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A Study on the Preservation and Inheritance of Guqin Culture in the Context of Its Historical Development

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Abstract: Guqin has a history of more than 3,000 years. According to legend, it is one of the oldest harpsichord music in China and one of China's intangible cultural heritages. It is not only the favorite of literati, but also contains rich social and cultural values. However, now the influence of Guqin has been negligible and gradually faded out of People's daily life, so it is urgent to protect Guqin culture. This paper studies the historical background of Guqin and the comparison between the ancient and modern development of Guqin and puts forward some methods to promote the development of Guqin. This paper first introduces the historical development of Guqin, starting from the origin, a detailed analysis of the development of Guqin in the Han Dynasty, Tang Song Dynasty, Ming Dynasty. Finally, the comparison of ancient and modern Guqin conditions triggers thinking about the protection of Guqin. At last, this paper puts forward two methods that are beneficial to the development of Guqin and thinks that more propaganda should be done.

Keywords: Guqin, the transmission of Guqin, the history of Guqin.

1. Introduction

This study focuses on the current development of Guqin, which has a history of more than 3,000 years. According to legend, it is one of the oldest harpsichord music in China and one of the intangible cultural heritage of China. It is not only the favorite of literati, but also contains rich social and cultural values. However, the influence of Guqin has been negligible and gradually faded out of People's daily life. This study is of great significance to the development mode and direction of Guqin after that; This study is mainly from the historical development trend of Guqin and the development situation of Guqin in different periods, comparing different aspects of ancient and modern development. Literature analysis is used to search and read relevant materials and documents. The advantage of this method is that it can well analyze the development and evolution of the complete Guqin from its origin to the present day, observe the development of the Guqin in ancient times compare the current development status of the Guqin, and think about the method of inheritance of the Guqin in the present day, which is conducive to the research. The ultimate goal of this research is the method of inheritance of Guqin in the present day. In order to achieve this goal, the author has done a lot of literature reading and has a deeper understanding of Guqin.

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2. Literature Review

In the article *Discussion on the Origin Period of Chinese Guqin*, Zhang Jinzi studied several different ancient documents on the origin of Guqin, there are mainly three, in addition to the early historical development of Guqin. The author has made contributions to this study in the aspects of the inventor of the guqin and the purpose of the original production of the guqin, but the content of the material of the production of the guqin is not much involved. This paper will start from the origin history of the Guqin, carry out the initial historical research of the Guqin, and supplement the existing research gaps.

In the article *Cultural Characteristics of Guqin Music in the Han Dynasty*, Qi Yanli studied three different cultural meanings and historical reasons of Guqin in the Han Dynasty, accompanied with historical documentary evidence and the court's views on Guqin. She made contributions to this study in the aspect of Han Dynasty Guqin culture, but did not involve much in the development of Guqin itself. This paper will start with the development history of the Han Dynasty Guqin, and carry out the research on the evolution history of the Han Dynasty to supplement the existing research gaps.

Xue Rui and Wang Anchao studied the general historical development of the Han Dynasty and before, the historical development of Guqin music and shape, and the list of famous guqin music and musicians in this period in their article *Historical Development of the Han Dynasty and before*. They made contributions to this study in terms of the historical development of Guqin during the Qin and Han Dynasties, but the research on the heritage of Guqin is not comprehensive. This paper will start from the historical development and change of Guqin in Qin and Han dynasties, and carry out research on the inheritance and change of Guqin in Qin and Han dynasties to supplement the existing research gaps.

Liu Nan studied the influence of the artistic style of the Guqin on the style of Tang poetry and the court's views and practices on the Guqin in the article *On the Art of the Guqin in the Tang Dynasty*. He made contributions to this study in the historical development of the Guqin music in the Tang Dynasty. However, the content of the study on the influence of the Guqin on the people is not comprehensive. To study the historical development of Guqin in Tang Dynasty and supplement the existing research gaps.

