

Preservation and Literacy Transmission of Pipa and Guzheng Duets in Pu Dong Style

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ABSTRACT

The research focuses on the preservation and transmission of Pipa and Guzheng duets in the Pu Dong style. Qualitative research methods such as interviews, observations, and questionnaires were used. Fu Huaqiang and Sha Lijing are the study's key informants, both of whom have great skill and experience in Pipa and Guzheng duets in the Pu Dong style. The following findings were obtained: These duets have played an important role in the preservation of cultural heritage by conserving age-old customs and conveying cultural information. The Pu Dong-style Pipa and Guzheng Duet, in particular, demonstrate the dedication to both maintaining traditional music and expanding the genre via creativity. These duets' growth demonstrates their adaptability in contemporary circumstances, representing the growing tapestry of Chinese cultural expressions while keeping their classical foundations. Furthermore, the incorporation of traditional Chinese and Western musical components in works such as "Dao Chui Lian" indicates the tenacity of cultural preservation and the critical function of creative transmission in keeping traditions active and relevant. Furthermore, the Pipa and Guzheng duets play significant roles in Chinese folk festival rituals, highlighting their contributions to cultural legacy preservation and musical literacy transmission within the context of Chinese ritual culture.

Key words: Preservation, Literacy Transmission, Pipa and Guzheng Duets, Pu Dong Style

INTRODUCTION

The pipa, also known as the plectrum, is a traditional Chinese plucked instrument with a history spanning more than 2,000 years. It has been around since the Eastern Han Dynasty and has spread widely through China to the Korean Peninsula, Japan, the Ryukyus, Vietnam, and other regions. Pipa, also known as "batch", was first recorded in the history of the Han Dynasty by Liu Xi, "interpretation of the name—interpretation of musical instruments": "batch of the original out of the Hu, immediately by the drum also. Pushing the hand before the batch said, the hand was said to put, like its drum time, because the name is also" (Wei and Linghu, 1973).

The Guzheng, also known as zheng, Qin zheng, and Han zheng, is indeed a traditional Chinese plucked string instrument with a rich history dating back over 2,500 years. It holds a special place in Chinese culture and music (Zheng and Knobloch, 1983).

The Guzheng typically has a rectangular wooden resonator box as its body, and it features a movable "zheng pillar" in its construction. This pillar allows for adjustments to the instrument's tension and pitch. Guzheng strings are typically set to a pentatonic scale, and each string creates a single tone. The oldest known Guzheng has twelve strings separated into two groups of six that were tuned differently. The number of strings grew with time. Guzheng with thirteen strings, was

popular throughout the Tang and Song dynasties. Following then, the number of strings increased, with versions having sixteen, eighteen, and finally reaching the most prevalent configuration today, the twenty-one-string Guzheng (Wu, 2018; Xiaoqian et al., 2021).

The Guzheng is played by plucking the strings with the right hand's fingers and applying pressure to the strings with the left hand, resulting in numerous pitch bends and expressive methods. It has a wide range and can generate a rich, resonant tone, making it suited for both solo and group performances. For generations, the Guzheng has been an intrinsic element of traditional Chinese music and remains a valued instrument in Chinese culture (Zhao, 1985). The Pipa and Guzheng duo has definitely played an important part in the entertainment lives of individuals from all backgrounds, including both commoners and the elite in Chinese culture. This musical pairing combines the melodic tones of the Pipa with the deep resonance of the Guzheng to create a harmonic and engaging musical experience. According to historical records, such Pipa and Guzheng duo performances date back to the Sui Dynasty, as highlighted by musicologist Prof. Tang Parklin. This illustrates the musical pairing's lasting appeal and cultural significance throughout Chinese history (Li, 2005).

The Pipa and Guzheng duet exemplifies traditional Chinese music's variety and aesthetic depth. It may elicit a

wide range of emotions and moods, making it appropriate for a wide range of contexts, from sophisticated court performances to more casual leisure settings. This persistent legacy is still admired by listeners across the world and is an important component of China's rich musical history (Tang, 2002).

