

The Inheritance and Development situation of Contemporary Chinese Zheng Music

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Abstract

The objectives of this research were to study The Inheritance and Development situation of Contemporary Chinese Zheng Music. The research methods were interview and observations, The research findings showed that Contemporary Chinese Zheng music composition has evolved significantly. This evolution includes the involvement of composers alongside performers.

The research results were found as follows; the inheritance and development of contemporary Zheng music, focusing on its evolving characteristics and expressive forms. Despite facing challenges in modern society, dedicated musicians and educators are actively promoting traditional Zheng music skills through educational initiatives and community engagement. Institutions have established specialized programs to provide systematic training in Zheng music, ensuring that traditional techniques are preserved while adapting to contemporary contexts. Contemporary Zheng musicians play a vital role in this evolution by showcasing their skills through performances and various media, thereby increasing public awareness and appreciation of this art form. Educators contribute significantly by teaching both practical skills and the cultural history of Zheng music, fostering a deeper understanding among students.

The research also highlights innovations in performance styles, where traditional Zheng music is increasingly blended with modern elements, allowing for cross-genre collaborations and the integration of new technologies. These innovations not only enhance the expressive potential of Zheng music but also make it more appealing to younger audiences.

Keywords: The Inheritance; Development; Situation; Contemporary; Chinese Zheng Music

Introduction

The guzheng, one of the oldest and most unique plucked string instruments in China, plays a key role in the evolution of traditional Chinese music. Dating back to the Spring and Autumn Period (approximately the 2nd century BC), it is often referred to as the "ancient Zheng." Over more than two thousand years of history, the guzheng has blended with local operatic styles and folk music wherever it has traveled, leading to the emergence of various performance genres. Today, its influence spans nearly all of China and even extends significantly abroad. However, after three decades of studying and playing the guzheng, along with over ten years of teaching and research, experts have observed that contemporary guzheng art showcases distinct features in both composition and performance, merging traditional techniques with modern innovations. (Zhang, 2017).

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By the Tang Dynasty, Zheng music experienced a significant period of flourishing. The variety of performance styles, participation from individuals across different backgrounds, and its extensive influence both domestically and internationally all highlight the prosperity of Zheng music during this era, creating a scenario where people would "wander around to listen to Qin Zheng." Furthermore, the cultural exchanges between the Tang Dynasty and other countries were characterized by inclusivity and diversity. These international interactions in music, particularly involving Zheng music, became more frequent, greatly contributing to the instrument's dissemination overseas. (Xu, 2011).

Throughout history, the evolution of the guzheng's design has been driven by the need to meet modern musical performance requirements and foster new music creation. The goal of these changes is to enhance the expressive capabilities and performance techniques of the guzheng. This reform includes relaxing the traditional rigid equal-width sound patterns, introducing greater variation in range and timbre, and broadening playing techniques to make the guzheng more versatile and expressive. Such adaptations will help ensure the continued relevance of guzheng music in contemporary settings and encourage more young people to engage with and learn the instrument. (Fan, 2008).

Zheng music, an ancient Chinese musical instrument, carries thousands of years of cultural heritage with its melodious timbre and rich expressiveness. In contemporary society, the art of zhengle music is not only faced with the collision between traditional and modern aesthetics, but also shoulders the dual task of inheritance and development. Based on the theoretical basis, this paper will discuss the role of Zheng music in traditional music in China and the requirements and recognition of traditional music in contemporary society. Then, the current situation of the inheritance and development of contemporary Zheng music art is analyzed. Finally, the article will put forward a series of inheritance and promotion strategies for the prosperity and protection of this precious cultural heritage of Zheng music (Jiang, 2021).

Conclude the research problems, The study of the guzheng and its evolution presents several key research problems that warrant further investigation, including the impact of modernization on traditional techniques, specifically how contemporary innovations in the guzheng's design and performance may affect traditional methods, which is crucial for preserving cultural heritage while allowing for modern expression. Additionally, the role of international cultural exchange in shaping the modern guzheng repertoire and performance styles should be explored to understand how global music influences its evolution.

