

The Construction of Pinghu's Pipa Musical Style of Zhejiang Guidebook for Promotion

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Abstract

There are many types of Chinese music. In terms of instrumental performance, the forms are divided into solo and ensemble types. The style is even more diverse. It can be seen from the "Chinese Music *Dadian*-Literary Theory" compiled by the Chinese National Orchestral Society that since the Qing Dynasty, the *pipa* has evolved in terms of performance techniques, teacher inheritance, secondary creation characteristics of the repertoire, and the number of audiences and time. The schools are divided into "Zhejiang School (also known as the Southern School)", "Zhili School (also known as the Northern School)", "Yisuzi", "Shanghai Pudong School", "Chongming School", "Wuxi School" and "Pinghu School". There are a total of 9 style schools, "Zhucheng School" and "Wang School". Today, the boundaries between *pipa* genres are becoming less and less clear, and the differences between genres are gradually declining. After nearly half a century of development, the style boundaries between modern *pipa* schools have become increasingly blurred. *Pipa* performance and composition increasingly emphasize the difficulty and height of skills, while ignoring the traditional charm and connotation. Among the schools that have been destroyed, the *Pinghu* School does not have an inheritance system like the Wang School, *Chongming* School, and *Pudong* School in China. Most of the inheritors of the *Pinghu* School are scattered in various places in China and are about to face a state of having no successors.

The objectives of this research were 1) To study the *Pinghu* pipa musical style of Zhejiang. 2) To construct the *Pinghu* pipa style guidebook. 3) To use the *Pinghu* pipa style guidebook for promotion.

They were selected by qualitative research bases on ethnomusicological technique and using literature research method.

the research instrument for the data collection were camera, camcorder, recording pen, computer, pen, notebook, stand and questionnaire. The research results were found as follows;

1) There are more participants in the age groups of 11-20 years old, 21-30 years old and over 51 years old. The author speculates that this is because enthusiasts in these stages have sufficient time and energy to learn what they want to learn. to achieve their own respective purposes.

2) From the questionnaire to promote the lecture, we can see that all participants are highly satisfied with the lecture, with an average score of around 4. Regarding the recognition of the lecture and the acceptance of the guidebook, most participants are satisfied with the *Pinghu* School. *Pipa* music has a positive attitude.

Suggestion: 1) In terms of style, current learners have a certain understanding of the *Pinghu Pipa* artistic style through the second part of the guidebook, especially the similarities and differences between it and other schools. However, this Part of the collection is not very friendly to children under the age of 16 because the children's cognitive and reading abilities

have not reached this standard. Therefore, in order to better promote *Pinghu Pipa* music, the first part of the guidebook needs to be optimized to achieve this. Wider promotion.

2) In terms of inheritors, this part of the knowledge is easy to understand and can be easily known and understood by participants. However, there are also certain problems. There are many schools of *pipa* in China. For some inheritors, he may be the inheritor of the *Pinghu* School. He is also an inheritor of the *Pudong* School or a successor of the *Chongming* School. Therefore, the definition of inheritors needs to be comprehensively studied, and the professionalism of the inheritors can be judged by combining the repertoire, style, and teacher-inheritance.

3) In terms of music scores, the earliest compiled music scores of *Pinghu* School *Pipa* music only consisted of 13 pieces of music. These 13 pieces of music have been washed over time. From the aesthetic point of view of modern society, they are too long and complicated. Therefore, it is necessary to streamline the length of the tracks and delve deeper into the expression of notes and the mastery of the charm of the music.

4) In terms of performance techniques, modern *pipa* masters have learned from the strengths of others and absorbed the advanced, complex, and exquisite techniques of many genres into modern performance techniques, resulting in the loss of the characteristics of the genres in the process. Therefore, in today's *pipa* performance, you must know which traditional school the techniques you are playing come from. Only in this way can you better protect and inherit *Pinghu Pipa* music.

Keywords: Pinghu Pipa Musical Style; Zhejiang; Guidebook

Introduction

I started to learn how to play the *pipa* systematically. Although I learned the whole system of western music theory knowledge, I was deeply awed and proud of the traditional Chinese culture. , Where is the national character of our Chinese national musical instruments? A musical instrument is an object and a carrier to express national culture, especially the organization of contemporary national orchestras is blindly moving closer to Western symphony orchestras, using a large number of *erhu* similar to violins, wind music, and cutting *pipa* that Western orchestras do not have. *Zheng* and other plucked stringed instruments. As a player of the *pipa* instrument, he paid great attention to the status of the *pipa* in the band in the actual performance. When the Chinese Orchestra was established in the early 1950s, the *pipa* and the *erhu* were placed on the left and right, with equal status. By the late 1980s, a large number of Western music influx and influence, the organization of the orchestra has gradually become *huqin* on both sides, *pipa* has been greatly simplified, and moved to the middle and rear of the orchestra, so the question I often think about and ask is that in ancient China, he served as the main *yayue* of the court. How can the *pipa*, a musical instrument, be "abandoned" by modern and contemporary Chinese national bands? Then pay attention to the large and small domestic national instrumental music competitions, without exception, emphasizing the grandeur of the musical form, the difficulty of skills, and the limit of speed. It seems that in the eyes of contemporary musicians, music is not pleasing to oneself, but like a It is a challenge to constantly break through the limit of human speed, so where is the soul of our Chinese music?