Based on the foregoing, the research focuses on the dual goals of Pipa and Guzheng duets in Pu Dong style preservation and literacy transfer, therefore fostering the growth of this unique musical culture. As a result, it plays an important role in preserving and transmitting Chinese folk music to future generations, ensuring its continuous relevance and vitality. This dedication emphasizes the Pu Dong style's relevance within the larger landscape of Chinese music as well as its critical role in influencing the future literate transmission of traditional Chinese musical legacy.

Research Question

- How does the preservation and literacy transmission of Pipa and Guzheng duets in Pu Dong style contribute to the continuity of traditional Chinese music heritage?

LITERATURE REVIEW

General Knowledge about Pipa

Pipa, named after its distinctive playing technique, was described by Liu Xi in the Eastern Han Dynasty as a "batch of the original out of the Hu, immediately by the drum. Pushing the hand before that batch, leading the hand is said to put, like its drum time, because the name is also." According to Yuan Jingfang's "National Instrumental Music," Pipa consists mainly of the head, neck, and abdomen. The head consists of the head, string groove, and string shaft, which are normally constructed of hard boxwood or mahogany, with string shafts occasionally made of cow horn or ivory. The mouth, saddle, and neck are all part of the neck, with saddles typically made of mahogany, ox horn, or ivory. The back of the instrument acts as a resonance box, amplifying Pipa's distinct tonal characteristics such as "sharp," "tang," "loose," "crisp," and "explosive." These words characterize the varied sounds generated by the instrument, ranging from acute treble to forceful, explosive tones created by vigorous plucking (Yuan, 2004; Myers, 1992).

The Pipa has a wide range of playing methods, including plucking, picking, scratching, and more, while the left hand uses overtones, sliding, and pushing, among others. The Pipa offers versatility in transposing and performing diverse types of music, with its vast range extending over three octaves, from A to b₂, and the ability to travel all semitones. Because of its many timbres and methods, it is a flexible and expressive instrument in Chinese traditional music (Zhao et al., 2010).

The Pudong Pipa style, credited to Ju Shilin and Ju Kejia, has its origins in Nanhui, Pudong, Shanghai, where the Ju family's tradition lives on. Ju Shilin, an East Gate inhabitant, and his brother Kejia were also great Pipa players. Shilin remained a revered character in the neighborhood, garnering a reputation for his Pipa talents. Kejia, known for his quiet

disposition, maintained a humble existence in the hamlet. Notable works include Kejia's "Ping Sha Falling Geese," which is notable for its lifelike melodies, and Shilin's "King Unloads the Armor," which gained popularity throughout the Qianlong and Jiaqing dynasties. As a result, Ju Shilin is widely regarded as a pivotal character in Qing Dynasty musical history (Zhang, 2021).

General Knowledge about Guzheng

Guzheng derives its name from its distinctive acoustic characteristics. Liu Xi in the Eastern Han Dynasty referred to it as "Guzheng" due to its high and rapid strings. Yuan Jingfang's "National Instrumental Music" elaborates on its structure, describing it as a long instrument with a curved panel, a flat base, and two sound holes, essentially functioning as a resonance box. The adjustable zither posts between the front and back beams enable string length alteration and pitch adjustment. Guzheng's tonal qualities feature a thick and robust bass capable of mimicking the guzheng's sound effects, especially in the low and mid-range. Playing techniques encompass a wide range, including hooking, resting, wiping, and more traditional methods, while modern influences have incorporated techniques from piano, harp, and classical guitar, expanding the instrument's expressive capabilities (Liang, 2011).