Zheng music, as a core part of traditional Chinese music, has received extensive attention in terms of its inheritance and development. Contemporary traditional Zheng music skills have been well inherited, and performers and educators have played a certain role in promoting the promotion and innovation of Zheng music through teaching and performance activities. At the same time, the form and style of Zheng music are constantly changing and innovating to meet the requirements of contemporary society. In order to further promote the development of Zheng music art, it is necessary to combine traditional and modern elements, strengthen cross-border cooperation and international exchanges, promote Zheng music education and promotion, and at the same time, formulate corresponding policies and measures to protect traditional Zheng music culture.

Research objectives

To study the Inheritance and Development situation of Contemporary Chinese Zheng Music

Literature Review

The guzheng, shaped by China's extensive history and vibrant cultural heritage, embodies a traditional musical instrument with distinct regional and ethnic traits. As a result, there is a scarcity of academic literature accessible to foreign scholars. Occasionally, some museum catalogs may feature a few images, but they are often limited and vaguely described. Before the founding of the People's Republic of China, there was virtually no research on guzheng music theory. Following the establishment of New China until the 1980s, the study of guzheng music was still in its early stages, leading to a limited number of contributions to guzheng music theory. The focus during this period was relatively narrow, primarily addressing the history of the guzheng, introductions to various guzheng pieces, and playing techniques.

Notable publications from this time include Cao Zheng Zai's work, *An Explanation of 'High Mountains and Flowing Water' in Music Research*, along with articles in *Liaoning Daily* and other outlets. Additionally, *A Discussion on the Adaptation of the Guzheng Piece 'Wild Geese' in People's Music* (1959) reflects the growing interest in adapting traditional pieces within contemporary contexts.

Since the 1980s, with the vigorous development of Chinese guzheng art, research achievements in guzheng music theory have greatly increased. Research content now covers various aspects including the history of the guzheng, guzheng music works, traditional genres, guzheng composition, and guzheng teaching. During this time, there emerged the journal *Qin Zheng* focusing on guzheng music theory research. According to incomplete statistics from researchers, more than 400 papers on guzheng music have been published in Chinese music journals since 1980, covering topics such as the history of the guzheng, studies on guzheng performance techniques, guzheng music composition, and guzheng teaching.

Up to now, most monographs on the guzheng mainly focus on the origin and nomenclature of the guzheng, its cultural attributes, and the dialectical relationship between the guzheng and sister arts such as the Gu qin, Zhu, and se, primarily for popularization and educational purposes. Examples include *Entering the World of Guzheng* by Tian Shan, published by China Ocean University Press in 2018; *Historical Talks of Qin Zheng* by the China Federation of Literary and Art Circles Publishing Corporation in 2006, which provides evidence of the return of the guzheng to Qin from different perspectives; *Discussions on History and Literature of the Guzheng* by Xie Xiaobin and Yao Pinwen, published by Shanghai Music Publishing House in 2015, which discusses the developmental history of the guzheng, focusing on textual records related to the guzheng from various dynasties; Jiao Wenbin's *"Historical Talks of Qin Zheng"* (China Federation of Literary and Art Circles Publishing Corporation, 2002), among others. In addition, there are many articles summarizing the historical development of the guzheng, including Jin Jianmin's *Ancient Zheng (Instruments, 1992)*, Tang Misao's *Overview of Zheng History*" (*Chinese Music*, 1990), Jiao Jinhai's *Discussions on Ancient and Modern Chinese Zheng—Discussion on Types of Zheng and String Making* (*Chinese Music*, 1998), Qiu Yue's *Pre-Qin Zheng Music Culture* (Master's thesis, Shaanxi Normal University, 2003), and Wang Ying Rui's *Chinese*

Guzheng Art in the 20th Century, all of which provide important references for the theoretical framework of this research.