Since 2014, I have studied art theory with Professor Cao Shunqing, dean of the School of Literature and Journalism of Sichuan University and a scholar in the field of comparative literature. Traditional art theory and music theory began to enter my field of vision, and gradually changed my aesthetics of traditional music. thinking. Chinese music culture is an indispensable and important part of Chinese culture. Xu Shangying (Ming Dynasty) "*Xishan Qinkuang*" divides the main characteristics of music into 24 types, including "*he*", "*jing*", "*qing*" and "*yuan*". These descriptions of music can show the aesthetics of traditional Chinese music. Permeated with traditional Chinese philosophy. The Chinese traditional literature classic "*dao dejing*" has a clear elaboration of traditional Chinese philosophy: "Man follows the earth, the earth follows the sky, the sky follows the *dao*, and the *dao* follows the nature" (*Lao zi, Zhou* Dynasty), which means that man and nature are mutually Relatedly, traditional Chinese thought emphasizes "tianren heyi (the unity of man and nature)", and this philosophical thinking has also deeply influenced the aesthetics of traditional Chinese music. "*maoshixu*" wrote: "Emotions move in the heart and act in the words. If the words are not enough, they sigh. If the words are not enough, they sing the songs. If the songs are not enough, they don't know how to dance with hands and dance with feet." (Anonymous, Han Dynasty), which means that there is emotion in the heart to express, and when words and sighs cannot express this emotion, it is first expressed with singing, and when singing cannot express emotion, dance is used to express emotion. It shows that the aesthetics of traditional Chinese music is human-oriented and pays attention to conforming to natural emotions. At the beginning of 2020, he participated in the traditional Chinese music school-in-school traditional activity initiated by Professor Yang Xiao, the dean of the Chinese Traditional Research Institute of the Sichuan Conservatory of Music and a doctor of philosophy in ethnomusicology of the Chinese University of Hong Kong. Through learning from the inheritors of traditional Chinese folk music schools, and in 2022, follow Professor PanYa, Dean of the School of Music, Thonburi University, Bangkok, Thailand to systematically study ethnomusicology courses, and study Merriam's "*Anthropology of Music*" under the guidance of Professor PanYa, "*Ethnomusicology*" by Helen Myers, "*The Study of Ethnomusicology*" by Nettl, Bruno, and a rough reading of "*musical instrument of the world*". After a period of theoretical and practical study, I found that I began to re-examine the style of *pipa* music. Our performance is to spread and inherit Chinese traditional folk music. The language of music is to reflect the aesthetics, customs, hobbies and culture of each nation. of. Are the applause and flowers after each concert really an endorsement of music or a fetish of technology? Can the music played under the teaching of non-native language training system really be recognized and loved by the Chinese people? During this process, many questions arose. I think these questions need to be studied from the perspective of ethnomusicology before they can be effectively answered.

This article summarizes the development process of *Pinghu* School music through the study of the four stages of *pipa* music style changes from the birth to development to transfer of the *Pinghu* School, traces the gains and losses in the development of *pipa* music from 1898 to the present, and explores the dimensional relationship between music and culture in *Pinghu* School. The characteristics of *Pinghu Pipa* music in the context of cross-cultural and cultural changes are established, and a development theoretical framework system is constructed to inherit and develop *Pinghu Pipa* music. In the context of the contemporary Western music discourse system, it insists on promoting national spiritual music from the self-belief of inner identity. Vocabulary enables national cultural identity to be demonstrated and promoted in music. Comparing traditional Chinese aesthetics with Western music aesthetics, constructing

the main body of national music from traditional Chinese musical vocabulary to activate the vitality of Chinese *pipa* music.

Research Objectives

1. To study the *Pinghu* pipa musical style of Zhejiang
2. To construct the *Pinghu* pipa style guidebook.
3. To use the *Pinghu* pipa style guidebook for promotion.

Literature Review

1. Pinghu Pipa Music Collection

1.1 Books

"New Scores of Thirteen Daqu Pipa school of the Northern and Southern Schools"
- Li Fangyuan (1895): "*yangchunguqu*", "*manjiangjunling*", "*Yulunpao*" , "*Huaiyin Pingchu*" , "*Haiqing Na ' e*", "*Han jiangjunling*" "Order", "*Pingsha luoyan*", "*Xunyang Pipa*", "*nishangqu*", "*Chen Sui guyin*", "*Pu'an zhou*", "*Sai Shangqu*", "*Qinglian Yuefu*", "*Yu Shun xunFeng Cao*" , "*wenwangsishicao*", "*Confucius' Guishan Cao*", "*Qilan Cao*", "*Su Xueshidongtingqiusi*", "*huanyouge*", "*hanjingwanghushangxiaoyao*", "*zhuanganxiangnvshimeihuasannong*" . "

"Thirteen Pipa Songs of the Pinghu School" - compiled by Ren Hongxiang and Zhu Yunjing and Yang Shaoyi : ""*yangchunguqu*", "*manjiangjunling*", "*Yulunpao*" , "*Huaiyin Pingchu*" , "*Haiqing Na ' e*", "*Han jiangjunling*" "Order", "*Pingsha luoyan*", "*Xunyang Pipa*", "*nishangqu*", "*Chen Sui guyin*", "*Pu'an zhou*", "*Sai Shangqu*", "*Qinglian Yuefu*"

"Modern Translation of Ancient *Gupu*: Thirteen Sets of *Pinghu* School Songs"-- translated by Li Jianzheng and Zhang Hongyan, It refers to the thirteen traditional music pieces of *Pinghu Pipa*. Mr. Li Jianzheng translated and notated the music based on the traditional music scores and simplified notations. This music collection strives to be standardized, rigorous, and detailed in notation, and aims to restore, record, and preserve the performance techniques and detailed requirements that embody the artistic style of the *Pinghu School*.

"Zhu Ying Pipa Score" - (1997: 341) "Collection of Famous Chinese *Pipa* Songs": "Zhu Ying's *pipa* performance, the "Zhu Ying *Pipa* Score" as a teaching material, and the "Explanation of all fingering marks for *Pipa* left and right hands" written by him are *Pinghu* 1.2 Thesis

Characteristics and other aspects are analyzed and interpreted, and through the author's own learning and performance experience of the music, a specific analysis of the emotional content and charm of the music is carried out. "

Dong Tingshu (2017) "A Study on the Performance Techniques of the *Pinghu* School of *Pipa* - Taking "*Yu Lun Pao*" and "*Sai Shang Qu*" as Examples": "This article analyzes the performance of two representative works of the *Pinghu* School, the martial piece "*Yu Lun Pao*" and the literary piece "*Sai Shang Qu*", and tries to find some creative elements from these two works, including the mode and tonality, rhythm and beat, melody, and the rules of left-hand and right-hand performance techniques, to study the performance characteristics and

technical application characteristics of the *Pinghu* School of *Pipa*, and to provide clear theoretical support for the accurate grasp of the performance style of the music and the understanding of emotional expression, so as to provide a reference for others to play and study the *Pinghu* School of *Pipa* in the future, thereby triggering the development and thinking of traditional *Pipa* repertoire in today's music culture."

