

Literacy Transmission of Guqin Culture at the Wangji School in Henan Province, China

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ABSTRACT

This research investigates the literacy transmission of Guqin culture at the Wangji School in Henan Province, China, through the lenses of ethnomusicology and transmission theory. The goal is to gain an understanding of the educational opportunities provided by this institution and its function in preserving and advancing this ancient Chinese musical tradition. Located in Henan, a province known as the “Cradle of Chinese Civilization,” the Wangji School serves as a vital hub for Guqin education, performance, and transmission. Key informants provide perspectives on the diverse backgrounds and pedagogical approaches of Guqin instructors at the school. Using thematic analysis to look at observations and interviews as data shows that there is a focus on copying, expressing oneself, and combining lifestyle elements. The research highlights the school’s commitment to cultural preservation, fostering an inclusive learning environment, and employing online outreach. In conclusion, the Wangji School emerges as a beacon of Guqin culture, bridging tradition and innovation to ensure the continuity and vitality of this cherished musical tradition, offering valuable lessons for the preservation of cultural heritage in contemporary educational settings.

Key words: Guqin Culture, Music Education, Transmission, Ethnomusicology, Cultural Preservation

INTRODUCTION

The Guqin, an ancient Chinese stringed musical instrument with a history spanning over a thousand years, is not only a melodic instrument but also an emblematic representation of Chinese culture. Among the various Guqin music institutions, the Henan Guqin Wangji School holds a distinctive position, serving as a significant platform for the preservation and dissemination of Guqin music and culture in Henan Province (Gaywood, 1996; Sun, 2016; Zhu, 2023).

With a history dating back over 3,000 years, the Guqin has been intricately intertwined with Chinese culture and intellectual traditions. It has symbolically led the quartet of “Guqin, Qi, Calligraphy, and Painting” for centuries and has recently received UNESCO recognition as a vital part of human intangible cultural heritage, acknowledging its historical significance and artistic value (Nathanson, 2012; Liu, 2022).

Guqin schools in China have evolved organically, forming unique organizational structures, operational modes, transmission methods, and societal roles. These schools have become bastions for the contemporary preservation and transmission of Guqin music, offering a rich cultural tapestry worth exploring and understanding (Wen & Chan, 2022; Juan, 2023).

Henan Province, an ancient hub of economic and cultural vitality, has nurtured a Guqin music culture deeply entwined

with scholarly traditions. Archaeological discoveries like oracle bone inscriptions, dating back to the Shang and Zhou dynasties, depict musical instruments with strings, hinting at the early use of stringed instruments such as the Guqin in the region. Historical records indicate that as early as 662 BC, the state of Wei in the Chuqiu region utilized materials like paulownia and catalpa to craft Guqins and se instruments. These historical artifacts highlight the profound historical heritage of Guqin art in Henan (Sun, 2016; Song & Sui, 2016; Shen et al., 2022).

In a recent article, it was emphasized that the Guqin holds a pivotal place in Chinese history, representing not just a refined mode of artistic expression but also encapsulating rich cultural meanings and historical legacies. Guqin societies and music groups play vital roles in disseminating and nurturing Guqin culture. They organize diverse Guqin performances and cultural exchange activities, engaging more individuals in the propagation and development of Guqin culture, thus promoting its vibrancy and growth (Deng, 2020; Tang & Sornyai, 2023).

Among the Henan Guqin societies, the Guqin Wangji School has emerged as a notable representative. This school actively promotes the development and transmission of Guqin music, accumulating substantial experience and resources in Guqin performance techniques, music transmission, and music theory. It enjoys a prestigious status within

the Henan Guqin community and has gained recognition and admiration nationally. The Guqin Wangji School consistently organizes Guqin performances and cultural exchanges, facilitating increased awareness and study of Guqin culture and music. Additionally, it contributes to the transmission and development of Guqin culture by offering Guqin music courses and publishing Guqin music textbooks (Zou et al., 2022; Jirajarapat & Yinghua, 2023; Hui, 2023).