With the increasing interest in the study of traditional culture, academic papers focusing on guzheng performance techniques have increased. Based on data retrieved from the China National Knowledge Infrastructure, researchers have collected over 40 journal papers related to guzheng performance before 2020. Examples include Wang Zhongshan's on the Use of Palm in Guzheng Performance (Chinese Music, 1998), Yan Aihua's a Brief Discussion on the Simulated Sound Effects and Performance Techniques of Guzheng" (People's Music, 1996), Li Ke's on the Tremolo of Guzheng (Music Exploration, 2002), and Wang Yun's "Research on the Development and Innovation of Left-hand Playing Techniques in Guzheng in the Past Decade (Journal of Wuhan Conservatory of Music, 2004). These papers have made certain degree of systematic arrangements of the development of guzheng performance techniques from a longitudinal perspective. Particularly, in Wang Xiaohong's The Evolution of Contemporary Guzheng Performance Techniques, it explains the appearance of the technique of finger rolling introduced by Yin Qiyin in the adaptation of Yao Ethnic Dance in 1957 to the opening of a new chapter of double-handed playing initiated by Zhao Yuzhai Celebrating the Year of Abundance in 1955, the brush rolling, hook rolling, double finger plucking, left side rubbing, and later appeared double-handed tremolo, string tapping techniques, etc. Yang Ping's paper, Viewing the Development of Guzheng Music from the Use of the Left-hand Playing Technique, further divides the evolution of playing techniques into five time periods based on Wang Xiaohong's work. Zhang Tong's paper, Viewing the Development of Guzheng Music from the Perspective of Modern Guzheng Composition, divides the development of modern guzheng music into three periods. Both of these papers provide a systematic overview of guzheng composition and performance techniques at different times, which has certain reference value for this research.

In summary, the guzheng serves as a significant cultural artifact deeply rooted in China's rich history and diverse heritage. Despite its importance, academic literature on the guzheng, particularly accessible to foreign scholars, remains limited. Prior to the establishment of the People's Republic of China, research on guzheng music theory was virtually nonexistent. The period following the founding of New China until the 1980s saw only a nascent exploration of guzheng music, primarily focusing on historical aspects, repertoire introductions, and playing techniques. Noteworthy contributions during this early stage include seminal works such as Cao Zheng Zai's analysis of "High Mountains and Flowing Water," alongside various articles that began to address adaptations of traditional pieces. However, it was not until the 1980s that a marked increase in scholarly activity emerged, coinciding with the flourishing of guzheng art. This era has seen extensive research covering a broad spectrum of topics related to guzheng music, including its history, composition, performance techniques, and pedagogy.

The establishment of dedicated journals like Qin Zheng and the publication of over 400 papers on guzheng music since 1980 signal a growing academic interest and an evolving understanding of this instrument's complexities. Current scholarship often emphasizes the guzheng's cultural attributes and its relationships with related arts, though many monographs remain largely educational and aimed at popularization. As interest in traditional culture

continues to rise, studies focusing on guzheng performance techniques have also proliferated. Various researchers have systematically cataloged advancements in playing styles and techniques, providing crucial insights into the developmental trajectory of guzheng music. While progress has been made in the academic study of the guzheng, there remains a need for further exploration and dissemination of research findings, particularly for international audiences. By continuing to document and analyze both historical and contemporary practices surrounding the guzheng, scholars can contribute to a deeper appreciation and understanding of this remarkable instrument and its place within the global musical landscape.

Research Methodology

Research Methodology: qualitative research by interviews and observations.

Source of Data: To suggestions the systematic advancement of this research, the researcher initially gathered around 58 guzheng musical works composed between 2000 and 2020. From this collection, 20 works were chosen as research samples. These selected pieces embody a variety of creative themes, distinctive features, and unique expressive forms, showcasing innovative playing techniques.

Moreover, these works are integral to the curriculum of several major professional music schools in China and are included in the repertoire for significant instrumental music competitions, such as the Golden Bell Award, Huabiao Award, and CCTV National Instrumental Music Competition. As a result, they hold a notable degree of representativeness and potential for dissemination within the field.

Research Tools: interviews form and observations form.

Data Collecting: This research employs qualitative research methods, including interviews and observations, to gather data in a flexible and comprehensive manner. Specifically, semi-structured interviews were conducted with a range of participants, including performers, composers, and guzheng researchers. The primary objectives of these interviews are:

Insight into Creative Concepts: To gain a deeper understanding of the creative ideas behind guzheng music from those directly involved in its creation.

Exploration of Enthusiasm: To sense the passion and enthusiasm for musical creation during the exchange with interviewees.

Understanding Musical Preferences: To learn about the musical tastes and aspirations of the participants, which can reveal important influences on their work.

Exploring Connotations and Values: To enable the researcher to delve into the underlying meanings and values associated with the music.

Analysis of Data: The data from the interview and observations will be analyzed by using content analysis.