The Guzheng, one of the oldest plucked string instruments, is distinctive for its "point" and "granularity" playing style. While traditional notation relies on dots to convey music, the evolving world of music requires innovation. To better integrate Guzheng into social life and elevate its artistry, a clever fusion of "point" and "line" techniques has diversified its forms, enhanced playing abilities, and enriched musical experiences. This analysis focuses on contemporary Guzheng playing techniques and their characteristics. The instrument's history traces back to ancient times, with variations in string numbers, such as the addition of a 13th string during the Tang Dynasty, contributing to its development. Today, the 21-string Guzheng is the most prevalent, although 25 and 26-string versions exist but are less common in performances (Li, 2000; Jin, 2011).

The Guzheng is a versatile instrument, widely used for solo performances, ensemble music, accompaniments in various stage performances, and even as an accompaniment for singing and dancing. Renowned for its wide tonal range and exquisite sound, it has earned the title of the "king of Chinese classical instruments" within the music industry and is often referred to as the "Oriental Piano" by musicians worldwide. Over thousands of years of evolution, the Guzheng has secured an increasingly prominent role in Chinese classical traditional music. Thanks to the dedication of Guzheng artists, classical and modern repertoires continue to flourish, captivating the interest of music enthusiasts (Zhang, 2009).

Research Theory

In this study, two prominent theories are employed to illuminate the significance of Pipa and Guzheng duets playing

in the Pu Dong style and their cultural relevance. Aesthetics theory delves into the intricate connections between established artistic forms and the cultural contexts in which they exist, recognizing their fundamental role in conveying and embodying both individual and collective identities, as well as the prevailing norms and values of society (Weitz, 1956; Hamilton, 2003). Ethnomusicology places a profound emphasis on examining the cultural and social dimensions of music, providing invaluable insights into how the Pu Dong style of music integrates within diverse societies. By collectively considering these perspectives, we can attain a comprehensive understanding of the Pu Dong style's role in society, its emotional impact, and the strategies for preserving and transmitting this musical tradition to future generations (Rice, 2010; Stone, 2015).

METHODOLOGY

Key Informants

The methodology used in this study largely entailed conducting key informant interviews with persons who have substantial competence and experience in the realm of Pipa and Guzheng duets in the Pu Dong style. Fu Huaqiang and Sha Lijing, two key informants, were chosen to take part in this study. These important informants were chosen based on the following criteria:

1. Skilled musician in both Pipa and Guzheng
2. Recognized for skilled and aesthetically expressive performances
3. Recipient of multiple important honors
4. Recognized for worldwide performances
5. Significant contributions to music education
6. A significant and important player in the Chinese music scene

Research Tools

This study's research tools included semi-structured interviews, observations, interview forms, and questionnaires. These technologies were carefully used to obtain extensive and nuanced study data.

- 1) Semi-structured interviews were an essential method for connecting with key informants Fu Huaqiang and Sha Lijing. These interviews allowed for in-depth discussions, allowing the researchers to delve into the complexities of Pu Dong-style Pipa and Guzheng duets. The semi-structured framework allowed for freedom in asking, ensuring that a wide variety of pertinent subjects could be covered while also allowing for spontaneous discoveries.
- 2) Observations were critical in this study because they let the researchers to see real performances and interactions involving Pipa and Guzheng duets in the Pu Dong style. Aspects such as playing skills, musical emotions, and cultural subtleties were meticulously documented, offering unique personal insights into the subject.
- 3) The use of interview forms brought structure to the interview process. These forms comprised prepared

questions and subjects that corresponded to the study objectives. They acted as guides during the interviews, ensuring that essential points were addressed in a methodical manner while allowing for extra, spontaneous dialogues.

- 4) Questionnaires were used as supplemental research methods to collect quantitative data and perspectives from a larger range of participants, including musicians, aficionados, and audiences. These questionnaires were created based on the research goals and circulated to gather varied viewpoints on Pipa and Guzheng duets in the Pu Dong style.

The application of these research methodologies has permitted a thorough analysis of the subject matter, allowing for a full comprehension of the cultural importance, musical intricacies, and pedagogical factors related with Pipa and Guzheng duets performed in the Pu Dong style. This understanding is critical for the preservation, transfer, and sharing of information about this historic musical culture.

