

## The Transmission of Guqin Musical Instrument Knowledge Literacy and its Reflection Study in Guizhou Province, China

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### ABSTRACT

The Guqin is a string instrument that has been played in China for over 3,000 years. It is famous for its meditative, soothing sound and is frequently associated with Confucianism, Taoism, and Chinese literati culture. The instrument has seven strings that can be plucked with a plectrum or with the fingers. The Guqin's sound is said to resemble a gentle breeze blowing through the trees, and it is frequently used in Chinese music to evoke feelings of tranquillity and introspection. This study was conducted by statistically analyzing field research data and making recommendations for their educational status. In this study, samples of local Guqin musical instruments were selected, and a field study was carried out for the three local Guqin musical instrument groups, the Guangling sect, the Jiuyi sect, and the Yushan sect. The questionnaire was administered to 180 participants and included a literature analysis. The results of this study show that the province of Guizhou is home to a diverse collection of peoples, and the art of the Guqin is being modernized and incorporated to produce a form of art that the general populace appreciates. It is possible to make innovations and explore ways to form an ensemble using Guqin, Guzheng, Dizi, and other ethnic instruments, hold various Guqin concerts and art festivals, and engage in cultural and artistic exchanges. Guqin music will be celebrated at an increasing number of festivals in the future.

**Key words:** Transmission, Guqin musical Instruments, Musical Instrument Knowledge, Guizhou, China

### INTRODUCTION

Because of its elegant style and exquisite phonology, for thousands of years, Guqin performance and music appreciation have become one of the important spiritual lifestyles for literati to cultivate their morality and enlighten their minds. Ranking first among the four arts of "Qin, Chess, Calligraphy, and Painting", the artistic accomplishment of Guqin has therefore become one of the important standards for ancient Chinese literati (Chen, 2017; Cai & Tai, 2018; Wei, 2021; Wen & Chan, 2022; Liu, 2022). In 2003, Guqin art was selected for the second batch of "Masterpieces of Oral and Intangible Heritage of Humanity" (Yi, 2004; Titon, 2009; Deming, 2017; Chow, 2019; Zhang & Zhang, 2020). As the essence of Chinese traditional culture, Guqin music culture has its connotations in many cultural fields such as ancient Chinese philosophy, history, literature, science, religion, etiquette, art, etc., forming a broad and profound Guqin culture. Guqin music culture occupies a very important position in ancient Chinese culture (Caifeng, 2016; Jamal & Bahar, 2022; Zou et al., 2022; Wang et al., 2023). Confucianism and Taoism, as the two pillars of Chinese traditional culture, have given Guqin great spiritual connotation and profound

significance for its existence. Therefore, Guqin has become a compulsory instrument for literati, and the behavioral ethics and spiritual pursuit of literati in past dynasties are also confirmed in the art of Guqin (Clunas, 2017; Deng, 2020; Liu, 2020; Wu, 2020).

However, the spread of Guqin music in Guizhou can be traced back to the seventh year of Guangxu in the late Qing Dynasty (1881). Li Shuchang, one of the important representatives of the "beach culture" in Zunyi, Guizhou, served as the envoy to Japan. The Secret Pavilion collects the lost ancient books in our country, compiles and prints the results into a volume, publishes it, and names it "Guyi Series". This is the only surviving written notation of Guqin, and at the same time, there was an upsurge of composing notation for "Jieshi Diao Youlan" all over the country. In the 31<sup>st</sup> year of the Republic of China (1942), Guqin master Liu Hanzhang organized and established the first Guqin society in Guizhou in modern times, the "Guizhou Qin Society," in Guiyang. The son of a hundred (Yang Shibai is Yang Zongji, the founder of the Jiuyi School), opened the history of Guqin music in Guizhou. Since the development of Guqin music in Guizhou, there have been three most influential schools: Guangling School, Yushan School, and Jiuyi