This study expands on earlier research and findings that show a delay in the development of Guqin music in Henan Province, which is characterized by the disappearance of related Guqin societies. Employing ethnomusicology research methods, we conducted field investigations to delve into the history and evolution of the Guqin Wangji School in Henan, China. Our focus encompassed the musical characteristics unique to the Guqin Wangji School in Henan, China, and the intricate transmission processes that enable the continuity of this cultural heritage. The objective of this study is to investigate the transmission of Guqin culture for education and literacy at the Wangji School in Henan Province, China.

Research Question

- What are the key methods and strategies employed in the transmission of Guqin culture at the Wangji School in Henan Province, China, and how do they contribute to education and literacy among students?

LITERATURE REVIEW

The Historical Development of Guqin

The Guqin, a revered ancient Chinese stringed musical instrument, bears profound symbolism in its design. With a typical length of about three feet and six inches, it represents 365 days in a year, approximately 120–125 centimeters, marking the passage of time. It measures about six inches in width (around 20 centimeters) and two inches in thickness (around 6 centimeters), embodying the concepts of heaven and earth, where heaven is round, and earth is flat. The thirteen frets adorning the Guqin denote the twelve months of the year, with an additional intercalary month. Its overall shape draws inspiration from the mythical phoenix, featuring distinctive components like a head, neck, shoulders, waist, tail, and feet. Notably, the Guqin boasts two sound holes, named Long Chi and Feng Zhuo, while the string supports are referred to as Yue Shan and Long Ken, symbolizing high mountains and flowing water, respectively (Gaywood, 1996; Luo, 2018).

The Guqin's shape has evolved over time, with each era lending unique characteristics to its design. During the Tang Dynasty, it possessed a more rounded shape, with a generally rounded neck and waist. Key styles included Zhongni style, Fuxi style, Shennong style, Lianzhu style, and Ziqi style. Transitioning to the Northern Song Dynasty, the Guqin shifted from round to flat faces. The Southern Song Dynasty saw the rise of the shoulder-raised and narrow-shaped Guqin, featuring a relatively flat and narrow form. Flourishing during the Ming and Qing Dynasties, the Guqin culture witnessed

the emergence of new styles like Luqi style, Zhenghe style, Feipu Lianzhu style, Jiaoye style, and Guqingying style. The Guqin, thus, stands as a testament to the aesthetic sensibilities and artistic interests embedded in traditional Chinese culture (Jamal & Bahar, 2022).

- 1) **The Origin of Guqin:** The guqin, often referred to as the seven-stringed zither, is one of China's oldest plucked instruments. Esteemed for its unique character, it has been cherished by generations of scholars. Alongside the pursuits of go, calligraphy, and painting, the guqin represents a vital skill for literati, serving as a means for individuals to cultivate their moral character, convey emotions, and epitomize the essence of Chinese cultural spirit. It transcends the mere label of a musical instrument, embracing a deeper role within society.
- 2) **Development of Guqin Schools in Henan:** The evolution of Henan's Guqin schools commenced in the mid-1930s, when Guqin enthusiasts Deng Xiaofeng and Xu Yuanbai, among others, jointly established the "Zhongzhou School's Guqin" in Kaifeng, Henan. Members of the Zhongzhou School's Guqin, such as Chen Zhongsu and Deng Wen, played crucial roles. Chen Zhongsu, for instance, unearthed Guqin music scores and mastered the Guangling San piece. However, the transmission of the Zhongzhou style encountered interruptions during the Cultural Revolution. Since the founding of the People's Republic of China, especially during the reform and opening-up era, Guqin players like Ding Jiyuan and his sister Ding Chengyun have dedicated themselves to preserving and promoting the rich traditions of Zhongzhou Guqin music. Between 2003 and 2004, these musicians compiled more than ten pieces of Zhongzhou-style Guqin music, including "Shuilong Yin" and "Youjian Quan".

Research Theory

The research into the transmission of Guqin culture at the Wangji School in Henan Province, China, is grounded in two fundamental theoretical frameworks: ethnomusicology and transmission theory. These interdisciplinary perspectives provide valuable insights into the study of cultural transmission and education, especially in the context of traditional music and heritage preservation.