Data Analysis

The data analysis phase of this study is crucial since it is when the information acquired through semi-structured interviews, observations, and questionnaires is systematically evaluated and interpreted to extract significant insights and conclusions. This technique entails organizing, classifying, and examining data in order to find patterns, themes, and trends linked to Pu Dong-style Pipa and Guzheng duets. The analysis will shed light on their cultural value, melodic subtleties, and educational consequences, allowing for a more complete understanding of this historic art form and influencing future efforts in preservation, literacy transmission, and knowledge dissemination.

RESULTS

The Evolution of Pipa and Guzheng Duets Playing in Pu Dong Style

The Pu Dong style Pipa and Guzheng Duet is a significant artistic endeavor with a dual goal: The inheritance and development of traditional repertoire, as well as the promotion of the pipa-guzheng duet as a performance form guided by the creative concept of "learning the old, not repeating the old." This approach demonstrates a dedication to both conserving traditional music's rich past and expanding the genre via research and the quest for knowledge.

The early twentieth century was a time of lively development in folk music, with numerous cultural organizations making concerted attempts to appreciate and adapt folk music pieces. Among these, the Grand Concert Association was crucial in adapting folk music compositions. The solo version of "Moonlight Night in Xunyang," which was originally a Pipa song, is an exemplary example of this adaptation. This modification included the addition of a wide range of instruments, culminating in the development of a national orchestra version named "Moonlight Night on the Spring River" in 1925. This rendition included a complicated structure with

10 separate sections, each with its own sub-titles, and a lovely and lyrical tune that emanated the classical spirit of the Orient.

The Pu Dong style Pipa and Guzheng Duet's artistic journey emphasizes the importance of conserving historic musical legacies while also moving the art form forward via innovation and creative inquiry. It shows the long-term dedication to information acquisition and repertoire growth that contributed to the dynamic and ongoing development of folk music in the early twentieth century. These initiatives have been crucial in the preservation of cultural legacy, the transfer of musical literacy, and the advancement of knowledge in the field of Chinese traditional music.

The painstaking translation of these musical pieces into Pipa and Guzheng duets displays a deep dedication to the preservation of ancient melodies, ensuring that the rich musical heritage is passed down to future generations. Not only is the baton of musical literacy handed on through this artistic growth, but it is also enhanced since the adaptations rely on a wealth of communal knowledge and experience. These creative initiatives give new life to the works, infusing them with new interpretations and emotional depth, expanding the cultural fabric of Chinese music while cultivating a strong respect for its long traditions.

The Artistic Collaboration of Pipa and Guzheng Duet in Preserving and Innovating Chinese Musical Heritage

The creation of the "Pipa and Guzheng Duet Collection" by Fu Huaqiang, a Pu Dong style Pipa player, and Sha Rijing, a Guzheng player, in September 2001, represents a profound adaptation of the original composition that is significant not only for its musical innovation but also for its role in the preservation and transmission of Chinese musical heritage.

This adaptation perfectly blends the distinct performing approaches of the Pipa School with the Guzheng, resulting in a tapestry of themes ranging from happy festivals and folklore to moments of pleasure, lyrical inspiration, and melancholy. The duet format was used for this composition to emphasize both the horizontal and vertical contrast and integration of the two instruments' different timbres. Beyond the melodic interaction, the song exhibits a logical growth of its musical material, flawlessly integrating it with the aesthetics of current music and society.

What sets this creation apart is its embodiment of the concept of "inheritance and development." The artists' deliberate exploration of this concept, expressed through their artistic endeavors, not only enriches the musical landscape but also contributes significantly to the preservation of China's musical heritage. By drawing from tradition while pushing the boundaries of creativity, they ensure that the legacy of these traditional instruments and compositions remains alive and continues to inspire future generations. In essence, this artistic collaboration stands as a testament to the enduring nature of cultural preservation and the vital role of artistic transmission in keeping traditions vibrant and relevant in the contemporary world.