2. Inheritor of *Pinghu Pipa* Music School

2.1 Books and Literature

Li Tingsen - Han Shude and Zhang Zhinian (2013: 176) "History of Chinese *Pipa*": "Li Fangyuan's great-great-grandfather Li Tingsen was a music enthusiast, especially interested in *pipa*. In his spare time from his career, he studied The ancient music of *Pipa* has a profound meaning."

Li Huang - Han Shude and Zhang Zhinian (2013: 176) "Manuscript of the History of Chinese *Pipa*": "Later Li Tingsen passed on his *pipa* skills to his son Li Huang. After Huang learned it, he "played a piece of music every day to entertain his relatives." ."

Li Shengyong - Han Shude and Zhang Zhinian (2013: 176) "History of Chinese *Pipa*": "Li Fangyuan's grandfather Li Shengyong inherited the family's unique *pipa* skills."

Li Qiyu - Han Shude and Zhang Zhinian (2013: 177) "History of Chinese *Pipa*": "By the time of Li Fangyuan's father Li Qiyu, Li's *pipa* had developed in a colorful way. When Li Qiyu was a boy, he had already played the piano well. When he was 20 years old, after hearing about the reputations of Zhang Zifang and Yu Zhishan in *Danghu* for playing the piano, he immediately took a boat alone to "travel southward with drums and music scores." By 1876, Li Qiyu was already forty. For many years, his *qin* name has surpassed *Pinghu* and become famous in the south of the Yangtze River. At that time, Chen Zijing, the *pipa* master of the *Pudong* School, and other famous players Zhou Houqing, Huang Meiting, Zhou Rongjiang, etc., who admired Li's name, visited Li Qiyu in *Pinghu*. Famous masters from various schools, It is a great event in the music world to come together and play music."

Li Fangyuan (approximately 1850-1901) - Li Qinghui (2014: 102) "*Pinghu Pipa*": "The famous ancestral dish, a native of Qingyang, Guan, Pinghu City, was born in a musical family that has been passed down for five generations and is good at making *pipa*. He has been influenced by it since childhood. , good at diction, proficient in music, intelligent and eager to learn, and ambitious. He said: "When I was studying, I heard the sound of the *pipa*, and I always listened to it without turning away. "His father saw that his son loved *pipa* so much, so he devoted himself to teaching him. As an adult, Li Fangyuan "never leaves his body and never leaves his mouth to sing music" and "always holds the *pipa* like a jade". He is on the long journey of learning *pipa* skills. He thought so hard and searched so hard that he couldn't sleep at night. He played with all his heart but couldn't control himself."

Han Shude and Zhang Zhinian (2013: 177) "History of Chinese *Pipa*": "Li Fangyuan was born in about 1850. It may be caused by genetics. A considerable effect. Coupled with the influence of the acquired environment, Li Fangyuan was talented and unrestrained in his childhood, but he was fond of music. Whenever he heard his father playing the *pipa* while reading, he would listen attentively. He didn't want to leave. As he grew older, his father personally taught him *pipa* skills. From then on, his art progressed with each passing day. At the age of 20, Li Fangyuan was very proud and passed the examination as a scholar. The villagers praised him for his elegant writing and excellent *pipa* skills, and he also called himself " "*Pipa* addiction". The young is better than the old, and Li Fangyuan's *pipa* art at this time has surpassed that of his father Li Qiyu."

Zhu Ying - Li Qinghui (2014: 105) "*Pinghu Pipa*": "Zhu Ying (1889-1954), courtesy name Jianjing, alias Xingqing, was born on March 28, 1889, and lived in Qitang, *Danghu* Town, *Pinghu* County Bang No. 10. He is the seventh generation descendant of Pinghu Pipa." (1997: 341) "Collection of Famous Chinese Pipa Songs": "Zhu Ying (1889-1954), courtesy name Yunqing, was born in *Pinghu*, Zhejiang. He received art from Wu Baijun in his early years, and later was taught by Li Fangyuan himself, and learned the Pinghu School All thirteen sets of pipa music. In the early 20th century, he taught Chinese music at Beijing Jinhua School of Fine Arts, and was as famous as Liu Tianhua as a Chinese music master at that time. From the establishment of the Shanghai National Conservatory of Music in 1927 to the reorganization of the National Music College (today's Shanghai Conservatory of Music College), Zhu Ying serves as professor of Chinese music. During his seventeen-year professional teaching career, he has trained a large number of pipa playing talents."

Yang Shaoyi - Li Qinghui (2014: 112) "*Pinghu School Pipa*": "Yang Shaoyi studied under Zhu Ying and taught at Xi'an Conservatory of Music after 1957. He cultivated a group of outstanding pipa players, including "Xunyang Pipa" The art of playing pipa of the Pinghu School and Zhu Ying's creative techniques in playing practice can be spread and promoted."

Wu Mengfei - Li Qinghui (2014: 120-121) "*Pinghu Pipa*": "Wu Mengfei (1881-1968) was from Anhui. He studied in a pawn shop in Luxiang Town, Jinshan County, Shanghai in his youth. From the 21st year of the Republic of China (1932) to Hujiacao is the internal accountant of "Xia Yuxing". He believes in Buddhism and is single and has no family. He is good at playing chess, calligraphy and painting, and is especially good at playing pipa and lyre. He once compiled a book of music scores by himself and often played "Zhaojun Goes Out of the Fortress", "Farewell My Concubine" and "Farewell My Concubine". "Overlord Disarms", "House of Flying Daggers" and other tunes."

Fan Boyan - Li Qinghui (2014: 120-121) "*Pinghu School Pipa*": "Fan Boyan (1912-2001), named Sui, courtesy name Boyan, was born in Chongming, Shanghai. He was born in an artistic family with "full family elegance" and later became the Pinghu School. The descendant of Zhu Ying (Zhu Jianjing), he graduated with honors from the Shanghai National Music College in 1933. The paintings of his father Fan Shaoyun (1885-1962), together with Wu Hufan, Wu Zishen and Wu Daiqiu in Suzhou in the 1930s and 1940s, were also known as "Wu" "Four Outstanding Men".