- 1) **Ethnomusicology** is a field that studies the relationship between music, culture, and society. It helps understand the cultural significance of Guqin music in Chinese society, its cultural context in Henan Province, and the importance of oral tradition in its transmission. Ethnomusicology also examines regional factors, historical legacies, and local traditions in shaping Guqin music transmission and knowledge passing down (Merriam, 2013).
- 2) **Transmission Theory**, which focuses on the process of conveying, learning, and preserving cultural elements, particularly Guqin music. Key aspects include pedagogical methods used at the Wangji School, cultural continuity, and the contemporary context of integrating modern

technologies into traditional teaching methods, thereby preserving Guqin heritage (Land & Jonassen, 2012).

By synthesizing the principles of ethnomusicology and transmission theory, this research endeavors to unravel the intricate web of Guqin culture transmission at the Wangji School in Henan Province. It seeks to provide a comprehensive understanding of how this ancient musical tradition is sustained, disseminated, and embraced within a modern educational context, contributing to the preservation and promotion of Guqin culture in China and beyond.

METHOD

Research Site

Henan Province, known as the “Cradle of Chinese Civilization,” is the primary research site for studying the transmission of Guqin culture at the Wangji School. The province’s rich historical and cultural heritage makes it an ideal location to investigate the education and literacy aspects of Guqin culture transmission. The province’s cultural diversity, reflected in the Guqin culture, is a testament to its cultural diversity. Notable Guqin players and educators have dedicated themselves to upholding and passing down the tradition. The Wangji School, a prominent institution dedicated to Guqin culture, is the focal point of the research, serving as a vital hub for Guqin education, performance, and transmission, as shown in Figure 1.

Selection Criteria for Key Informants

The criteria for choosing two key informants were as follows:

- 1) They are native to Henan Province, having been born and raised in the region.

- 2) They possess extensive knowledge regarding the history and evolution of Guqin culture.
- 3) They hold significant stature in the transmission of Henan’s Guqin style and play pivotal roles within the Henan Guqin Association. Their outstanding contributions to the promotion and advancement of Guqin music are widely recognized.
- 4) They are among the founders of the Guqin Wangji School, contributing to its establishment and development.

Research Tools

The research utilized two primary tools: an Observation Form and an Interview Form, which played essential roles in gathering data and insights for the study, as shown in Table 1.

These research tools will enable systematic data collection through observations and interviews, providing valuable information for the study on the transmission of Guqin culture at the Wangji School in Henan Province, China

Data Analysis

This study will analyze data from observations and interviews to understand the transmission of Guqin culture at the Wangji School in Henan Province, China. The qualitative data will focus on teaching methods, classroom dynamics, and the cultural context of Guqin education. Interviews will provide insights into the school’s history, development, and pedagogical approaches. Thematic analysis will be used to identify recurring themes and unique aspects related to the transmission of Guqin culture and its impact on education and literacy. The goal is to provide a comprehensive understanding of the Wangji School’s contribution to Guqin music preservation and propagation in Henan Province.