Research Conceptual framework

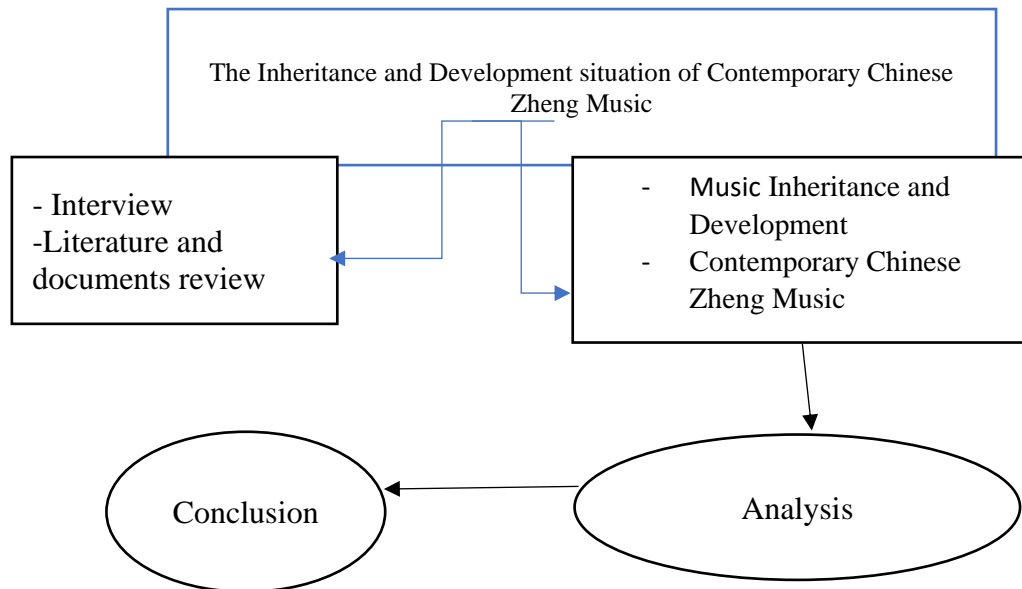


Figure 1 Research Conceptual Framework

Research Results

The Inheritance and Development situation of Contemporary Chinese Zheng Music

1.1 The status of Zheng music in traditional Chinese music

Zheng music is an indispensable part of China's traditional music, which carries a long history of culture and heritage. From ancient times to the present, Zheng music has been widely spread in the court, temples and folk, and has become an important part of China's music culture. Its unique timbre and expression have made it admired by people in ancient times, and it is considered to be a representative art in high art. Zheng music not only plays a pivotal role in music performance, but also has a profound impact on literature, painting and other art forms. Its musical form and performance skills also reflect the aesthetic concept and aesthetic taste of ancient music in China, and profoundly influence the later music art.

1.2 The demand and recognition of traditional music in contemporary society

With the development of society, traditional music has received more and more requirements and affirmation. In contemporary society, people are paying more and more attention to cultural traditions, and traditional music as a cultural heritage is also receiving more and more attention. People have begun to re-examine the historical, folk and aesthetic values contained in traditional music, and this increase in recognition and demand has brought new impetus and opportunities to the inheritance and development of traditional music. At the same time, some modern interpretations of traditional music are deeply loved by young people, and this form of interpretation that integrates tradition and modernity provides a new possibility for the diffusion of traditional music to contemporary society. Under this social

background, Zheng music has also been more and more valued and recognized by contemporary society, and has become a representative of traditional music.

2. The inheritance and development status of contemporary Zheng music

2.1 The Contemporary Inheritance of Traditional Zheng Music Skills

Although it has encountered certain challenges in modern society, many Zheng music lovers and professional performers are committed to promoting this traditional art. Through multiple channels such as schools, communities and traditional music institutions, Contemporary provides opportunities for the younger generation to learn and pass on the skills of Zheng music. Some conservatories and cultural institutions have set up Zheng music majors to provide students with systematic professional training to help them master traditional skills and performance methods. At the same time, many of the older generation of Zheng musicians are committed to promoting the inheritance of traditional skills. Not only did they show great skill on the stage, but they also passed on the knowledge of Zheng music to a wider audience by organizing lectures, master classes and concerts. Some of the Zheng masters also take on the role of instructors, who will personally teach their students and share their playing and performance skills. These efforts are conducive to ensuring that the traditional Zheng music skills can be passed down in the contemporary era and maintain their unique artistic charm. Although the traditional Zheng music technique has been inherited in modern times, it has encountered certain challenges. With the changes in society and the change of cultural consumption concepts, some young people may be more receptive to pop music or Western music, while ignoring traditional music forms. Therefore, how to arouse the interest of the younger generation in Zheng music has become a topic that contemporary inheritors urgently need to consider and solve. By constantly innovating teaching methods and combining modern elements with Zheng music performance, we may be able to better stimulate young people's interest in learning traditional Zheng music and promote the inheritance and development of skills.