Yang Shaoyi - Li Qinghui (2014: 120-123) "*Pinghu Pipa*": "Yang Shaoyi (1913-1974), also known as Quanqi and Shaoxi, was a native of Yangguantun Village, Eping County, Shandong Province. After graduating from middle school in July 1930, he was admitted to the He studied at the Shanghai Fine Arts College and transferred to the Shanghai Music College one year later. During this period, he was directly taught by Zhu Ying, a pipa artist of the Pinghu School, and he was the most admired student of Zhu Ying."

Yang Dajun - Li Qinghui (2014: 128-129) "*Pinghu School Pipa*": "Yang Dajun (1913-1987), a Beijinger, pipa player and music educator. In 1931, he entered the Chinese Painting Department of the Peking Academy of Fine Arts and studied under Qi Baishi. At the same time, I went to Shanghai during the winter and summer vacations to learn Pinghu Pipa from Zhu Ying, a pipa player and music educator."

Ren Hongxiang - Li Qinghui (2014: 129-130) "Pinghu Pipa": "Ren Hongxiang (1942-1999), a native of Pucheng, Shaanxi, is a pipa player, composer and educator. In 1958, he was admitted to the High School Affiliated to Xi'an Music College. He studied pipa under Yang Shaoyi, the pipa master of Pinghu School. He graduated from Xi'an Conservatory of Music with a bachelor's degree in folk music in 1966. In 1980, he was transferred to Ren Hongxiang to teach at Xi'an Conservatory of Music. He has been engaged in pipa teaching and pipa repertoire creation for a long time, and strives to inherit the tradition in pipa performance and teaching. , Carry forward the style and characteristics of Pinghu Pipa art."

From the above literature review, we can see that from literature to textbooks to papers, from modern times to contemporary times, the development of *pipa* is becoming more and more unified and standardized. The earliest book about *Pinghu School pipa* music was published in 1990. Previous notations of *Pinghu School pipa* music were all handwritten and were not widely circulated. Then there are even fewer pipa music of the *Pinghu School*, so that in 2023, with the Intangible Cultural Heritage Department of the Ministry of Culture and Tourism of the People's Republic of China as the guiding unit, funded by the Beijing Culture and Art Fund, hosted by the Central Conservatory of Music, the Central Conservatory of Music Folk Music The "*Pinghu Pipa Art Performance Talent Training*" project undertaken by the department was successfully held at the Central Conservatory of Music. This is the first centralized, large-scale, high-standard and high-standard business training for *Pinghu Pipa* art in China. In terms of papers, most papers only examine the characteristics of *Pinghu Pipa* music style from the aspects of music, inheritors, techniques, aesthetics, etc., without a more complete and comprehensive study of *Pinghu Pipa* music. This paper The guidebook hopes to form a four-in-one comprehensive and multi-angle interpretation and elaboration of *Pinghu Pipa* music - inheritors - repertoire - aesthetics - techniques. In order to promote the music art of *Pinghu Pipa* more conveniently and intuitively.

Research Methodology

Research methodology is qualitative research bases on ethnomusicological technique and using literature research method: Use resources such as libraries, academic databases, and the Internet to collect books, journal articles, conference papers, and master's and doctoral theses about *Pinghu Pipa* music.

Research tools

1. Document literature
Search for records and research on the *Pinghu Pipa* music style from Chinese literature, professional magazines, and national conferences.
2. Equipment and instruments
Camera, camcorder, recording pen, computer, pen, notebook, stand
3. Guidebook
Through preliminary literature research, expert study and interviews, a guidebook on *Pinghu Pipa* music was constructed. This book is used to promote *Pinghu Pipa* music.
- 4 . Interview Form
Summarize the findings through written transcripts of the interviews.
5. Questionnaire

Through the questionnaire sent after the lecture, the content of the lecture and the promotion of Pinghu Pipa music were investigated and data collected and analyzed.

Source of Data

1. Questionnaire preparation

The content of writing a questionnaire about *Pinghu Pipa* music.

2. Interview Form

Summarize the findings through written transcripts of the interviews.

Data Collecting

1. Fieldwork method: Go and observe the inheritance and performance of local *pipa* music in person. Interviews: Conduct in-depth interviews with inheritors, performers and teachers of *Pinghu Pipa* to obtain their views and experiences

2. Audio analysis: Collection of recordings of *Pinghu Pipa* music, including historical recordings and modern recordings.

3. Survey: Design questionnaires for different audiences, including their knowledge, preferences and acceptance of *Pinghu Pipa*.

Data analysis

The lecture will be held on December 15, 2023. The *Pinghu Pipa* music lecture will be held at 8 pm using Tencent video conferencing software, with 200 people online. The lecture mainly explained the history, origin, development and current situation of *Pinghu Pipa* music. Before the lecture, a guidebook of *Pinghu Pipa* music was distributed for participants to use and understand when attending the lecture.

According to the results of the questionnaire distributed during the lecture, the age distribution is as shown in the figure 2:

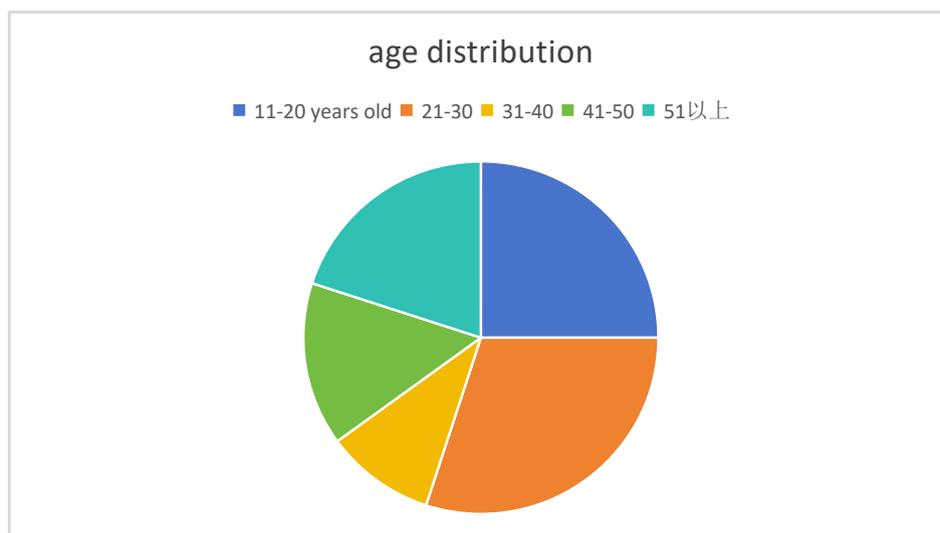


Figure 2 Age distribution

The results according to the published questionnaire are as shown in the figure 3:

