happy Spring Festival," to promote Chinese culture internationally. "Happy Spring Festival" activities have been organised in over 100 countries and regions, featuring concerts and other forms of celebration. Live performances have traditionally been utilised as a means of enhancing the visibility

and representation of Chinese cultural images. There are various venues that cater to these performances. The classification of various urban public spaces is presented in [Table 4](#).

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

Advancements in modern media technology, including the Internet, radio, film, and television, have disrupted traditional modes of interpersonal communication. This has created new channels and opportunities for international communication in the field of stage art across different nations (Cui & Chen, 2023). The main channels of cross-cultural communication for Zheng music are now popularisation videos presented in the form of new media. For instance, numerous online platforms have emerged that allow users to engage in activities such as playing Zheng, a traditional Chinese instrument, while being surrounded by European classical architecture, thus combining elements of "costume culture" and spatial exploration. This study aims to explore various aspects of new media video

creation, including the live cross-cultural connection between Chinese Zheng and Western musical instruments, as well as the adaptation and transplantation of foreign music works.

In the digital age, different aspects of cross-cultural conflict, such as music, architecture, clothing, and facial expressions, are easily and efficiently blended together, transcending spatial boundaries. Various forms of Zheng music videos and audio have effectively facilitated cross-cultural communication through diverse creative methods. Confucius Institutes and Chinese cultural centres in Spain, Denmark, the United States, Sydney, and other European and American countries have organised live streaming concerts featuring Chinese instrumental music and zither music (Amin, 2008). The "Belt and Road" Zheng Music International Academic Exchange Season is an international event organised by the China Conservatory of Music in 2021. It is considered the most significant and engaging external communication activity for Zheng music conducted by the official platform since the establishment of the People's Republic of China. Online concerts and international academic forums are conducted via "cloud live broadcast". The content has garnered approximately 10 million online views globally.

The Internet has expanded communication channels for art communication due to the diversified development of mass media. While live performances continue to dominate the cross-cultural communication of Zheng music, the Internet media is increasingly becoming the primary means of communication. The global spread of the novel coronavirus epidemic in 2020 has ushered in an era of epidemics, significantly impacting the live performance of world's stage art due to the control of global personnel flow (Freitas et al., 2014). Major international events, concerts, and academic conferences have been successively delayed or cancelled. Mass media and interconnection have adopted online live broadcasts and other methods. This improvement addresses the limitations of traditional stage art resulting from spatial and distance constraints to some extent.

### **Spatial Analysis of Music Culture**

The primary impact of constructing a music culture space is the creation of a

"music culture block". Since 2017, Xi'an has prioritised the integration of visual and auditory elements in the development of its scenic attractions. Xi'an has implemented a plan to build a "City of Music" by constructing seven music-cultural blocks in the urban area since May 5, 2017. The following areas are significant in promoting music culture: 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.