School. The most representative figures in modern times are the Guangling School pianists known as the “Troika” of Guizhou. Liu Hanchang, Wei Jiali, a pianist of the Yushan School, and Guan Chonghuang, a pianist of the Jiuyi School. Liu Hanchang is still alive and teaching, while the other two have passed away. Liu Hanchang is the eleventh-generation successor of the Guangling School. Li is the fourth-generation heir of the Yushan School, and Guan Chonghuang is the third-generation heir of the Jiuyi School. To clarify the relationship between the three qin masters, he also clarified the context of the Guqin in the Guizhou region. Most of the students are the disciples and apprentices of the three qin masters. The three qin masters spread the qin thought, aesthetic thought, and qin way thought of the Guqin to the land of Guizhou in different ways. The transformation of the Guqin culture or the cultural identity of the Guqin cultural subject are all reflected in the historical space (Gaywood, 1996; Henbing & Leman, 2007; Deng, 2020; Li et al., 2021; Shen et al., 2022; Li et al., 2022).

Guqin researchers from the Guizhou region have studied qin music and analyzed music form from the perspectives of history, archaeology, and aesthetics, such as Zhang Xinmin’s “Qin Dao Culture and Thoughts on Le Education”, Wei Jiali’s “Analysis of “Clear, Micro, Light, and Far””, Gong Nili’s “Analysis of the Aesthetic Thoughts of Xishan Qinkuang Li Shu The second is to sort out the historical context, qin players, qin affairs, and qin societies of Guizhou Guqin, but there are few achievements. In Hong Bo’s “Guizhou Guqin” and Zhu Bo’s “Modern Guizhou Guqin Art History and Development”, the authors only sorted out the qin players, qin affairs, qin clubs, etc., and did not systematically analyze it. The Guqin genre is essentially a musical and cultural phenomenon, which includes characteristic elements such as musical style, genealogy, and qin players and their groups. The relationship between regional factors and Guqin schools ultimately reflects the relationship between sound-place-people. The above-mentioned ideas determine the research perspective of human geography and field research on the phenomenon of Chinese traditional music culture as the object of this study and determine the keynote of this research methodology: from the perspective of cultural geography, a comprehensive research method around the problem (Huang, 1998; Lau, 2006; Yuan, 2016; Lee, 2021).

This article will conduct a comprehensive analysis of the identity of Guqin music in Guizhou from the aspects of cultural geography, historical accumulation, and social environment. It will identify and analyze the “cultivation” concept behind it, as well as the “order” of the cultural identity spread in the Guizhou region, from the Qin school to the identity of the ethnic group, the regional identity, and then the national identity. It will also explore the various opportunities presented in the practice and try to reveal the important significance of Guqin cultural identity.

## LITERATURE REVIEW

In the 21<sup>st</sup> century, more and more new trends have emerged in the research of modern qinology. Scholars have integrated more interdisciplinary research perspectives and methods

into the research field of qin school, which is often limited to the conventional concept of “Qin school as a literary school”. Domestic studies on Guqin as a cultural heritage have sprung up in recent years, and Dai Xiaolian’s “An Old Photo-Record of Shen Xingong and Jinyu Qin Society” provides valuable information and cases. This article examines the number of publications of the keyword “Guqin” in the academic field from 1949 to the end of 2018. The largest increase occurred between 2003 and 2017, with 457 papers published in 2018. The number of publications has increased sharply after the successful application of Guqin in 2003 and the 2008 Beijing Olympic Games. The direction of academic research on Guqin has shifted from theoretical and cultural to practical. This paper will systematically study the development and dissemination of Guqin in Guizhou by using literature method, case method, induction method and field investigation method. It will also explore the local integration and interaction of the Guqin culture in the local area, thus summarizing the historical evolution of guqin music (Song, 2012).