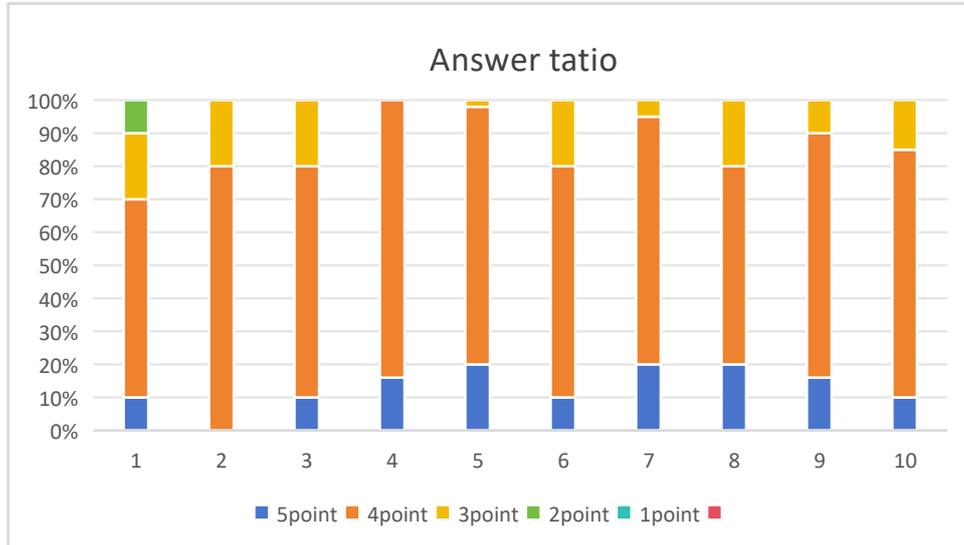


Figure 3 Answer ratio

What can be seen is that the overall rating of the lecture content is 4 points, which is too high. A few parts are 5 points and 3 points, and a very few parts are 2 points. From the data, we can see that all participants are highly satisfied with the lectures. Mainly There are more participants in the age groups of 11-20, 21-30 and over 51. The author speculates that this is because the younger participants are learning or preparing to learn and want to know more about musical instruments. To provide some learning channels and ideas for children, and most of the participants in the 21-30 age group are students or young people who have just joined the workforce. They have enough time and energy to learn some musical instruments that they are interested in. So that it may be useful at work in the future. As for middle-aged and elderly people over 51 years old, because they are facing retirement or have retired to rest at home, they have enough time to learn some music skills. On the one hand, they can make themselves happy, and on the other hand, they can form a senior band to participate in some performances to give themselves Add vitality to life and enrich the monotonous life of middle-aged and elderly people.