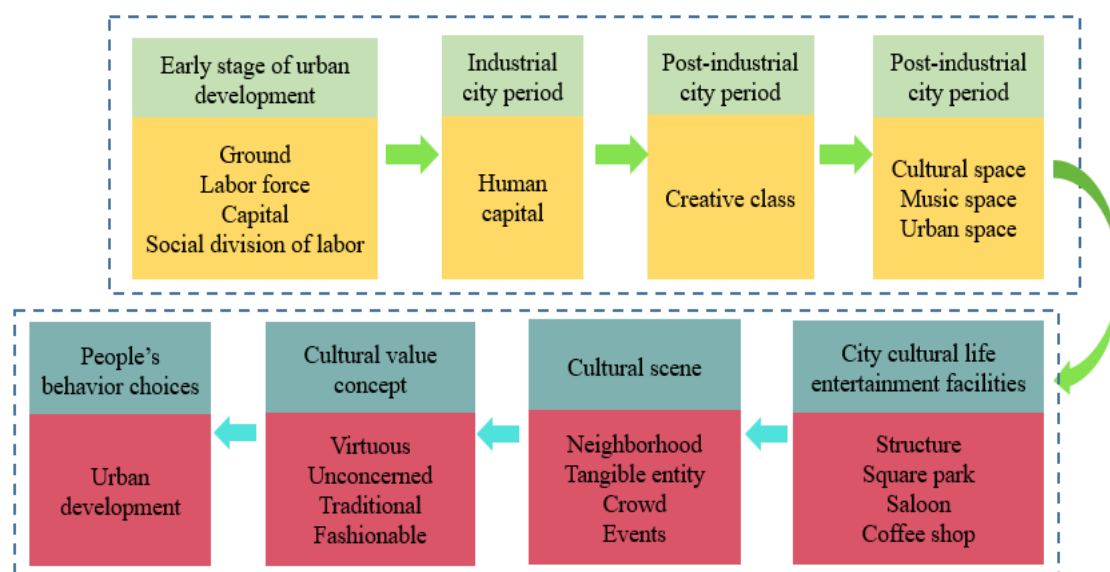


Figure 4: The Coordinated Development of Urban Space and Music Culture.

Source: Author.

The "Road of Masters" music culture corridor focuses on ancient and modern music masters and their creations. It offers three performance modes: high-end performance, daily performance, and public performance (Gibson, 1999). The Yongxingfang traditional music gathering area focuses on the development of traditional music forms such as Huayin shadow play and old Chinese opera. On the other hand, the Dahua 1935 Music Culture gathering area specialises in hosting small theatres and performances by renowned domestic and international bands. The "Jiubufang" music block is utilised for constructing a music pub street and fostering a multi-cultural community. The Northern Shaanxi Folk Song Stage showcases the culture and traditions of Northern Shaanxi through authentic ecological folk songs from the region. The Datang Sleepless City Music theme block focuses on showcasing

a variety of musical instruments and art forms throughout the city to cultivate a musical cultural ambiance (Roose et al., 2012). Transform the Tang Never Night City into a substantial and easily perceptible urban area. The Gaoxin Zhongchuang District has established a coffee district by introducing approximately 30 cafes. Additionally, they have integrated modern electronic music with a light show to create an electronic music light show district. The relationship between urban development and music culture is evident, as depicted in [Figure 4](#).

The Tang Furong Garden, designed by Academician Zhang Jinqiu, a renowned master of garden architecture design in the Tang Dynasty, was completed and opened on April 11, 2005. The garden's design and planning exemplified the Tang Dynasty royal garden's momentum. The vibrant culture of the Tang Dynasty is a major draw for tourists seeking to experience the regional culture of Xi and even Chinese culture as a whole (Agnew, 2013).

### **Analysis of Urban Environment Music**

Currently, the majority of cities utilise environmental music through public broadcasting. The quantity of music facilities in each city is displayed in [Table 5](#). In the future, there may be a growing trend of incorporating live urban environment music. Urban environments enhance the power of performance music, much like live concerts. The emergence of electronic playback devices has facilitated music listening. The interview criteria are as follows:

- The choice of location largely determines the results of the interview. The shooting location should be determined before shooting and the flow of people should be sufficient.
- Choose the shooting location, where there are security personnel to communicate in advance to avoid unnecessary misunderstandings.
- Do not choose a place that is inconsistent with the topic, choose a place that is consistent with the topic for the interview.
- The best shooting sites are commercial areas, office areas, and campuses. Listening to music through playback devices can save a lot of manpower and material resources.

While individuals have the option to listen to music through portable devices or in the comfort of their own homes, dedicated music enthusiasts are still willing to invest a significant amount of money to attend live concerts (Bohlman, 1988). Listening to live music played by instruments offers clearer vocal layers and a more authentic sense of atmosphere and space compared to music played on electronic devices. According to (Collinson, 2021), the live performance exhibits superior sound quality and a purer timbre of the instrument. The quality of recorded music playback is influenced by the strengths and weaknesses of recording technology and playback equipment. In live musical instrument performances, music not only conveys sound but also showcases the performer and the integrated performance environment. Questions we asked like 1) What kind of music you would like to listen to? 2) where can you listen to music in city space, etc.