## Cultural Communication Theory

Xiao Jun (2017) and Ma Xingxiang and Wang Xinfang (2018) have discussed the role of the Confucius Institute in promoting traditional culture and promoting the internationalization of Chinese higher education. Xiao Jun combined text language with non-linguistic symbols such as images and sounds from the perspective of multimodal discourse analysis and analyzed the ideographic system and discourse meaning composed of various symbols from a holistic perspective. Yu Guoming pointed out three key topics in the future research of communication studies: the reconstruction of all aspects of social life by mediaization, the first important law of future communication, and the theory and model of cultural communication analysis and the prospect of the future. This article will focus on the relevant communication content.

## Regional Music Research Theory

Regional music is a study of Chinese traditional music that has emerged in recent years, oriented to new objects and using new methods. It is a comprehensive, holistic, and systematic study of all traditional music in a region. There are few previous literatures on this theory, but Guo Dehua’s “Comparison and Integration of Regionalization Methods in Regional Music Research” introduces the regional music research method of Western ethnomusicology and divides the research methods into three stages: comparative audio products, comparative data empirical research, and research method for field investigation. Feng Guangyu’s article “The Protection of Traditional Music in the Yinshan Regional Cultural Area and the Road to Contemporary Survival and Development” suggests that China’s “mountain music” should be studied in the future. This article will take the Guizhou region as a specific area to conduct an in-depth discussion on the current situation of the spread and development of Guqin culture in this area, using ethnomusicology,

postmodern historiography, and other related theories to conduct an interdisciplinary theoretical discussion (Boyu, 2012; Ailin & Karin, 2021; Zhang & Xiao, 2023).

### **Cultural Identity Theory**

Cultural identity is the affirmation of the value of human spiritual existence and is passed down to the present through the characteristics, customs, and way of life of the nation. It is an important foundation of national identity. Cultural identity is a complex process that an individual forms in a cultural context and is shared by people who grew up in the same cultural circle. Cultural identity is the confirmation of common culture among people, and the music culture identity of ethnic minorities in Guizhou region is an important object of interpretation (Yuan & Liu, 2009; Li et al, 2016; Mao et al., 2022).

### **Fieldwork Methodology**

The basic method of modern anthropological fieldwork began with Morgan in the United States and was shaped by Malinowski in the United Kingdom (Eggan, 1954; Fortes, 2013). Morgan was one of the few anthropologists to have direct contact with the subjects he studied, but most anthropologists and ethnologists in the 19<sup>th</sup> century did not conduct fieldwork. Spencer, Harden, and Boas were the first scholars to conduct fieldwork among primitive peoples and write ethnography based on their fieldwork. In the American anthropological circle, Boas was the founder and promoter of this method, and many American anthropologists began to engage in research on Indians. Malinowski is a British scholar who studied anthropology at London School of Economics and Political Science and joined the Robmont Anthropological Expedition to conduct fieldwork in New Guinea and Melanesia (Urry, 1972; Gupta & Ferguson, 1997; Angrosino, 2006; Kuper, 2014).

### **METHOD**

Through the methods of literature research and questionnaire-level field research, we administered questionnaires to 180 participants and interviewed famous Guqin players in Guizhou to obtain the actual situation of the educational inheritance of Guqin in Guizhou. Based on the results, the paper puts forward the strategies and suggestions for the educational inheritance of Guqin in Guizhou and summarizes the practical value of the educational inheritance of Guqin in Guizhou.

### **Population and Sampling**

Qianyu is one of the main settlements of ethnic minorities in Southwest China, with 17 traditional ethnic groups. There are many varieties of local ethnic musical instruments, but the Guqin, an important symbol of Han culture music, is rare. This paper selects local qin schools and qin players as samples and focuses on local Guqin groups represented by Guangling school, Jiuyi school, and Yushan Wu school. An

extensive survey and interviews are conducted for Guqin lovers and educators in the Guizhou region. We collected data on the participants' gender, ethnicity, region, occupation, number of repertoires played, and cognition of Guqin music.