Research Conceptual Framework

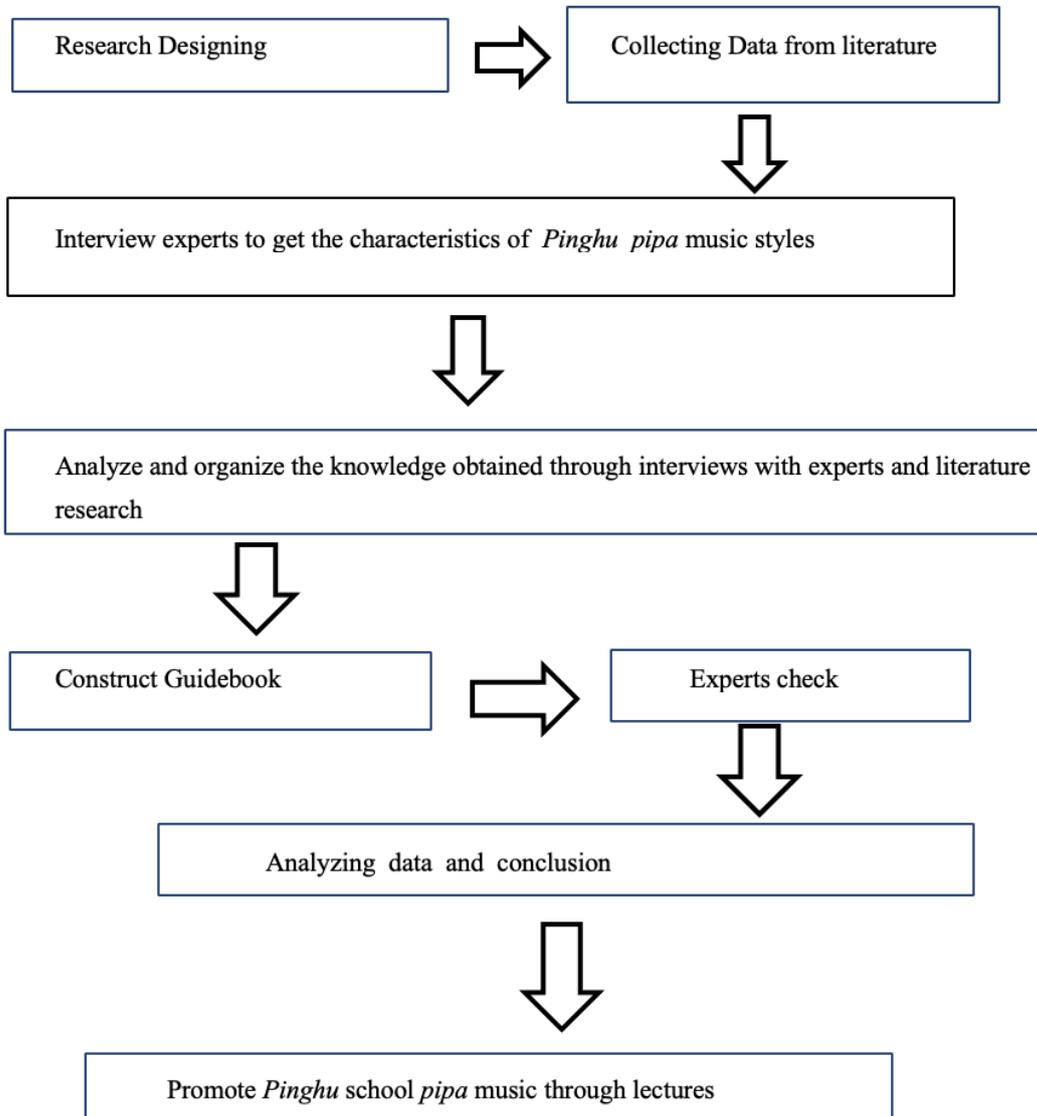


Figure 1 Research Conceptual Framework

Research Results

1. Summarize the style characteristics and inheritance and promotion paths of *Pinghu Pipa* music

According to the review of literature, it can be seen that the development of *Pinghu* School *pipa* music has gone through four stages of development. The development of *Pinghu* School can be divided into four stages. The first stage was from 1895 to 1927. This stage was the formation stage of the *Pinghu* School. At this time, China was in an era of social turmoil. Politics, economy, and social customs were all changing rapidly, and were greatly affected by all aspects. "North and South" The emergence of "New Scores of *Pipa*'s Thirteen *Daqu* Operas" announced the birth of *Pinghu* School. The second stage was from 1928 to 1957. This stage was the development stage of the *Pinghu* School. With the establishment of the Shanghai National Music College and the publication of "Zhu Ying *Pipa* Score", the development and spread of the *Pinghu* School was promoted. The third stage is from 1957 to 1980. This stage is the transfer stage of the development of *Pinghu* School. In 1957, Mr. Yang Shaoyi, the successor of *Pinghu* School, came to Xi'an Conservatory of Music to teach *Pinghu* School *pipa* performance. From then on, *Pinghu* School took root in Xi'an Conservatory of Music. The *Pinghu* School is also becoming more standardized at this stage. The fourth stage is from 1980 to the present. During this period, the *Pinghu* School retreated. With the development of the economy, the rise of transportation and the Internet, and the gradual development and expansion of the influence of Western learning to the east, the *Pinghu* School *pipa* playing style gradually lost its influence on the *pipa*. The right to speak in the field of performance. The summary of the stylistic characteristics of *Pinghu* School *pipa* music is basically from 1957, after Mr. Yang Shaoyi brought *Pinghu* School *pipa* to Xi'an Conservatory of Music, scholars from all walks of life gradually began to study the artistic style of *Pinghu* School *pipa* music. In summary, there are several aspects:

(1) In terms of repertoire: There are a total of thirteen *pipa* scores of the *Pinghu* School, namely "Goose Falling on the Sand", "Yangchun Ancient Song", "Manchu General Order", "Yulunpao", "Huaiyin Pingchu", "Haiyin" "Qingna Goose", "Ling of the Southern General", "Xunyang *Pipa*", "Nishang Song", "Chen Sui Ancient Music", "Pu'an Curse", "Sai Shang Song", "Qinglian Yuefu".

(2) Musical style: For example, the four versions of the music "*Pingsha* Falling Wild Geese" were compiled and handed down by four different inheritors. These four music score versions were all inherited from Li Fangyuan's music score, which is currently recognized as the *Pinghu Pipa*. The founder of music. Through comparison by scholars, it is found that the music style of the score is simple, the artistic conception is profound and elegant, the music language is implicit, and the style is vivid and lifelike. Strive to be elegant and profound, pure and beautiful, and especially oppose affectation, pretentiousness, excessive expression, etc., and have the aesthetic characteristics of subtle elegance and lingering sound. This artistic requirement ensures its gradual shaping and perfection in artistic development. In addition, Li advocated "meaning comes first" in performance and teaching, emphasizing the obvious inner emotions in the performance, embodying the literati school's "painting in poetry, poetry in painting", which is consistent internally and externally, mutually inclusive characteristics. All of this makes the *Pinghu* School relatively perfect in artistic expression, elegant in style, and finalized.

(3) Technique characteristics: 1. *Pipa* techniques are divided into left-hand techniques, right-hand techniques and left-hand techniques. Among the left-hand techniques,

the more unique ones include "beating, belting, pressing, pushing and pulling," among which the "pull" sound is emitted. The tone is delicate and weak, slender and soft, while the "push" and "pull" sounds are more euphemistic and have a long lingering sound, which can better reflect the humanistic characteristics of *Pinghu Pipa* music, like a gentle and elegant life experience, and the tunes contain beautiful and lyrical meanings . The lingering sound is long and lingering, and the acoustic effect it produces is more suitable for playing and singing in the courtyard and study room. The more unique techniques of the right hand include "lower wheel, full wheel, butterfly flying in two directions, and horseshoe wheel". Among them, the lower round is the most special. This is because other *pipa* schools often use the upper round playing method. In the lower round, it is emphasized to use the little finger, ring finger, middle finger, and index finger of the right hand to pop out to the left in order, and the thumb to move in to the right. This playing method has a long history. Its advantage is that the volume emitted by each finger is relatively close, but its disadvantage is that the volume is weak. This playing method of lowering the wheel is related to the original string material. I will not go into details first.