The Cultural Significance of the Pipa and Guzheng Duet in Chinese Folk Festival Ceremonies

The prominent roles played by the Pipa and Guzheng instruments in various folk festival ceremonies, including lantern fairs, flower fairs, and temple fairs, illuminate their significant contributions to the preservation of age-old cultural traditions and the transmission of musical literacy within the context of Chinese ritual culture.

As investigated through comprehensive research conducted within folk art troupes and folk music societies, these instruments are not mere performers but integral components of the cultural fabric. They are instrumental in these ceremonies, both as solo performers and as part of ensembles. Their participation in these events underscores the profound interconnection between music, ritual, and belief systems.

These traditional instruments, serving as representatives of China's rich musical heritage, transcend their roles as mere performance tools. They embody the ethos of "rituals and music must be used," a guiding principle deeply rooted in Chinese culture. Furthermore, they exhibit distinctive characteristics in the context of rituals like "praying for blessings" and "worshiping temples." This progression reflects a fundamental shift in Chinese rites and music culture, moving from a historical period in which "rituals and music cannot be accessed by all" to one in which rituals and music are available to a larger population.

The Guzheng, in particular, has a specific position in religious settings, where it connects with Buddhist music. This ancient music is a source of blessings and spiritual renewal, as well as a form of prayer. Celebrations such as the Lantern Festival and the Agricultural Festival feature ensemble music that primarily features the Guzheng and Pipa in the domain of Chinese folk music. These performances reflect the joy and well-wishes of the people, emphasizing the instruments' role in conveying cultural legacy and aiding musical literacy transfer.

Furthermore, on one of China's greatest stages, the Chinese Spring Festival Gala, these instruments occupy center stage, underscoring their cultural significance and continuing existence in Chinese customs. The Pipa and Guzheng instruments serve a critical role in both conserving traditional practices and aiding the transmission of musical knowledge and cultural richness through their continuous engagement in these different cultural contexts.

The Pipa and Guzheng ensemble represents the cultural significance embedded within folk festivals and ceremonial rituals aimed at safeguarding the well-being of the people, as well as the preservation of traditional musical heritage and the transmission of musical literacy. Furthermore, it is a symbol of the changes that have transpired within the current official ritual and music institutions. This fusion of traditional and contemporary components is most visible in folk art performances like Lantern and Flower Festivals, which frequently adapt or "mirror" traditional Han Chinese cultural activities.

The Spring Festival Gala's performance rituals, in particular, serve as a concentrated embodiment of traditional folk festival customs while also reflecting the historical

accumulation of the official ritual system within the context of a structured state. However, it is essential to recognize that, in the modern era characterized by processes such as urbanization, massification, and modernization, the traditional Pipa-Guzheng duet repertoire has undergone significant cultural transformations, even as it continues to play a role in the preservation and transmission of cultural knowledge.

Contemporary adaptations sometimes veer away from traditional pieces, incorporating popular music or reinterpreting selections from the Guzheng Pipa Duet Collection by infusing them with contemporary songs and compositions. Consequently, the music of the “Pipa-Guzheng Duet” genre represents an amalgamation of ethnic musical characteristics deeply rooted in “Chinese traditional culture.” These compositions reflect the evolving tapestry of Chinese cultural expressions and the complex interplay between tradition and modernity while continuing to contribute to the preservation and transmission of musical literacy within the cultural context (Table 1).

The Pipa and Guzheng instruments, as demonstrated in Table 1, perform as cultural ambassadors, linking historic behaviors with contemporary surroundings. They perform critical roles in the preservation of cultural traditions, the transmission of musical expertise, and the enrichment of many cultural contexts, ranging from village festivals to temple rituals and major gala events.