2.2 The role and contribution of contemporary Zheng musicians and educators

Contemporary Zheng musicians and educators play a pivotal role, and their contributions are crucial to the inheritance and development of the traditional art of Zheng music. As performers, they showed the audience the beautiful and moving Zheng music performance with superb skills and profound musical attainments, and promoted the charm of traditional music. They not only showed their skills on stage, but also promoted Zheng music on various media platforms such as recording studios and television stations, so that more people could know and love this art form. The role of educators is also significant. They teach the skills and knowledge of Zheng music through Zheng music courses, lectures and training courses, and train the younger generation of Zheng music players. While imparting the skills, the educators also inherit the cultural connotation and historical tradition of Zheng music, so that students can appreciate the charm of Zheng music in their learning, and stimulate their love and desire to explore this art form. In addition to traditional teaching methods, contemporary Zheng music educators are also exploring innovative paths. Some educators combine modern technology with online teaching platforms and virtual performance practices to provide students with more convenient and diverse learning methods. This innovation not only expands the time and space for learning, but also makes Zheng music education more attractive and accessible, so as to attract more young people to join the ranks. The joint efforts of Zheng musicians and educators have promoted the continuous development of contemporary Zheng music. Through their unremitting exploration and efforts, the traditional

art of Zheng music has gained new vitality and vitality, and has been more widely recognized and appreciated. They not only play the role of inheritors and educators, but also advocate and protect the art of zheng, injecting new vitality and connotation into this precious cultural heritage.

2.3 Changes and innovations in the form and style of contemporary Zheng music performances

The changes and innovations in the performance form and style of contemporary Zheng music show the diverse and dynamic side of Zheng music art. With the continuous development of society and the deepening of cultural exchanges, the performance forms of Zheng music are gradually diversified. The traditional way of performing Zheng music still maintains its own unique flavor, but it combines modern elements with innovative thinking to show a novel means of expression. Some Zheng musicians try to organically combine traditional Zheng music with modern music styles, and create works with personality and a sense of the times, which can make Zheng music art closer to the aesthetic needs of contemporary audiences. Some contemporary Zheng musicians have begun to explore ways of cross-border cooperation, performing on the same stage with artists from different musical genres, and incorporating various musical elements into their creations. This cross-border cooperation not only enriches the form of Zheng music performances, but also expands the boundaries of Zheng music art, showing the audience a more diverse and creative music experience. Through collaborations with musicians from various fields such as jazz, electronic music and folk instruments, the art of zhengle has shown a wider space and possibilities in contemporary times. In addition, the innovation of contemporary zheng music performance form is also manifested in stage performance and performance techniques. Some of the Zheng musicians integrate the elements of stage art and performing arts into the performance, and echo the Zheng performance in the form of dance and drama, showing the audience the dual enjoyment of audio-visual. At the same time, some Zheng musicians have made innovative attempts in terms of techniques and performance styles, and have explored a variety of performance methods, so as to make Zheng music performance more expressive and appealing.

3. Strategies for the inheritance and development of contemporary zhengle art

3.1 Innovation that combines traditional and modern elements

Traditional Zheng music is a long-standing musical tradition in China, with a profound historical accumulation and unique musical style. However, times have changed, society has changed, and it is no longer suitable for contemporary audiences to stay at the traditional level. Therefore, in order to inherit and develop the art of Zheng music, it is necessary to continue to innovate and combine traditional elements and modern elements to make Zheng music works have more diversified means of expression. Innovation blends traditional and modern elements and can be done in many ways. On the one hand, Zheng performers have the ability to combine traditional music with modern musical elements, such as pop music and jazz, to create innovative performances. This kind of integration can not only stimulate the vitality and creation of Zheng music works, but also attract more audiences, so as to promote the spread and development of Zheng music art in China. On the other hand, Zheng musicians can use modern technologies such as electronic music synthesis and digital processing to add new acoustic effects and expression methods to improve the aesthetic quality and expressiveness of their works. Contemporary Zheng music art is innovated by