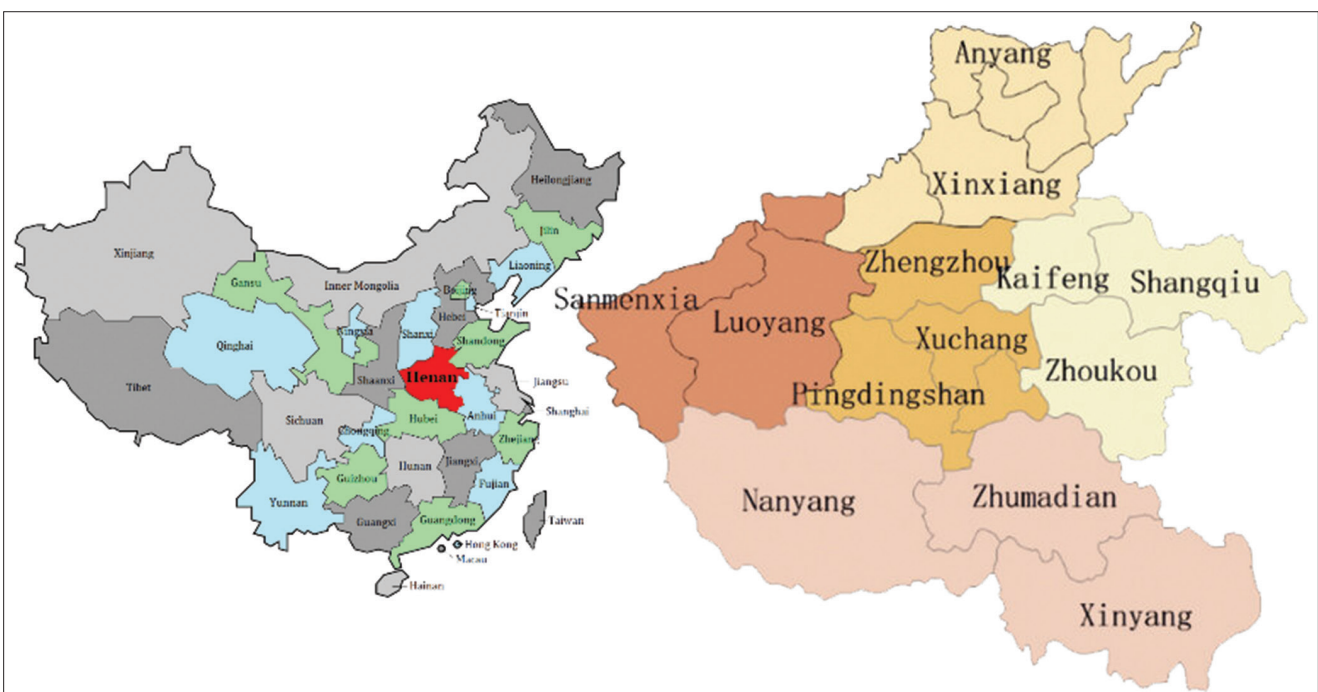


Figure 1. Map of research site in Henan Province
Source: Chinafolio (n.d.), Zhu et al (2020)

Table 1. Research tools

Research tools	Purpose	Components
Observation Form	Record and document aspects of Guqin Wangji School	<ul style="list-style-type: none"> - Date and time of observation - Location of observation - Description of observed - Details of teaching methods and techniques - Classroom arrangement and equipment - Student engagement and participation - Notable observations and unique features
Interview Form	Gather insights from key informants	<ul style="list-style-type: none"> - Interviewee's name and background - Date, time, and location of the interview - Researcher's name and contact info - Introduction and research purpose - Structured interview questions on various topics - Space for recording responses and notes - Consent and release statement

RESULTS

The examination of the transmission process of Guqin culture at the Wangji School in Henan Province, China, reveals a multifaceted and rich educational experience that combines the elements of transmission with their corresponding functions.

Key informants, such as Luo Suli and Han Yanyao, shed light on the diverse backgrounds and pathways of Guqin instructors at the school. While some teachers, like Han Tingyao, have deep roots in the Jiuyi style of Guqin playing, others bring their unique perspectives and aesthetic appreciation of Guqin music from various other Guqin styles. This diversity among instructors enriches the educational environment and offers students a broad spectrum of insights into the art of guqin playing.

The pedagogical approach at the Guqin Wangji School emphasizes imitation and the development of individual expression. Guqin music, known for its free and unmeasured rhythm, encourages students to engage with the instrument in a conversational manner. Each phrase is delivered with a sense of “sanban,” allowing for variations in speed and duration based on the player’s emotions and mood. This teaching philosophy instills in students not only technical proficiency but also a deeper connection to music and its cultural significance.

Furthermore, the Guqin Wangji School’s unique approach to education extends beyond music theory and practice. It integrates lifestyle elements such as tea art, wine culture, and flower arrangement, creating a holistic learning environment. This approach not only enhances students’ appreciation for Guqin culture but also fosters a sense of community and friendship among learners from diverse professional backgrounds.

The study participants stress the importance of transcending the boundaries of a single Guqin school or style. Instead, they encourage students to explore different schools of repertoire, as these choices are seen as reflections of one’s character and individuality. This approach aligns with the idea that the development of art encompasses various stages, including technical proficiency, the cultivation of individuality, and the eventual emergence of a distinctive style influenced by regional and cultural contexts.