Fusion of Traditional Chinese and Western Musical Elements in “Dao Chui Lian” of Pipa and Guzheng Duets in Pu Dong Style

“Dao Chui Lian,” a Chinese folk music work, cleverly mixes conventional pentatonic scale arrangements with Western musical influences, resulting in a pleasant and fun composition in the key of G. Its tonal structure and melodic approaches, such as the “Dao Chui Lian,” contribute to the creation of a dramatic musical tale. The framework of the composition contains a descending melody that recalls the idea of falling beads, which is complemented by instruments like the pipa and guzheng. The development of the music from calm to vibrancy provides depth and dynamism, highlighting the distinct features of these ancient Chinese instruments.

The investigation of many pipa-guzheng duet pieces reveals the existence of two basic weaving styles: primary

weaving and polyphonic weaving. In traditional cooperation, the main weave frequently consists of one instrument playing the lead voice while the second voice provides support. However, “Dao Chui Lian” gives a new viewpoint on voice connections. The initial intention of this composition was to draw inspiration from traditional materials while embracing polyphonic weaving as a musical technique. By vertically merging the two melodic weaves of the guzheng and pipa, it gives equal emphasis to each melodic voice, giving the weaving method a new depth.

The pipa and guzheng use imitative polyphony for the subject melody in this work, resulting in changes within the polyphonic weave. These changes include timbre, color, and intensity changes, all of which are meant to improve the melody’s audibility and highlight the theme’s melodic intricacies. Imitative polyphony, supporting polyphony, and contrasting polyphony are used extensively in the work. The pipa and guzheng exhibit separate melodic lines in the example, demonstrating both their distinctiveness and their ability to merge harmoniously. The pipa contributes a straightforward rhythmic pattern with a tranquil and distant melody and a soft-scale development. The guzheng, on the other hand, uses sophisticated syncopations, appoggiaturas, and continuous sixteenth notes to create a dynamic interplay of rhythms. The shifting rhythmic patterns of the guzheng, together with its quick and energetic melody, create an obvious contrast with the pipa, resulting in two unique musical characteristics and exemplifying the piece’s inherent beauty (Figure 1).

In the form of branching polyphony, similar melodies take on distinct musical characteristics. The pipa contributes to a melodic framework that is often complete and flowing. In contrast, the guzheng embellishes and complements the theme melody, intertwining its intervals with those of the pipa. When the rhythm aligns with the pipa’s, the guzheng introduces embellishments such as upward glissandos or simplifies the rhythmic pattern. This contrast between the pipa and guzheng significantly enriches the acoustic experience and achieves a harmonious balance between the two instruments (Figure 2).

The central key of this composition is rooted in the G mode, culminating in a return to this primary key in the concluding section. The introduction of two novel musical materials enhances the layers and intricacy of the music, creating a polyphonic imitation in weaving that accentuates the thematic elements and heightens its aesthetic appeal. As the composition progresses, it seamlessly transitions into the recapitulation section, fostering a cohesive structure throughout the piece.

The recapitulation section, characterized by a shift to the D mode, brings about a significant transformation in the musical character, presenting the theme in a horizontal fashion. Consequently, the rendering of tonality and mood plays a pivotal role in shaping the emotional resonance of the composition.

The core portion of the work promotes harmonic stability and harmony by having an unimpeded melody. The smooth beginning lines and fundamental chord progression lay the

Table 1. Significance of Pipa and Guzheng in Chinese Cultural Preservation

Role of Pipa and Guzheng	Cultural Significance	Preservation & Literacy Transmission
In Folk Festivals	Preserve traditions	Transmit musical knowledge
In Temples	Enhance spirituality	Preserve and transmit temple music
In Folk Celebrations	Spread joy and culture	Facilitate musical literacy
In Spring Festival Gala	Showcase cultural importance	Transmit cultural richness



Figure 1. Imitative polyphony
Source: Dongmei Li



Figure 2. Branching polyphony
Source: Dongmei Li

groundwork for an overarching theme with a tranquil, leisurely, and refined mood.