combining traditional and modern elements, and on the basis of inheriting excellent traditions, it can also keep up with the pace of the times and move forward in a more diversified and open direction. This innovation is not only conducive to expanding the influence and attractiveness of Zheng music works, but also brings new vitality and vitality to Zheng music art, and promotes its continuous development in contemporary music culture.

3.2 Introduce cross-border cooperation and international exchanges

Today, with the acceleration of globalization and deepening cultural exchanges, cross-border cooperation and international exchange have become one of the most important ways of development of contemporary Zheng music art. Through collaborations with different musical genres, art forms and international musicians, we can integrate the art of Zheng into a multicultural landscape, expand its development space and inspire its creation, and promote the continuous innovation and development of Zheng music. Cross-border cooperation can make Zheng music art better integrated into the contemporary music ecosystem. Cross-border collaborations with other instrumentalists, dancers, and visual artists can bring new artistic elements and means of expression to Zheng music, enriching the performance form and enhancing the viewing experience. At the same time, through international exchanges, Zheng artists can communicate and collaborate with musicians from all over the world, promote mutual understanding, promote cultural exchanges, and enhance international influence. Cross-border cooperation and international exchanges have provided a broader space and opportunities for the development of contemporary Zheng music. In the cooperation with artists in various fields, Zheng music art can break away from the traditional framework and create more innovative and forward-looking creations. For example, collaborating with a modern dance group can break through the inherent form of traditional music performances and present a more audio-visual impact performance to the audience. Through cooperation with modern artists, it is possible to integrate Zheng music with modern art techniques, so as to create works of art that combine the charm of traditional Zheng music with a modern artistic atmosphere. International exchanges can not only enhance mutual learning and communication among Zheng music artists, but also open up the international influence and reputation of Zheng music art. Participating in international music festivals and art exhibitions to show the unique charm and charm of China's Zheng music art, which can not only enhance cultural exchanges, but also establish a more prominent position for China's Zheng music in the world. At the same time, Zheng artists can also learn from the traditions and innovative experiences of other countries and regions through international exchanges, so as to enrich their performance skills and performance styles, and promote the globalization of Zheng music art.

3.3 Promote the education and popularization of Zheng music

Zheng music is an important part of China's traditional music culture, and the education and promotion of Zheng music is not only conducive to inheriting the essence of Zheng music, but also cultivating more outstanding Zheng music talents and promoting the prosperity and development of Zheng music art. Strengthening the education of Zheng music is the foundation for promoting the vigorous development of Zheng music art. By setting up special Zheng music courses in schools and conservatories and other educational institutions, students can cultivate their interest and love for Zheng music, teach Zheng music skills and performance skills, and improve students' performance level and artistic accomplishment. In addition, Zheng music education should also pay attention to the teaching of theoretical knowledge, including the historical origin of Zheng music, performance skills, repertoire

interpretation, etc., which will help students have an overall understanding of Zheng music art and stimulate its innovation and development potential in Zheng music. Promoting the promotion of Zheng music is of great significance to expanding the artistic influence and audience of Zheng music. Through the organization of concerts, competitions and lectures and other forms of activities, the purpose is to give more people the opportunity to contact, know and appreciate the art of Zheng music, so as to improve the society's awareness and acceptance of the art of Zheng music. At the same time, with the help of the Internet and new media platforms, the promotion of Zheng music is carried out to spread the beautiful music of Zheng music to more audiences, stimulate the public's love and love for Zheng music, and promote the promotion and dissemination of Zheng music art to the society. Strengthening the education of Zheng music and promoting the promotion of Zheng music can lay a solid foundation for the inheritance and development of Zheng music art. Cultivating more Zheng music talents and enthusiasts, and promoting the art of Zheng music to a wider range of people, can not only inherit the excellent tradition of Zheng music, but also promote the prosperity and development of contemporary Zheng music art.