Ultimately, Guqin education at the Wangji School goes beyond the mere acquisition of musical skills. It offers students a profound understanding of the cultural history and aesthetic dimensions of Guqin music. This immersive educational experience is regarded as a pathway to spiritual resonance, bringing learners closer to the lifestyle and values of ancient Chinese literati.

The Wangji School’s commitment to promoting Guqin culture, combined with its diverse student body, fosters an inclusive learning environment. The school’s tiered class structure, ranging from basic to advanced levels, utilizes teaching materials developed by Luo Suli. This organized approach ensures that students receive appropriate instruction tailored to their individual needs and skill levels.

In summary, the transmission of Guqin culture at the Wangji School is a complex and multifaceted process that integrates diverse teaching styles, encourages individual expression, and promotes a deep understanding of both the musical and cultural dimensions of Guqin. The school’s approach to education serves as a bridge between the ancient traditions of Guqin music and contemporary learners, enriching their lives and connecting them to the cultural heritage of China.

Transmission Modes of the Guqin Wangji School

The Guqin Wangji School is a traditional Chinese method of teaching ethnic music, known as “Kouchuan Xinshou.” Despite changing societal dynamics, the school’s teaching approach remains unchanged. The teaching process involves direct interaction between teacher and student, emphasizing hands-on guidance. Students learn phrases by imitating the instructor’s playing and learning the fingerings, rhythms, and positions.

The Guqin Wangji School uses a gradual approach to learning, familiarizing students with the melody, systematically learning pieces by phrase, and studying pieces composed by Professor Luo Suli. Instruction in Guqin playing includes teaching correct posture and imparting playing techniques.

Guqin playing emphasizes comfort and ease, with no stringent posture requirements. The school uses silk stringed

Guqins for warm, resonant tones, which require gentle finger force directed towards fingertips. The school emphasizes achieving a “bright and clear” Guqin style, requiring consistent left-hand shapes and multi-finger movements using arm strength and directional movement.

The one-on-one teaching model involves a structured sequence of playing, imitating, demonstrating, practicing, and memorizing the music. For complex finger movements or memorization difficulties, students can refer to sheet music. The school discourages reliance on sheet music and emphasizes Rong-style Guqin playing, arguing that true immersion in the music and authentic expression of emotions can only be achieved when familiar with finger techniques.

Transmission of Practice

At the Guqin Wangji School, a multifaceted approach is employed to facilitate student practice, emphasizing the integration of melody, fingerings, and vocalization. This comprehensive method aims to enhance the learning experience and proficiency of students. The school actively encourages students to familiarize themselves with the melody of the score and engage in interactive practice sessions. During these sessions, students play the Guqin while simultaneously following the fingerings and silently singing along. This holistic approach serves to simplify the learning process.

The Guqin Wangji School uses a teaching method called “singing the strings” where instructors sing the melody of the music, and students replicate the lead by playing each phrase in tandem. This method provides auditory stimuli, enabling students to internalize the melody and improve their memory. The goal is to enable students to perform while singing along, while also promoting memorization and performance of each phrase. This technique helps students establish auditory cues and connect new knowledge with their existing cognitive framework, fostering meaningful learning experiences. The method, which encourages the passing on of ancient Guqin techniques through “ear training” and “singing the strings,” aligns with scientific principles and helps students learn to play the Guqin, read, and write. This approach simplifies the learning process and enhances students’ capacity to master this art form.

Transmission of Performances

The Guqin Wangji School is dedicated to transmitting Guqin culture through captivating performances that serve as a platform for education and literacy. The school engages in Guqin concerts, recitals, and exchange performances, as well as Guqin conferences and music festivals on domestic and international stages. These performances showcase the technical prowess of the school’s members in playing the Guqin and the cultural significance of the music. Performance transmission is pivotal in the school’s efforts to draw attention to and deepen understanding of Guqin culture. These performances act as a bridge between the school and audiences, fostering a deep appreciation for this ancient musical tradition. The Guqin Wangji School invites more individuals

to embark on a journey of discovery and understanding of Guqin culture, enriching education, and literacy in this treasured aspect of Chinese heritage.