The authors conducted a 3-month field survey on qin players, qin halls, museums, etc. in Guiyang, Zunyi, Bijie, Anshun, Xingyi, Kaili and other places. They interviewed 10 people, including Guizhou Guqin master Liu Hanchang, president of Guizhou Guqin Society Wu Ruojie, vice president Zhu Bo, Vice President Hong Bo, president of Jiuyi Qin Society Wu Feng, abbot of Guangyuan Temple in Anshun City, and visited the Qianxinan Prefecture Museum to observe figurines playing the piano unearthed in the Eastern Han Dynasty. This paper uses the method of investigation, interview, and observation to conduct field research on inheritors and folk qin players to understand the development status of the local Guqin culture's interpersonal communication and ethnic group communication.

### **Research Tools**

We collected our data using interviews, observations, and questionnaires.

### **Interview**

The main selection of samples is based on the regional characteristics and language style of Guizhou, the relevant Guqin academic groups and institutions in Qiannan and Qiongnan, and the works that have attracted much attention in the local area. Expert exchanges, offline interviews, peer discussions, field investigations, etc. are used to conduct in-depth understanding and provide detailed field investigation materials for the development status of Guqin culture in Guizhou.

### **Observation**

In recent years, more and more nations have embraced Chinese culture, and the Guizhou region has seen a rise in popularity and development of Guqin music. To understand the current stage of Guizhou Guqin culture transmission, observation activities are needed.

### **Questionnaire**

The questionnaire design is divided into two parts: (i) the demographic part that elicits basic information of respondents and (ii) the main part that elicits data related to the views of each respondent. The questionnaire adopts an open structure of multiple-choice questions and short-answer questions.

## **RESULTS**

### **The Overview of the Transmission of Guqin Musical Instrument Knowledge in Guizhou Province, China**

The popularity of Guqin art has been concentrated in Jiangsu, Zhejiang, Central Plains, Chongqing, Sichuan and

other regions since ancient times. In 1942, Liu Hanzhang organized the first modern Guqin society in the Guizhou region, with Guqin virtuoso GUI Baizhu, Yang Baoyuan and Yu Shiming as members. GUI learned from Huang Mianzhi, and Huang's secret "Narcissus exercise" a song. Wei Jiali and Guan Chonghuang had many disciples and had a profound influence. Liu Hanchang inherited the mantle of GUI Lao Guangling School. In the Guqin mojo system, there were a few practitioners, but now their number is very low. Li Guangyu, who was originally from Shanghai and settled in Guizhou, had the greatest influence and has been a Guqin master until now.

**The Status Quo of Guqin Musical Instrument Knowledge in Guizhou Province, China**

This section reports the descriptive statistical results related to the demographic information.

As shown in Table 1, male Guqin in the Qian region have much less relevance than female Guqin.

As shown in Table 2, the age distribution of Guqin stakeholders in Guizhou is mainly 21–40 years old and 41–60 years old, accounting for 90% of the total number of samples.

As shown in Table 3, the occupation characteristics of Guqin stakeholders in the Guizhou region account for a high proportion of civil servants, educational institutions, state-owned enterprises, and freelancers, while the proportion of students is very low.

As shown in Table 4, the Guqin lovers and learners account for the largest proportion of job categories of Guqin stakeholders in Guizhou, followed by Guqin teachers.

As shown in Table 5, the most Guqin players in Guizhou can only play less than 10 songs, followed by 11–20 songs, and only a few can play more than 40 songs.

As shown in Table 6, the proportion of Guqin holders in Guizhou is distributed in various cities and autonomous prefectures in Guizhou, mainly in Guiyang, Zunyi, Liupanshan, Bijie, Miao, and Dong autonomous prefectures in southeast Guizhou, and Buyi and Miao autonomous prefectures in southwest Guizhou.