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

The performance of environmental music in the city can reflect the layered sense of multi-instrument playing. Additionally, it can emphasise the audio fidelity of music. The function of urban environmental music is to integrate into the urban environment, creating an ornamental object for tourists through the combination of sound and scenery (Pegg, 2001). For instance, within a historical city featuring buildings from the Tang Dynasty, a performer donning a Tang costume plays a traditional Tang Dynasty melody. Tourists visiting this location can witness a vivid representation of time travel. The scene is characterised by its vividness and restorative qualities, which contribute to the city's historical narrative through various elements such as architecture, soundscapes (including music), clothing, and hair accessories. These elements collectively form a dynamic landscape that evolves over time. According to Parakilas (1984), the costumes, instruments, and repertoire of the players are all integrated with the urban environment and the city. The data indicates that there is no inherent correlation between the development of musical facilities and the location of cities.

## Suggestions on the Inheritance and Development of Traditional Music

### Government-University-Society Synergy Effect

In previous times, the impact of social forces and civil groups was significantly restricted. According to [Seeger \(2004\)](#), traditional music faces challenges in expanding its influence and social benefits despite government support in the current cultural environment. The participation of colleges and universities facilitates the integration of traditional music into new cultural contexts and fosters collaboration among the government, universities, and society. This collaboration leads to a mutually beneficial and progressive outcome. The projects supported by the National Art Fund are presented 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 demonstrate a synergistic effect of mutual progress and mutual benefit ([Cope, 2005](#)). The government offers policy support to colleges and universities, establishing standardised and rational policies for traditional music courses. This facilitates the harmonious integration of cultural and music courses, as well as the comprehensive development of Western and traditional music teaching ([Yung, 2019](#)). The government supports colleges and universities by providing material resources, establishing traditional music culture centres and practice bases for traditional music education, and allocating funds for the protection of traditional music, creation of works, and development of teaching materials through financial allocations and art funds. The government facilitates human resources support for higher education institutions and fosters collaborations and interactions between folk music organisations and colleges and universities ([Lu, 2022](#)).



The government has expanded opportunities for cultural communication and artistic exchange in colleges and universities. They have showcased traditional music works created by these institutions in events such as the Spring Festival Gala and various domestic and international cultural exchange activities. This aims to increase the visibility of colleges and universities and promote the influence of traditional music culture. Universities contribute positively to the development of government and local cultural initiatives. Colleges and universities can enhance their local visibility and create a positive social image by establishing a traditional music culture industry. This industry allows for cultural output and the highlighting of local cultural characteristics. The inclusion of traditional music in colleges and universities not only revitalises local tourism by attracting tourists, but also facilitates the secondary dissemination of traditional music culture, resulting in economic benefits.

### **From Domestic to International**

The promotion of traditional music from domestic to international platforms is an essential aspect of its preservation and growth. This is evident through the involvement of colleges and universities in international academic and performance exchange activities for traditional music (Thrasher, 1981). Xi 'a Conservatory of Music and Quanzhou Normal University have actively participated in and made efforts for the development of Chinese traditional music in the international community.

The Xi'an Conservatory of Music organised several international academic seminars on traditional music, including the Dunhuang Music and Dance Seminar in 2013, the Xi'an Drum Music and Silk Road Music Seminar, and the New Records of Drum Music Seminar in 2016. The second Dunhuang Music and Dance International Academic Seminar was held in 2019, as part of the Xi 'a Conservatory of Music International Exchange and Academic Results Conference: In 2014, Quanzhou Normal University organised the Quanzhou Nanyin International Academic Seminar. In 2016, the university hosted the "Belt and Road" Cultural Heritage International Academic Seminar. International academic exchange activities have enhanced the availability of high-quality academic resources for the theoretical research of

traditional music. These activities have also attracted the attention of more experts to traditional music, providing theoretical support for historical tracing, internal excavation, and creative development. Additionally, these activities have contributed to the establishment of a robust traditional music inheritance system (Figure 5).