In his article *On the Reasons for the Prosperity of Guqin Music in the Ming and Qing Dynasties*, Dong Shuangshuang studied four reasons for the vigorous development of Guqin music in the Ming and Qing Dynasties, and made contributions to this study in terms of the development and changes of Guqin in the Ming and Qing Dynasties. However, the influence of the changes of Guqin on the court and the people in the Ming and Qing Dynasties was not much involved. This paper will start with the development and change of Guqin in Ming and Qing dynasties, and carry out research on the historical development of Guqin in Ming and Qing dynasties to supplement the existing research gaps.

3. Historical Research

3.1. Origin and Early Development of Guqin

The origin of the Guqin is uncertain, but it is certain that it appeared very early. Huan Tan's *New Treatise on Qin Dao*, CAI Yong's *Qin Cao* and Ma Rong's *Flute Fu* all record that Fuxi made Qin. Among them, Huan Tan's *New Treatise on Qin Dao* is the most detailed, which describes the size, shape and meaning of the qin in detail. It can be seen that the qin was originally a five-stringed instrument. In addition, in Fu Yi's *Qin Fu*, Ying Shao's *Custom Tongyi Voice* and other books recorded that the qin was made by Shennong; It is recorded in Sima Qian's *Shi Ji Yue Shu* that the qin was made by Shun. Theories abound [1].

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The harp was originally a tool of witchcraft. According to Wang Chong's *Treatise on Horizontal Sense*, the qin was used to control wind and rain and eliminate disease. During the Xia and Shang dynasties, music was also divided into grades due to slavery, and there were musicians and dancers in the court, which led to the development of music. During the Zhou Dynasty, it is said that under the influence of the Duke of Zhou, a music education system was formed, of which the qin was an important component. From then on, Qin began to serve the court as the mainstream of elegant music and a symbol of power. In the Spring and Autumn Period, although a hundred schools of thought contended, they all liked the qin, and it soon became a necessary ceremonial instrument for ancient literati. By the Eastern Zhou Dynasty, as the framework was gradually abandoned, there was a scene of "the collapse of rites and music", and Guqin turned from court service to public service and became a kind of entertainment.

3.2. Qin and Han Guqin Art Development

In the pre-Qin period, influenced by the ritual and music system of the Zhou Dynasty, the qin was still a symbol of self-cultivation and governance [2]. In the Qin Dynasty, due to the influence of the king of Qin burning books and burying scholars, many musical documents were lost, and the development of Guqin stagnated but continued to develop under the Han Dynasty's recuperating system [3]. In the early Han Dynasty, Emperor Wen still followed the practice of not paying attention to rites and music in the Qin Dynasty. During the reign of Emperor Wudi, Qin music was no longer used for sacrifices and was no longer valued by the court, which allowed Qin music to develop more freely and become more prosperous in the Han Dynasty. At this time, the piano became a medium for scholars to express themselves, a tool for cultivating leisurely and elegant people, and a musical instrument for self-entertainment.

3.3. Tang and Song Guqin Art Development

Tang and Song dynasties were the prosperous stages of Guqin development. The Tang Dynasty opened its system and absorbed many foreign cultures. The inflow and rise of Hu music covered up the glory of Guqin and made Guqin suffer from neglect. Compared with the Qin and Han dynasties, the pace of people's lives in the Tang Dynasty accelerated, but the Guqin music was still slow, which led to the Guqin being hated by the public and gradually silent. But it is precisely because of the slow and elegant music of the Guqin that it has become a good partner for people to escape the world. The Guqin of the Tang Dynasty did not cater to the splendor of the court, but retained quiet and elegant, with a different flavor [4]. In the Song Dynasty, Taizong of the early Song Dynasty strongly supported the development of Guqin, established the orthodox status of Guqin, and made the development prospect of Guqin broader. The appearance of printing made Guqin music widely spread, making the first school of Guqin - Zhe school [5]. At this stage, the Guqin integrated into people's emotions, making the Guqin, originally a symbol of escape, closer to people's lives and gradually becoming warm.