As a major province of intangible cultural heritage, Guizhou has protected not only the local ethnic minorities

and local culture but also the ancient culture and art of the Guqin, which carries the Chinese nation. Relevant workers, government departments, and institutions have also made a lot of efforts and taken a series of measures. It is mainly reflected in the following aspects: There are various ways to inherit modern Guqin education, mainly through the co-existence of individual inheritance and group inheritance; inheritance is also interwoven with traditional and modern teaching.

**Table 3.** Occupation characteristics of guqin stakeholders

Occupation	f	%
Civil servants	22	12.22
Educational institutions	47	26.11
State-owned enterprises	18	10.00
Freelancers	32	17.78
Students	5	2.78
Others	56	31.11
Total	180	100.00

**Table 4.** Guqin lovers and learners guqin stakeholders

Status	f	%
Researchers	9	5.00
Teachers	15	8.34
Experts	4	2.22
Lerners	75	41.67
Lovers	68	37.77
Others	9	5.00
Total	180	100.00

**Table 5.** Number of guqin songs that can be played

Number of songs	f	%
Less than 10 songs	120	66.67
11-20 songs	34	18.89
21-40 songs	20	11.11
More than 41 songs	6	3.33
Total	180	100.00

**Table 1.** Gender of respondents and and interviews

Gender	f	%
Male	52	28.89
Female	128	71.11
Total	180	100.00

**Table 2.** Age distribution of guqin stakeholders

Age range	f	%
Less than 20 years old	4	2.22
21-40 years old	80	44.45
41-60 years old	92	51.11
Over 61 years old	4	2.22
Total	180	100.00

**Table 6.** Proportion of Guqin holders in Guizhou Province, China

Cities	f	%
Guiyang	62	34.44
Zunyi	38	21.11
Liupanshan	15	8.33
Bijie	21	11.67
Tongren	1	0.56
Anshun	2	1.11
Miao and Dong Autonomous prefecture	10	5.56
Buyi and Miao Autonomous Prefecture	31	17.22
Total	180	100.00

### ***Individual and group heritage of guqin music coexist***

Individual inheritance can be broken down into family inheritance and mentoring inheritance, depending on how the person who gets the education got it. As a way for culture to keep changing over time, family inheritance works through osmosis and the influence of the environment. This kind of inheritance is relatively common, but it has its limitations. It is usually within the scope of a family with blood ties. Master and apprentice inheritance refers to a form of folk master and apprentice inheritance between Qin practitioners and students, which requires chance. This educational inheritance relationship transcends blood ties, greatly expanding the spread of Guqin and reflecting the transmission of the influence of folk artists from generation to generation. Most of the two ways of passing on an inheritance have certain patriarchal and conservative characteristics. Group inheritance is defined in this way. With the successful application of Guqin as a World Heritage Site and the promotion of the artistic charm of Guqin, various activities, salons, and lectures are held frequently. At the same time, due to the government policies, the scope of inheritance becomes more and more extensive, and economic and social benefits develop together. With "Guqin Hall" as the main venue for education inheritance, the traditional one-to-one teaching mode has been greatly broken through. The teaching of Guqin is gradually mass-marketed and commercialized through classes and grades.

### ***Guqin Music: Traditional teaching and modern teaching simultaneously***

Communication can be split into traditional teaching and modern teaching based on how it was taught in the past and how it is taught now. Traditional Guqin teaching is mainly embodied in the ancient "oral instruction", which takes Guqin "reducing character score" as the teaching carrier. This teaching method has a very prominent and obvious effect and is direct, conservative, and private. Modern Guqin teaching is more extensive than traditional teaching. The reason is that with the development of the times, teaching materials and teaching plans, teaching design, and teaching AIDS have been greatly enriched, such as with teaching discs and U disks in modern media, network sharing, network live recording, and broadcasting. Compared with traditional teaching, modern teaching has the characteristics of indirect inheritance, which can even lead to self-study of Guqin without leaving home. However, there are still very big drawbacks to the inheritance of the artistic essence of Guqin.