(4) Inherited figures: Because the style of *Pinghu Pipa* music is "literary temperament", it was a family tradition before the founder Mr. Li Fangyuan, so the *Pinghu* School was circulated in the family before Li Fangyuan. The first Li Tingsen, Li Fangyuan's great-great-grandfather, was a music enthusiast, especially interested in *pipa*. In his spare time from his career, he studied ancient *pipa* music and learned deeply about its secrets. The second Li Huang is the son of Li Tingsen, and the third Li Shengyong is the son of Li Tingsen and the grandfather of Li Fangyuan. The fourth, Li Qiyu, is the son of Li Shengyong, and the fifth is Li Fangyuan, the founder of *Pinghu Pipa* music. He was born in Qingyang, Guan, *Pinghu* City. He was born in a musical family that has been passed down for five generations and is good at *pipa*. Tongyinluo, smart and eager to learn, high-minded and ambitious. Zhu Ying is the seventh generation descendant of *Pinghu Pipa* School. The eighth generation, Yang Shaoyi, Yang Shaoyi studied under Zhu Ying and taught at Xi'an Conservatory of Music after 1957. He trained a group of outstanding *pipa* players and was the most admired student by Zhu Ying.



During the research process, we also interviewed three *Pinghu Pipa* musicians who have been practicing for more than 30 years. Based on their suggestions and interviews, we produced a guidebook of *Pinghu Pipa* music, which includes papers, inheritors, fingering tables, and music scores. , the music score was cut into short and concise pieces according to the suggestions of experts to facilitate the participation of fans in learning. The fingering table also explains the special techniques of *Pinghu* School *Pipa* music in words so that enthusiasts can more clearly interpret the fingering method of playing.

2. Create of "Guidebook of *Pinghu Pipa* Music"

2.1 Guidebook Objectives: The purpose of this study is to create the "Guidebook of *Pinghu Pipa* Music Style" based on the opinions and suggestions of experts, which integrates the three main points of thesis, technique research, and music score arrangement. The music score is improved through some minor adaptations and splits, simplified music and rich music segments. The guidebook is used as a promotion guide to conduct promotion lectures on *Pinghu Pipa* music, promote the style and characteristics of *Pinghu Pipa* music to the public, and promote and protect *Pinghu Pipa* music through performance, explanation, and immersive promotion.

2.2 The composition of the guidebook:

Table 1 Guidebook content

Content included in the "Pinghu School Pipa Music Guidebook"	
Chapter 1 Introduction	This article mainly introduces the importance and necessity of the <i>Pinghu</i> School of <i>Pipa</i> Music Guidebook. Through the guidebook, you can clearly see the main points of the <i>Pinghu</i> School of <i>Pipa</i> Music style.
Chapter 2 Overview of <i>Pinghu Pipa</i> Music	Chapter 2 covers the historical background of traditional music in <i>zhejiang</i> .
Chapter 3 The score and special techniques of <i>Pinghu</i> School <i>Pipa</i> music	Chapter 3 focuses on the technical features and difficulties of <i>Pinghu</i> School <i>pipa</i> music, especially the use of the left hand to embellish the music.
Chapter 4 Selected Music	Chapter 4 focuses on musical compositions, which not only contain traditional <i>pinghu</i> musical styles, but also incorporate modern <i>pipa</i> playing techniques

Part 1: This book is divided into four parts. The first part mainly introduces the importance and necessity of the "Guidebook", as well as the structure and usage of the content, so that students or music lovers will have an understanding of *Pinghu Pipa* music after reading the content in the first part. Generate a certain interest and desire to understand, stimulate

curiosity, and provide a certain explanation and introduction to the background of *Pinghu Pipa* music. This will have a preliminary foundation for the promotion of *Pinghu Pipa* music.

Part 2: The second part is an introduction and overview of *Pinghu School Pipa* Music, expounding the representative music, representative figures, and representative aesthetic ideas of the *Pinghu* School, aiming to comprehensively explain the characteristics and charm of *Pinghu School Pipa* Music. According to the guidance and opinions of experts, the content of the interview is recorded and analyzed, and the interpretation and performance of music by contemporary *Pinghu School Pipa* Music inheritors is summarized, so that enthusiasts can obtain certain knowledge about the style of *Pinghu School Pipa* Music from the text, and understand the appearance of contemporary *Pinghu School* Music. This part can understand the characteristics of *Pinghu School Pipa* Music through reading the text.

Part 3: The third part is to select techniques to explain according to the experts' suggestions, and combine with *pipa* music cases, by comparing the techniques of *Pinghu School pipa* music with the similarities and differences of the contemporary performance method of *Pudong School*, focusing on the traditionalization and representativeness of *Pinghu School pipa* art. This part is more difficult to understand, because most of it is learned through practice, and students with a certain foundation or who have learned *pipa* can understand it.

Part 4: In the last part, some of the more representative music scores of the *Pinghu School* are selected, disassembled and adapted so that participants can quickly get started and perform elementary *pipa* performances, and be used to promote *Pinghu School pipa* music.

3. To use the *Pinghu pipa* style guidebook for promotion

3.1 Publish lecture announcements

To promote *Pinghu Pipa* music, we need to carry out lecture activities. Through lectures, we can engage with fans who love *Pinghu Pipa* music or those who are interested in Chinese traditional folk music performance, expand the influence of *Pinghu Pipa* music, and achieve promotion. The role of *Pinghu Pipa* music.

Number of people required: 200

Crowd categories: teachers, students, amateurs

Age range: 12-65 years old

Location: Tencent Conference Video

3.2 Lecture content arrangement
According to the content of the Chinese lecture, it can be divided into 3 parts

Table 2 Lecture content arrangement

stage	time	content
Part One: Theoretical explanation	45m	This article mainly discusses the history, current situation, performance techniques, style characteristics, and inheritance figures of <i>Pinghu Pipa</i> music.

Part Two: Performance Demonstration	15m	Selections from <i>Huaiyin Pingchu</i> and <i>Pingsha Luoyan</i>
Part Three: Question and Answer Session	30m	Conduct Q&A with the audience and answer their questions

The first part is the lecture part, which mainly provides some systematic explanations of the history, current situation and main performance styles and technical characteristics of *Pinghu Pipa* music, so that students participating in the lecture can have a certain understanding of *Pinghu Pipa* music.

The second part is the performance part, which mainly selects representative music from the guidebook and cuts out some short and concise parts to perform, allowing the audience to experience *Pinghu Pipa* music more intuitively in the form of music.