Online Transmission

The Guqin Wangji School is dedicated to promoting education and literacy in Guqin culture through a robust online presence. The school uses social media platforms to connect with a vast community of qin enthusiasts, sharing resources like Guqin performance videos, instructional materials, and concert previews. The school’s online strategy focuses on disseminating knowledge and techniques related to Guqin, using websites, blogs, and other content platforms to demystify the art and make it more accessible. This digital outreach extends the school’s reach beyond geographical boundaries, providing an expansive platform for transmission. The school’s online transmission efforts represent a dynamic and inclusive approach to education and literacy in Guqin culture, ensuring that more individuals can discover and appreciate the rich heritage of Guqin music. Through these initiatives, the school nurtures a global community of Guqin enthusiasts and furthers the cause of Guqin education and literacy.

Transmission Elements of the Guqin Wangji School

The Guqin Wangji School is a renowned institution that transmits Guqin culture through its dedicated instructors. These instructors come from a variety of backgrounds and experiences, often lacking formal training from music schools. They fall into three categories: those who trace their lineage back to the Jiuyi style, who have learned from masters like Luo Suli and Cheng Fang. The school organizes elegant gatherings and thematic Guqin concerts, fostering a sense of community among Jiuyi-style enthusiasts.

The second category includes instructors whose Guqin roots diverge from the Jiuyi style, who may have received instruction from music conservatories or practitioners of different styles. These instructors embrace the foundational elements of traditional Chinese culture while integrating diverse cultural influences from Henan.

Lastly, there are new branches within the Guqin community, including young teachers who have undergone training across various Guqin styles in Guangzhou. These instructors, often without formal music education, bring diverse knowledge structures and backgrounds to their roles, sharing a profound passion for Guqin music and traditional Chinese culture, as shown in Table 2.

The summaries of key findings related to the transmission of Guqin culture at the Wangji School in Henan Province, China, highlight the diverse backgrounds of instructors, the pedagogical approach, the encouragement of exploration, and the immersive educational experience provided by the school. It also emphasizes the school’s commitment to fostering an inclusive learning environment and its organized tiered class structure, as shown in Table 3.

Table 2. Transmission elements of the Guqin Wangji School

Transmission modes	Description
Pathways of Guqin Music Transmission	<ul style="list-style-type: none"> - Adoption of various avenues for Guqin music education - Combination of classroom teaching and open-style activities - Enriched with multimedia and internet tools to create a comprehensive framework for Guqin transmission
Closed-door Classroom Teaching	<ul style="list-style-type: none"> - Utilization of closed-door classroom teaching - Presence of Jian Zipu - Use of staff notation or simplified notation for scores - Class durations ranging from 45 to 90 minutes - Curriculum covers small and large Guqin pieces, focusing on finger techniques and artistic expression - Progression through different skill levels based on self-awareness and dedication - Inclusion of courses in traditional Chinese culture such as tea art, flower arrangement, calligraphy, and Taiji to provide a holistic learning experience
Open-style Activities Outside the Institution	<ul style="list-style-type: none"> - Commitment to promoting Guqin culture through open-style activities - Inclusion of chat-style music learning sessions and formal events like lectures and concerts - Connection of like-minded individuals - Assessment of the effectiveness of Guqin teaching through lectures and gatherings - Organization of lectures and gatherings to strengthen the community and facilitate external Guqin culture transmission - Participation in music grading exams and competitions to showcase skills and foster achievement - Extension of activities beyond pure Guqin exchanges to include self-entertainment, socializing, and commercial showcases
Application of Multimedia and the Internet	<ul style="list-style-type: none"> - Utilization of multimedia and internet tools for Guqin transmission - Use of PowerPoint presentations for lectures - Offering of online courses - Utilization of WeChat for sharing knowledge and updates - Digital initiatives expanding outreach to a global audience interested in Guqin music and culture - The preservation and dissemination of Guqin culture are ensured through diverse instructors, educational pathways, and strategic use of multimedia and internet tools in Henan and beyond.