### ***Local governments have strengthened policy support and publicity for Guqin Inheritance Work.***

In the past few years, the state has done a lot to help traditional Chinese culture grow. This is because art and culture around the world have been changing, and the CPC Central Committee wants to keep cultural heritage alive. It has made a series of policies that support Guqin art and has worked

hard to get the word out so that more people can learn this ancient music art.

### ***Guqin culture is spread through the establishment of clubs and art salons.***

The government supported and promoted Guizhou's Guqin education system. In the mid-1980s, the Guiyang 9 Yi Qin Club and Spring Caotang Qin Club used the BJU Guqin Research Association as a new starting point. This had a big impact on the community, and the BJU Guqin Research Association is still important today. Other academic groups and educational institutions related to Guqin have been established successively. Guqin-themed activities are held regularly, and foreign counterparts frequently communicate, learn, and observe. The Guqin Society of Guizhou Province has also been established and continues to make efforts to popularize Guqin culture and art and to prosper and develop traditional Chinese music and art. The Guqin Society regularly holds small-scale Guqin events, such as elegant gatherings and lectures. According to the survey report, the proportion of students among Guqin lovers is very low, less than 3%, which means that we have great worries about the inheritance and cultivation of reserve forces.

### ***Guqin Art should be studied on campus to cultivate reserve strength.***

According to the survey report, in terms of age structure, Guqin lovers and learners were mostly (42%) aged between 21- and 40-years old account, which means there is a crowd base for the spread of Guqin art in colleges and universities. To better cultivate the reserve force, it is necessary to actively promote the Guqin art to go deeper into the campus and establish various forms of Guqin learning organizations and associations in student association activities so as to cultivate the soil of the campus into a deep cultivation and germination of the Guqin art. In early 2010, with the support of all parties, Guizhou University established the "Guqin Association", which was also the first Guqin association in a university in Guizhou Province. At present, in Guizhou Normal University, Guizhou University of Finance and Economics, Guiyang Medical College, and other colleges and universities, many teachers and students who are enthusiastic about traditional culture have begun to understand, study, and study Guqin, which lays a certain foundation for the future professional education of Guqin in colleges and universities in the Guizhou region and makes this ancient music art revitalize with new vitality.

### ***The Appreciation of Famous Guqin Songs and the Popularization of Basic Music Theory***

The Guqin not only gives people a kind of artistic conception of beauty but also embodies the essence of traditional Chinese culture and the art of the Chinese string instrument. Guqin art should not be turned into museum art but should be carried forward because of predecessors, and we should speed up the excavation and collection of lost folk and

ancient music. We should not only publish books that are difficult to identify, such as the reduced character score, Gongchi score, and four-six score, but also publish teaching materials, such as textbooks, teaching discs, videos, and other teaching materials about the simple score of Guqin. In the Guizhou area, various Guqin art festivals and Guqin concerts should be held regularly, and popular performances should be actively promoted so that the Zhiyi team can continue to develop and grow and more people in Guizhou can know about and love Guqin. The future of the Guqin is directly affected by how much it is taught and played in colleges and universities. The goal of the Zhiyi team is not only to solve the problem of inheritance but also to make the Chinese culture linked by blood. Because the Guqin music was lost to the folk and lost in history, we must vigorously explore the Guqin music. Another very important point is that it is difficult to read the Guqin music. The translation of the Guqin music into simple music should be accelerated, especially in the Guizhou region. The Guqin's rhythm can be restored to the audience as much as possible.

### **The Practice Value of Guqin Education in Guizhou Province, China**

#### ***Guqin culture reflects the value of Chinese classical ideology, culture, and art.***

Guqin art is a cultural art stretching for 3,000 years. It is also the musical instrument that can best represent the cultural spirit of literati and scholar-officials. It is also a supplement to the art form in the Guizhou region. Its spiritual connotation and artistic charm are deep and clear, with an infinite charm. Qin art is the concrete embodiment of Chinese traditional culture; it is the essence of Chinese traditional culture and the soul of the motherland and should be carried forward.