The third part is the question and answer session. Audiences of different ages are selected on-site to give them the opportunity to answer questions. Questions that the audience does not understand; questions that have not been popularized and some doubtful opinions are discussed and answered on-site, so that the audience present can discuss and answer them. *Pinghu* style *pipa* music generates stronger interest in learning *Pinghu* style *pipa* music and achieves the purpose of promoting *Pinghu* style *pipa* music.

3.3 Lecture time schedule

The lecture time is arranged around 1 noon according to the working habits of modern Chinese people. According to the content of the lecture, the lecture duration is arranged within 90 minutes. The first part of the lecture is 45 minutes, the second part of the performance is 15 minutes, and the third part is the question and answer session. for 30 minutes.

3.4 Lecture design evaluation

This lecture will release a lecture questionnaire to allow participants to evaluate the lecture's satisfaction, recognition, knowledge understanding, knowledge acquisition, etc. This will help researchers adjust the depth, breadth and content of the lecture, and also The content of the guide can be further optimized.

3.5 Questionnaire preparation

The content of writing a questionnaire about *Pinghu Pipa* music is as follows:

Example of Questionnaire

Introduction

This is to investigate the views and attitudes of music lovers towards the *Pinghu* School *Pipa* Music Guide Book. The researchers believe that your answer is correct.

Part one: General information

Age (years) 11-20 21-30 31-40 41-50 50 and over
Education High school Under graduate Master Ph.D.

Gender Male Female

What is your occupation?

Part two: Questions

Please rate your idea on *Chinese’s perspective on pinghu pipa music school*

Key 5 = extremely agreed 4 = agreed 3 = fair 2 = disagreed 1 = extremely disagreed

Please check \surd in the block number that you mostly agreed with

Items	Description	Rating scale				
		5	4	3	2	1
1	Knowledge of <i>Pinghu Pipa</i> music					
2	<i>Pinghu Pipa</i> music is very worth learning					
3	I can understand the contents of the lecture.					
4	I have attended lectures or concerts on <i>Pinghu Pipa</i> music.					
5	I think the songs in the guidebook are short and concise.					
6	I think the article in the guidebook provides a comprehensive explanation of the <i>Pinghu</i> School of <i>Pipa</i> music style.					
7	I can understand and learn the fingering techniques in the guidebook.					
8	Through the guidebook, I am willing to learn <i>Pinghu Pipa</i> music					
9	I think the guidebook is an excellent guide book.					
10	I think the music in the guidebook is very suitable for me to learn.					
Total						

Discussion

Through the current research, We can see some similarities and differences;

Similarity:

1. Repertoire: Through interviews with experts and literature review, it can be seen that since the inception of Pinghu Pipa music, the number of repertoires has been merged from dozens of small pieces to 13 pieces of music, and finally fixed to 13 representative pieces. This result has been achieved so far So far, there has been no increase or decrease.

2. In terms of music style: From expert performances and literature review, it can be seen that the music style is simple, the artistic conception is profound and elegant, the music language is implicit, and the style is vivid and lifelike. Striving for elegance, profoundness, purity and grace, these characteristics have always been admired by the Pinghu School pipa music style, and have been studied and carried forward by subsequent Pinghu School pipa players.

Differences:

1. Judging from the research results and data analysis results, although there are 13 pieces of music, it is not very beneficial for current promotion and popularization. Most people feel that the music is too lengthy and is not conducive to the auditory sensory experience of ordinary listeners. I hope to create classic and short music for people to enjoy.

2. In terms of inheritors, this part of the knowledge is easy to understand and can be easily known and understood by participants. However, there are also certain problems. There are many schools of *pipa* in China. For some inheritors, he may be the inheritor of the *Pinghu* School. He is also an inheritor of the *Pudong* School or a successor of the *Chongming* School. This is one of them. Therefore, when passing on the inheritance to the inheritor, it is necessary to conduct and understand the inheritance background of the inheritor in detail. Under the trend of social and cultural integration in our country, it is necessary to absorb the essence of various learnings, but it is also necessary to accurately distinguish the source of the inheritance of skills.

3. In terms of music scores, the earliest compiled music scores of *Pinghu* School *Pipa* music only consisted of 13 pieces of music. These 13 pieces of music have been washed over time. From the aesthetic point of view of modern society, they are too long and complicated. How to maintain the style of *Pinghu* School *Pipa* music? We tried to cut the long pieces of music into several short pieces in the guidebook and performed them in the lectures. It was warmly welcomed and is also very suitable for the learning length of children under the age of 15. Therefore, the music was arranged according to Chinese music The unique method - the title music model is decomposed for learners to better promote and popularize *Pinghu* Pipa music.

4. In terms of performance techniques, modern pipa masters have learned from the strengths of others and absorbed the advanced, complex, and exquisite techniques of many schools into modern performance techniques, resulting in the loss of the characteristics of the schools in the process. There is an old Chinese saying: "Water without a source will be exhausted, and a tree without roots will break. How can a person die without roots?" The meaning of this sentence is that both water and trees need sources and roots to maintain life and existence. Water without a source will wither, and wood without roots will break. The development of modern technology requires not forgetting its origins. Therefore, in today's pipa playing, you must know which traditional school the technique you are playing comes from. Secondly, during the performance, you can make innovations in the original techniques,

especially some unique techniques of the Pinghu School. Only in this way can you better protect and promote Pinghu Pipa music.

suggestion

1. Suggestions for Usage

1.1 If you want to have a deeper understanding of *Pinghu Pipa* music, you should first learn some basic *Pipa* playing.

1.2 If you already have a certain foundation in *pipa* playing, then please work hard to learn some theoretical knowledge of *Pinghu Pipa* music instead of just playing.

1.3 If you have mastered certain theoretical knowledge, please compare the similarities and differences between different genres of the same piece of music, so that you can quickly distinguish the differences between genres.

2. further research

2.1 The author believes that the research and promotion of *Pinghu Pipa* music in today's society has gradually involved the application of some artificial intelligence, especially for the protection and preservation of traditional genres. The use of digital recording and preservation has become the mainstream of today's society.

2.2 In terms of education and teaching, we can study the use of online education platforms. Third, interactive research on virtual reality and augmented reality AR can be realized through VR technology.

2.3 Big data can be used to analyze and research traditional music genres, including feedback and improvements from some app users.

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