3.4 Formulate policies and measures to protect traditional Zheng music culture

Traditional Zheng music culture is a precious cultural heritage in China, which carries rich historical and cultural connotations and national feelings, and needs to attract the attention and protection of the whole society. (1) It is necessary to establish and improve the legal system of laws and regulations to ensure the legal protection of traditional Zheng music culture. Through the establishment of relevant laws and regulations, we should clarify the cultural value and status of traditional Zheng music, regulate the inheritance and development of Zheng music art, safeguard the copyright and intellectual property rights of Zheng music works, crack down on infringement and piracy, and protect the legitimate interests of traditional Zheng music culture. (2) Strengthen the protection of the intangible cultural heritage of traditional Zheng music, and attach importance to the inheritance and protection of this traditional skill. By identifying the representative inheritors of the intangible cultural heritage related to Zheng music, traditional craft projects, etc., and establishing archival materials to record, sort, make and other traditional skills of traditional Zheng music performance skills, the inheritance and preservation of these precious cultural heritages are ensured. At the same time, it organizes the investigation and research of traditional Zheng music culture, excavates the historical origin and evolution and development trajectory of Zheng music, in order to provide theoretical basis and practical guidance for the inheritance and protection of traditional Zheng music culture. (3) Strengthen the supervision of the cultural market, standardize the order of the Zheng music market, and maintain the normal circulation and development of traditional Zheng music culture. Strengthen the supervision and management of the Zheng music market, crack down on counterfeit and shoddy products, standardize market prices, safeguard the legitimate rights and interests of Zheng music practitioners, and promote the healthy development of the traditional Zheng music cultural industry. At the same time, it encourages and supports the innovative development of Zheng music culture, promotes the integration of traditional Zheng music into contemporary music and art forms, expands the communication channels of traditional Zheng music culture, and better meets the needs of contemporary society and the market.

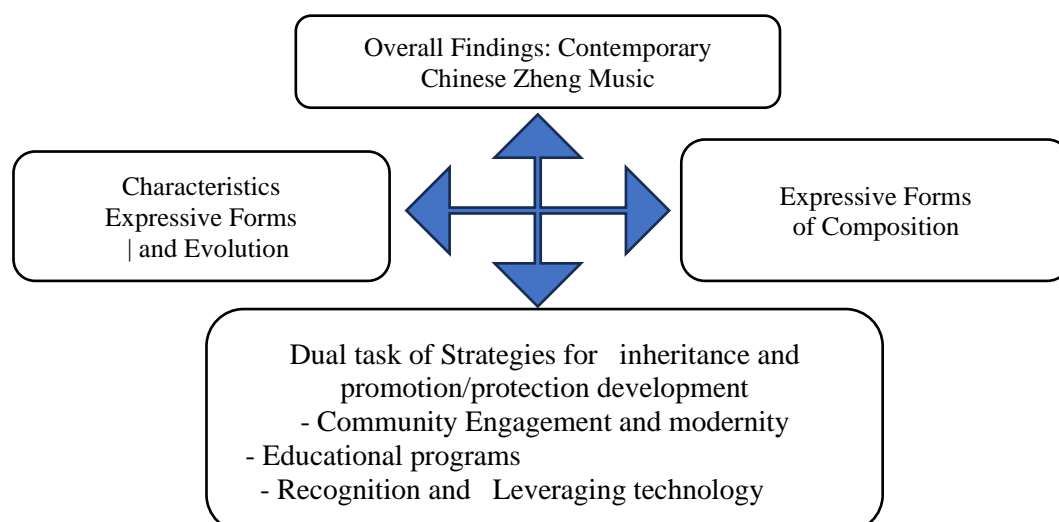
Discussion

Research objectives was to study the characteristics and expressive forms of contemporary Chinese Zheng music composition, Researcher found that The Contemporary Chinese Zheng music composition has evolved significantly. the result consistent with (Xu,2011) This evolution includes the involvement of composers alongside performers, resulting in outstanding solo and chamber works. Themes have diversified, drawing from new eras, traditional opera, ethnic cultures, literature, and nature. Western compositional techniques have been integrated, broadening the guzheng's musical language. the result consistent with (Ma,2008) Performance techniques have diversified, incorporating rapid fingering, wheel finger, multi-finger shaking, overtone methods, and special effects. Moreover, performance forms have diversified, integrating with symphony orchestras and other instruments, while new forms like performance theater have emerged, enriching the guzheng's artistic expression the result consistent with (Fan,2008).