#### ***Guqin education cultivates the public's thinking ability and aesthetic taste.***

The Guqin is full of historical significance, and its thoughts are extremely profound. To restore its charm and beauty, the depth and breadth of the player's artistic cultivation should be taken as the basis. The players' own musical aesthetic quality and interest, philosophical speculation, literary accomplishment, expression, and creation, etc., directly affect the connotation of the Guqin music and directly determine the artistic level of the players. Therefore, in Guizhou region, we should vigorously cultivate and enhance the musical quality of the players, improve the performance level of the Guqin, truly achieve "string and finger, finger and tone, tone and meaning" and realize "the essence of sound and the depth of meaning", so that the Guqin art in Guizhou region can be inherited, carried forward, innovatively integrated, full of new artistic life, and nourish the artistic soil of Guizhou.

### **DISCUSSION**

The guqin, a traditional Chinese string instrument, has been the focus of a considerable amount of research in recent

years. The existing literature has explored various aspects of the guqin, including its history, cultural significance, playing techniques, and musical repertoire. Most of these studies have corresponded with each other and built on each other's findings to deepen our understanding of this unique instrument. One example of research that corresponds to other studies is a literature review published in the *Journal of Chinese Musicology* in 2018. This review examined the evolution of guqin music and its influence on Chinese culture. The authors analyzed various sources, including historical texts and musical scores, to trace the development of guqin music from the Tang Dynasty (618-907) to the present day. They found that guqin music has been a vehicle for the expression of philosophical and spiritual ideas and has played an important role in shaping Chinese aesthetics and values (Cai & Lin, 2018).

This review is complemented by other studies that have explored the cultural significance of the guqin. For example, a study published in the journal *Frontiers in Psychology* in 2020 analyzed the role of the guqin in Chinese philosophy, literature, and art. The authors argued that the guqin has served as a symbol of Chinese cultural identity and has played an important role in shaping Chinese aesthetics and values. Another area of research that has corresponded with other studies is the acoustic properties of the guqin (Kong & Ng, 2020). A study published in the journal *Applied Acoustics* in 2017 investigated the sound characteristics of the guqin using computer modeling and simulation. The authors found that the timbre and tone of the guqin are affected by various factors, including the material of the strings and the shape of the soundboard. This study is consistent with other research that has explored the effects of different playing techniques on the sound quality of the guqin (Zhang & Wang, 2017).

Overall, these studies and others like them have contributed to a growing body of knowledge about the guqin, its history, and its cultural significance. By building on each other's findings, researchers have been able to deepen our understanding of this unique and beautiful instrument.

### **CONCLUSION**

The province of Guizhou is home to a diverse collection of peoples, and both the aesthetics and subject matter of its artistic productions are exceptional. The art of the Guqin is being modernized and incorporated, and the music of various ethnic minorities is being played alongside one another to produce a form of art that the general populace appreciates. It is also possible to make innovations and explore ways to form an ensemble using Guqin, guzheng, dizi, and other ethnic instruments; hold various Guqin concerts, various art festivals, and cultural and artistic exchanges; and significantly increase the teaching, inheritance, and popularization effects. The Guqin is a human-carried musical instrument that belongs to the art of music. Its vigorous development will promote the employment of Guqin students who graduate from professional colleges, increase the number of Guqin talents, change the situation in which a few art colleges offer Guqin majors, enrich the professional talents of Guqin, and raise people's expectations of the Guqin as a musical

instrument. In addition to this, it functions as a chain in the art industry, and it ultimately demonstrates the success of Guqin music both in China and around the world. Guqin music will be celebrated at an increasing number of festivals in the future.

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