Table 3. Key findings related to the transmission of Guqin Culture

Aspect	Summary
Guqin Instructors at the Wangji School	<ul style="list-style-type: none"> - Diverse backgrounds and pathways of Guqin instructors - Jiuyi style lineage instructors enrich educational environment - Instructors from various Guqin styles contribute unique perspectives - This diversity enhances the learning environment - Encouragement of exploration of different schools of repertoire to develop individuality
Pedagogical Approach	<ul style="list-style-type: none"> - Emphasis on imitation and individual expression - Guqin's free and unmeasured rhythm encourages conversational interaction - Teaching philosophy instills technical proficiency and deep musical connection - Integration of lifestyle elements such as tea art, wine culture, and flower arrangement - Promotes community and friendship among diverse learners
Exploration of Different Schools	<ul style="list-style-type: none"> - Encourages students to explore different schools of repertoire - Seen as a reflection of character and individuality - Development of art includes technical proficiency, individuality, and cultural influence - Fosters a distinctive personal style influenced by context
Immersion in Guqin Culture	<ul style="list-style-type: none"> - Goes beyond acquiring musical skills - Provides understanding of cultural history and aesthetic dimensions of Guqin music - Offers a pathway to spiritual resonance and connection to ancient Chinese culture - Fosters an inclusive learning environment
Tiered Class Structure	<ul style="list-style-type: none"> - Offers classes at different skill levels - Utilizes teaching materials developed by Luo Suli - Ensures appropriate instruction tailored to individual needs - Organized approach to accommodate varying skill levels

DISCUSSION AND CONCLUSION

The research findings align with and contribute to the understanding of several key theoretical principles in the fields of ethnomusicology, transmission theory, and cultural preservation.

The research aligns with the principles of ethnomusicology by delving into the relationship between music, culture, and society. It highlights the cultural significance of Guqin music within Chinese society, emphasizing its role as a

means of cultivating moral character, conveying emotions, and epitomizing the essence of Chinese cultural spirit. This resonates with the core tenets of ethnomusicology, which seek to uncover the cultural contexts and meanings embedded in musical traditions (Merriam, 2013).

Furthermore, the study explores the regional factors, historical legacies, and local traditions that shape the transmission of Guqin culture in Henan Province. This aligns with the ethnomusicological approach of examining music within its broader cultural and historical context (Merriam, 2013). It underscores how the Wangji School's transmission practices are deeply rooted in the cultural fabric of Henan Province.

The research also aligns with transmission theory, which focuses on the process of conveying, learning, and preserving cultural elements. It provides valuable insights into the pedagogical methods used at the Wangji School, emphasizing hands-on guidance, imitation, and individual expression. These pedagogical approaches are consistent with the idea of cultural transmission as a dynamic and interactive process (Land & Jonassen, 2012).

Additionally, the study highlights the importance of oral tradition in the transmission of Guqin culture. The practice of "singing the strings," where instructors sing the melody while students replicate it on the Guqin, reflects the role of auditory cues in the transmission process. This resonates with transmission theory's emphasis on the role of oral tradition and experiential learning (Land & Jonassen, 2012).

One of the significant contributions of this research is its focus on the preservation of Guqin culture. It underscores how the Wangji School goes beyond teaching musical skills to provide students with a profound understanding of the cultural history and aesthetic dimensions of Guqin music. This approach aligns with the broader goal of preserving and promoting traditional cultural heritage, as seen in the emphasis on lifestyle elements such as tea art, wine culture, and flower arrangement. The school's commitment to fostering an inclusive learning environment and its tiered class structure ensure that Guqin culture is accessible to a diverse range of learners.

In conclusion, this research offers valuable insights into the transmission of Guqin culture at the Wangji School in Henan Province, China. This study fits with ideas from ethnomusicology and transmission theory because it looks at the cultural importance of Guqin music, the ways it is taught, and the part that oral tradition plays in keeping this old tradition alive.

The study reveals that the Wangji School's approach to Guqin education extends beyond the acquisition of musical skills. It provides students with an immersive educational experience that fosters a deep connection to both the music and the cultural heritage of China. Moreover, the research underscores the school's commitment to cultural preservation and its efforts to promote Guqin culture through performances and online outreach.

In essence, the Wangji School stands as a beacon of Guqin culture, where tradition and innovation converge to ensure the continuity and vitality of this cherished musical tradition. The findings of this study contribute to our understanding

of how cultural heritage can be transmitted, preserved, and enriched in contemporary educational settings.

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