Zheng music, an ancient Chinese musical instrument, carries thousands of years of cultural heritage with its melodious timbre and rich expressiveness. In contemporary society, the art of zhengle music is not only faced with the collision between traditional and modern aesthetics, but also shoulders the dual task of inheritance and development. Based on the theoretical basis, this paper will discuss the role of Zheng music in traditional music in China and the requirements and recognition of traditional music in contemporary society. Then, the current situation of the inheritance and development of contemporary Zheng music art is analyzed. Finally, the article will put forward a series of inheritance and promotion strategies for the prosperity and protection of this precious cultural heritage of Zheng music (Jiang, 2021).

The current state of Zheng music's inheritance and development has been analyzed, leading to the proposal of several strategies for promoting and protecting this invaluable cultural heritage. Ultimately, fostering the prosperity of contemporary Zheng music is essential not only for honoring its rich history but also for ensuring its continued relevance and growth in the modern artistic landscape.

Synthesize the overall finding as the diagram



Conclusions

Zheng music art is a pearl in the traditional culture of the Chinese nation, and its inheritance and development are not only related to the future and destiny of music, but also related to the confidence in culture and the sense of national identity. Through continuous innovation and exchange, there is reason to believe that the art of Zheng music will radiate a brighter light in the context of a new era and make a unique contribution to the diversity of music in the world. Despite facing challenges in modern society, numerous enthusiasts and professional performers of Zheng music are dedicated to promoting this traditional art form. Various avenues, including schools, community programs, and traditional music institutions, have been established to provide opportunities for the younger generation to learn and preserve the skills associated with Zheng music. Some conservatories and cultural organizations have even created specialized programs in Zheng music to offer students comprehensive professional training aimed at honing their traditional techniques and performance styles. Simultaneously, many seasoned Zheng musicians are actively involved in ensuring the transmission of traditional skills. They not only showcase their exceptional talents on stage but also broaden the audience's understanding of Zheng music by organizing lectures, workshops, and concerts. Additionally, some Zheng masters take on mentorship roles, personally teaching students and sharing their performance techniques and artistry. These initiatives play a vital role in safeguarding the continued relevance of traditional Zheng music skills and maintaining its distinct artistic allure in contemporary times.

However, the inheritance of traditional Zheng music faces certain obstacles today. With societal changes and evolving cultural consumption patterns, some young individuals may gravitate more towards pop or Western music, often overlooking traditional forms. Therefore, engaging the interest of the younger generation in Zheng music has become an urgent challenge for contemporary practitioners to address. By continually innovating teaching approaches and integrating modern elements into Zheng music performances, there is potential to better captivate young people's interest in learning this traditional art form and encourage the ongoing development and preservation of its skills.

Suggestion

1.General suggestion

The introduction of new performance styles highlights the creator's willingness to embrace open-mindedness and innovation, resulting in guzheng performances that yield unprecedented effects. This evolution effectively engages contemporary audiences on an emotional level, enhances artistic expression, and vividly showcases both the classical beauty and modernity of guzheng music. These contributions significantly foster the popularization and flourishing of contemporary Chinese guzheng art.

2. Suggestion for future research

A recommendation for future research on Chinese Zheng music composition could focus on several key areas that warrant further exploration within the context of contemporary Zheng music. Potential topics may include: Evolution of Compositional Techniques: Investigating how compositional methods have changed over time and what influences these

transformations. Fusion of Eastern and Western Musical Styles: Exploring how contemporary guzheng compositions blend traditional Eastern elements with Western musical characteristics, and evaluating the outcomes of such fusions. Impact of Diversified Performance Techniques: Analyzing the effects of varied performance styles on the interpretation and reception of guzheng music in modern contexts. Integration with Other Instruments: Examining how the guzheng interacts with other instruments in ensemble settings, and how this collaboration influences compositional approaches. Cultural and Artistic Implications: Assessing the cultural significance and artistic value of contemporary guzheng compositions, particularly in relation to identity and heritage in a rapidly changing society. By exploring these areas, researchers can gain deeper insights into the contemporary landscape of Chinese Zheng music and its ongoing evolution.

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