3.4. Guqin Art Development in Ming and Qing Dynasties

During the Ming and Qing Dynasties, due to the development of printing, the communication between Guqin players gradually increased, the theory of Guqin music was gradually improved, the symbols were more standardized, and many works of professional discussion appeared. It can be seen that at this time, the Guqin already had a systematic framework and gradually matured [6]. During this period, Guqin music emerged and many new Guqin songs appeared, making Guqin become the mainstream of culture again. After the establishment of the Ming Dynasty, the diversification, and integration of folk tunes and other elements made the Guqin the beauty of "neutral", but "elegant" is

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still the representative of the Guqin [7]. At the same time, Guqin music also produced different styles, so Guqin developed into many different schools, and most of the factions were produced at this stage. In modern times, there have been more definite factions.

4. Protection and Inheritance of Guqin Culture

Guqin was very popular in ancient times, ranking first in ancient "qin, chess, writing, painting, poetry, wine, flower, tea", with many allusions, such as "Boya" and so on. Guqin carries thousands of years of history, represents thousands of years of Chinese humanistic spirit, has a profound cultural heritage and cultural connotation. The inheritance of Guqin can not only carry forward the traditional Chinese culture but also greatly promote the cultural self-confidence of Chinese people. Nowadays, due to the introduction of Western culture, Guqin has exerted a great influence. Now that Guqin has become an instrument for people's entertainment and stage performances, this development is likely to make its essence blinded by the appearance of prosperity and lose its original meaning. Now this kind of heritage is not well known to the public, so the protection and inheritance of Guqin culture is particularly important.

With the development of Guqin so quiet today, the author believes that the overall popularization of Guqin culture is a big problem. Now most people have only heard of Guqin, and most people will confuse Guqin with Guzheng. The author believes that schools should carry out more Guqin courses, and communities should carry out more Guqin activities, or promote Guqin culture through the Internet. The Guqin culture has been popularized in all aspects, and the Guqin culture has entered the public's vision, so that people have more understanding of the Guqin culture and become interested in it, so that they begin to understand the Guqin, inject new impetus for the Guqin, and further expand the influence of the Guqin [8]. The slow music of Guqin is in sharp contrast to today's fast-paced life. The slow pace of Guqin cannot keep up with the rapid development of society, which is one of the reasons for the quiet development of Guqin, but isn't it the characteristics of Guqin itself? In the fast-paced life, the melodious music of Guqin can make people calm, better put down the fatigue of a busy day, not only allow Guqin to return to the essence of "cultivation", but also let people experience spiritual comfort.

In addition, Guqin so many years of historical inheritance of the evolution of different musical styles cannot be lost. GUI Shimin, the non-genetic inheritor of the Jinling Qin school, mentioned in an interview that the inheritance of Guqin should present the different musical styles of each Qin school, which is a legacy passed down from history and cannot be lost [9]. In addition, we should not only pay attention to the music of the Guqin, the playing skills of the Guqin are also very important. Strengthening the inheritance of the Guqin skill is not only conducive to the inheritance of the Guqin, but also conducive to the improvement of musical literacy [10].

Guqin has thousands of years of cultural heritage, and in ancient times, it was also a well-known instrument of elegance. Guqin is not only a cultural inheritance but also reflects the social status quo. In this fast-paced era, the inheritance of Guqin has become very difficult. People should actively carry forward the ancient culture, and continue to inherit the culture of thousands of years so that it has a better development.

5. Conclusion

The result of this study is that the development of Guqin is not suitable for people's lives at present, so the research conclusion is further drawn. The future development of Guqin should be closer to people's lives. The research in this direction provides a lot of valuable reference significance, which mainly affects the development and inheritance of Guqin in the future. Future research should focus more on the Guqin itself and the direction of people's lives for in-depth exploration.

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