The integration of the primary chords in G mode in the latter section of the work adds intricacy to the musical story. The melody rises with a light and vibrant character, supported by steady harmonies. The introduction of decorative notes and harmonic intervals builds to a climactic conclusion, confirming thematic components and deepening the piece's emotional depth.

DISCUSSION AND CONCLUSION

The discussion and conclusion of Pipa and Guzheng duets within the context of Chinese culture emphasize their importance as tangible remnants of historical customs. The duets not only embody the fundamental nature of Chinese rites but also function as a medium for the preservation and transmission of a longstanding way of life that has persisted for millennia. The strong link of individuals to cultural preservation and information transfer is demonstrated via their active engagement in a range of traditional festivals and ceremonies, such as lantern fairs and temple rites.

The study by Deng (2020) emphasizes the distinctiveness and originality connected with the preservation and dissemination of Pipa and Guzheng duets. This artistic medium effectively integrates historical legacy with modern innovation, providing viewers with an engaging and persuasive musical encounter. The artists' steadfast commitment to their artistic pursuits, together with their adeptness in crafting captivating musical compositions by integrating diverse musical instruments, signifies the safeguarding of traditional artistic expressions while embracing contemporary technological advancements. Significantly, these duets have undergone adaptation and transformation in light of urbanization,

mass culture, and industrialization, ensuring their enduring significance in shifting societal circumstances.

Nevertheless, it is crucial to acknowledge that the focus of study, as emphasized by Fan Jiani (2021), has primarily revolved around conventional literary masterpieces, therefore overlooking current creations. In the present musical milieu, modern compositions strive to achieve sophisticated aesthetic goals through the utilization of novel creative methodologies. Recognizing the considerable scholarly importance of these contemporary compositions, it is crucial for our age to aggressively explore the ways in which traditional works may be effectively included in current duets. This investigation will not just enhance our theoretical comprehension of the repertoire but also provide a valuable contribution to the ongoing development and preservation of the Pipa genre.

Additionally, as shown in Yu Le's (2011) scholarly investigation, the use of popular music and the reworking of traditional compositions highlight the persistence and longevity of Chinese customs. The collaborative aspect of Pipa and Guzheng performances is a defining characteristic, since it is through the dynamic interchange of melodies that these musical instruments reach musical greatness. This dynamic interchange showcases the inherent flexibility of Pipa and Guzheng, as well as their ability to boost expressiveness.

The discussion pertaining to the transmission of literacy, the practice of Pipa and Guzheng duets, and the Pu Dong style is in accordance with the research conducted by Liu (2023) on the Pudong Pipa school of artistic culture. The educational institution has exhibited noteworthy adaptability and ingenuity in its handling of inheritance, successfully adjusting to evolving societal circumstances and exploring novel approaches while maintaining a harmonious equilibrium between conventional practices and contemporary advancements. Significantly, individuals such as Lin Shicheng

have not only conserved but also introduced novel elements to classic Pipa compositions and methodologies, revitalizing the Pudong School. The present generation of individuals is tasked with the responsibility of upholding this tradition by producing artistic works that effectively connect with the prevailing preferences and principles of the modern day. Moreover, in accordance with the Chinese government's commitment to the preservation of traditional culture through innovative adaptation, it is imperative that Pudong pipa art maintain its foundation in tradition while simultaneously embracing contemporary influences in order to assure its sustained vibrancy.

In conclusion, this research provides insights into the lasting cultural relevance of Pipa and Guzheng duets throughout Chinese culture. The capacity of Chinese music to connect historical and contemporary contexts, therefore safeguarding age-old customs while embracing contemporary elements, exemplifies the intricate and diverse nature of the Chinese musical legacy. The acknowledgment of the significance of modern compositions, coupled with the recognition of the necessity of adaptive preservation, is imperative for the ongoing development and prosperity of this esteemed artistic expression.

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