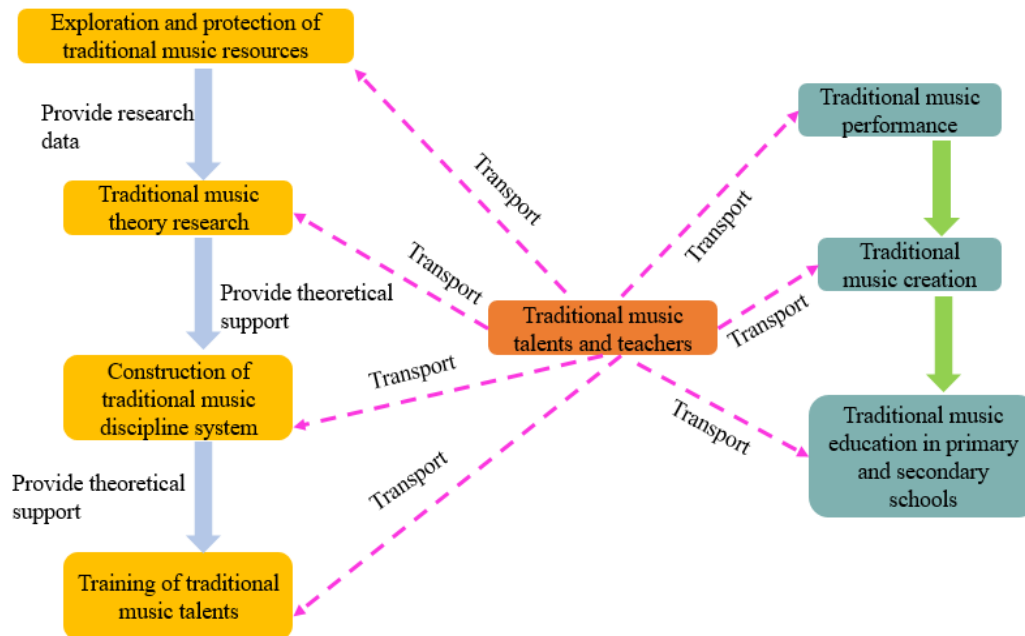


Figure 5: Circulation System of Traditional Music Inheritance.

Source: Author.

In the realm of international music performance exchange, Xi 'a Conservatory of Music embarked on a tour to Germany, Switzerland, Belgium, France, the Netherlands, Spain, and other European countries in 1991. They showcased Xi 'a Drum Music at the "Silk Road Art Festival" and also took part in the closing ceremony of the 29th World Music Education Conference in 2010 (Niu, 2022). In 2011, he attended the Polish Music Festival "Music Contrast - Europe and Asia" in Poland. In 2014, he participated in the 16th China Shanghai International Art Festival. The play "FengQiuhuang" by Quanzhou Normal University was showcased at various prestigious events, including the 11th China Quanzhou International Nanyin Conference in 2015, the 14th Asia Art Festival in 2015, the 18th Shanghai International Art Festival in 2016, and multiple performances for BRICS delegates in 2017. The Nanyin Department's teachers and students participated in Nanyin exchange performance activities in South Korea and Japan. The international performance

exchange activities have facilitated the exchange and mutual learning between traditional Chinese music and world music culture. They have also promoted traditional Chinese music on a global scale, showcasing China's rich cultural heritage.

### Multi-Dimensional, Multi-Platform and Multi-Propagation Paths

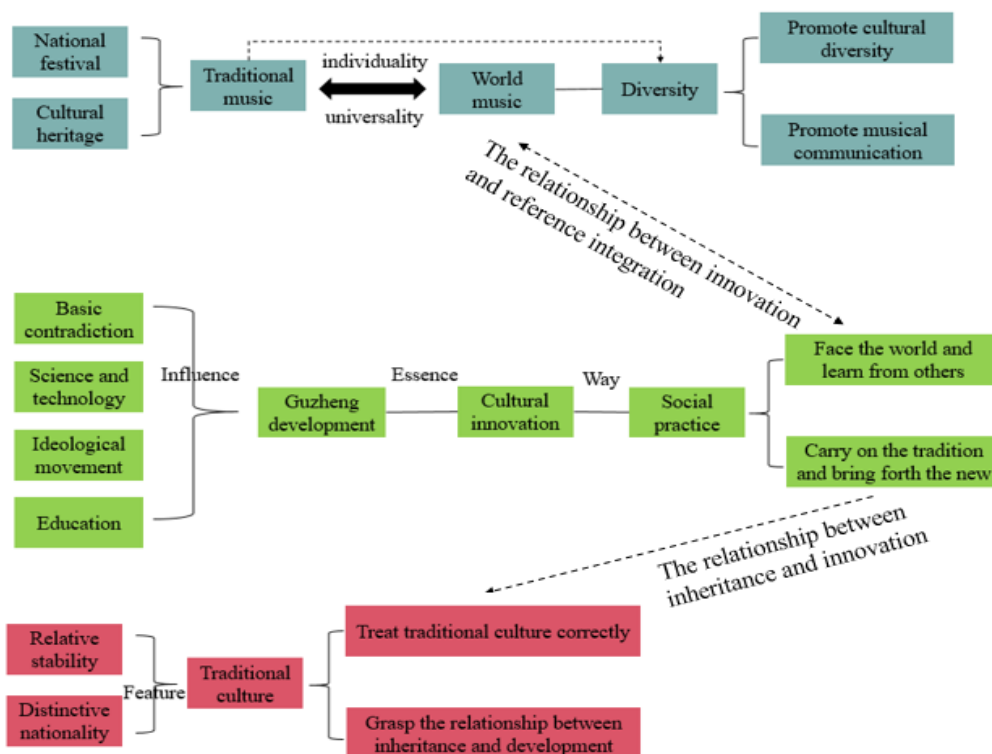


Figure 6: Multi-Dimensional Multi-Platform Multi-Propagation.

Source: Author.

The principle of "a hundred flowers blooming" is essential for fostering the growth and advancement of China's scientific and cultural endeavours. This principle has significantly contributed to the development of Zheng music art across various regions, cultures, languages, and styles (Marks, 1932). Art should be respected and affirmed as long as it adheres to the law of development. The communication between Chinese and Western music has increased since the founding of the People's Republic of China. While there are variations between these two musical cultures, common elements can still be identified. The development of zither music is driven by continuous integration and innovation. The unique charm of zither music is emitted due to the mutual penetration of Chinese and Western music. Following the reform and opening up, the genre of "New Zheng music" incorporated elements of Chinese traditional culture, integrated Western

music, and expanded its development through diversification. The process of global integration is being accelerated by advancements in technology and the economy, leading to increased cultural exchanges among countries worldwide (Figure 6). This trend has facilitated communication and integration among different music genres, resulting in a vibrant and diverse music scene.

### Conclusion

The Guzheng is an ancient, plucked instrument in China, known for its classical national charm and considered one of the most distinctive national instruments. In the present era, it is imperative for Guzheng art professionals to actively pursue development and innovation while also ensuring the proper preservation of Guzheng art. This study reveals that the presence of traditional music in urban cultural environments is relatively limited, leading to a lack of significant impact. Therefore, it is necessary to adopt a multi-dimensional and multi-platform approach to the development of traditional music. This will ensure its longevity and relevance in the context of historical evolution.

This phenomenon reflects the advancement of Chinese traditional instrumental music, encompassing the evolution of Chinese national instrumental music creation as well as the preservation and growth of Chinese traditional instrumental music. Chinese national instrumental music has been presented to the public through diverse forms and multi-level aesthetic concepts. Chinese music history has followed a development track that has resulted in the composition of musical cultural works that align with China's national conditions. As a result, Chinese national instrumental music has developed unique characteristics. This study traces the trajectory of Chinese music history, establishes the framework for the concept of Chinese national instrumental music creation, and develops a distinct music aesthetic value system.

In order to study Chinese traditional music culture, it is necessary to trace its historical development and examine the creative and inheritable practices that have been passed down for thousands of years. In order to gain a deeper understanding of Chinese music history, it is necessary to integrate theory and practice, broaden the research scope, and extend academic ideas.

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