



## A Guzheng Musical Aesthetic on "Hai Zhi Bolan" based on Chinese Aesthetic Education

Du Yuchen<sup>1</sup> Thanyawat Sondhiratna<sup>2</sup> and Ampaipan Kaosawang<sup>3</sup>

Faculty of Music, Bangkokthonburi University, Thailand,

<sup>1</sup>E-mail: du-yu-chen1650@gmail.com, ORCID ID: <https://orcid.org/0009-0007-3478-0665>

<sup>2</sup>E-mail: thanyawat.son@bkkthon.ac.th, ORCID ID: <https://orcid.org/0009-0001-1615-2696>

<sup>3</sup>E-mail: ampaipan.kao@bkkthon.ac.th, ORCID ID: <https://orcid.org/0009-0007-4297-8372>

Received 16/12/2023

Revised 22/12/2023

Accepted 29/12/2023

### Abstract

**Background and Aim:** Performing and teaching Guzheng is very popular in China. Some musicians create many songs. Scholars have tried to create new exercises and explain the qualities of songs for Guzheng. Hai Zhi Bolan is another song that is recognized for its beautiful aesthetic, for the song to be published, have a better understanding of the song. This article therefore aims to study the aesthetics of the Hai Zhi Bolan song, which was composed with the Guzheng according to the study of Chinese aesthetics.

**Materials and Methods:** The researcher opted for document review due to the presence of multiple authors. When encountering ambiguous or uncertain matters not documented, they conducted interviews with five artists and famous academics, utilizing appointments to address any unresolved issues. Subsequently, conduct a review and deliver a comprehensive descriptive analysis. Data collection and analysis were conducted from August 2021 to November 2023.

**Results:** 'Hai Zhi Bolan' played on Wang Ruiwon's Guzheng is made up of 24 poems about motion and stillness. 'Hai Zhi Bolan' on Wang Ruiwon's Guzheng has 24 motion-and-stillness poems. The 10-minute tune has 288 bars. Guzheng rhythms emphasize melody rhythm on the first, fourth, and seventh beats. Special features include strong rhythm and sixteenth notes. Tempo, emotion, and nature scenes like mountains, water, wind, and birds make up the melody. The timbre enhances the melody. Guzheng practice/performance. Practicing: The musicians use their hands, wrists, and fingers to create a powerful, harmonized sound that matches the Guzheng melody and rhythm. Trainers must understand: Scrubbing, shaking, and volume control. Performing: Music appreciation goes beyond hearing. Guzheng performers' breathing, attitudes, and movements move audiences. Volume, loudness-softness, elasticity, noise reduction, listening more, etc. Faces, emotions, and body movements are performed professionally. Coherent performances require sensible breathing and pauses.

**Conclusion:** 'Hai Zhi Bolan' played on guzheng is made on Wang Ruiwon. Guzheng rhythms emphasize melody, rhythm, tempo, and emotion, and nature scenes like nature make up a melody and add timbre, which enhances the melody. Practicing: the musicians use their hands, wrists, and fingers to create a powerful, harmonized sound that matches the melody and rhythm. Scrubbing, shaking, and volume control. Performing: music appreciation goes beyond hearing. breathing, attitudes, and movements move audiences. Faces, emotions, and body movements. To ensure sustainable professional development, the aesthetic culture of guzheng music and teaching and learning management systems must be in alignment with the career aspirations of young individuals interested in music.

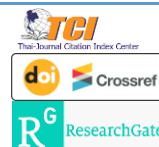
**Keywords:** Hai Zhi Bolan; Chinese Aesthetic Education; Guzheng Musical Aesthetic

### Introduction

'Music aesthetics' includes ancient and modern periods. Late 18th-century German musicologists introduced this concept. It originated in the 11th-century BC Western Zhou Dynasty in China and gained popularity in Europe in the late 19th century. The ruling elite saw ritual and music as communal and political. People seem to disregard aesthetics in modern society. However, social civilization developed a desire for music. (Dazhi, 2018) Only through this process do we realize the importance of understanding Guzheng music's beauty. Creating an aesthetic education platform and promoting China Guzheng's music. To address the "opinions on the comprehensive enhancement and advancement of aesthetic education in schools" issued by the Central Committee General Office and State General Office, we aim to provide support to local aesthetic education practitioners. The "Xi" column reports that collaboration between the Chinese Musician Publicity and Promotion Centre and the Beijing Musical Instruments Association has taken place. (Yang & He, 2016)

Traditional Chinese Guzheng music dates back over two millennia. Its beautiful tone and unique charm make it a Chinese treasure. It has a great traditional Chinese culture and fosters sentiment, making people feel relaxed. (Ziyu, 2022) The pursuit of art is rising as people's material lives improve. Guzheng has developed rapidly in recent years, so more people are learning it. (Lui, 2021) Universities





prioritize talent development. Thus, support for guzheng teaching has grown, promoting its development. to modernize university guzheng teaching and revitalize the art form. "Hai Zhi Bolan" by Wang Ruiwon won the gold award for solo at the "Prosperous Huazheng International Guzheng Music Festival" for new Chinese Guzheng music. (Liu, 2023) Through Guzheng's melody, the author expresses rationality, tolerance, vastness, hope, and nostalgia for his hometown. The music's tuning adds a six-tone scale to the traditional pentatonic scale to create a 21-string artificial scale. It is more inclusive than the traditional Chinese Guzheng repertoire. The music's deep artistic concept is important for music aesthetics research. (Lui, 2023; Yu, & Pang, 2023).

The Guzheng has many tracks and strong expressive power due to aesthetic education. Through aesthetic education, the public can intuitively appreciate Guzheng's aesthetic connotations and create aesthetics independently. Appreciating the Guzheng's beauty can inspire students to feel and learn better. In the famous Guzheng song 'Fishing Boat Sings Evening', the rhythm is relaxed and graceful with a fresh melody. (Yuan, 2021). The Guzheng plays more beautiful and gentler music, but its structure is complex, requiring high-performance standards. The technical teaching dominates Guzheng's traditional, neglecting aesthetics. If technical training is the main goal, it will affect students' physical and mental health and hinder the preservation and promotion of the next Guzheng culture.

Chinese Guzheng music existed. Its unique charm and beautiful tone make it a Chinese treasure. Traditional Chinese culture and sentiment make people feel relaxed. 'Music aesthetics' includes old and new. Due to aesthetic education, the Guzheng has many tracks and expressive power. Aesthetic education helps the public intuitively appreciate Guzheng's aesthetics and create their own. The Guzheng's beauty can boost students' moods and learning. Guzheng Classic has a gentle rhythm and a fresh melody. Society starts to like music. Many musicians compose songs. Researchers have developed new Guzheng exercises and explained song qualities. Hai Zhi Bolan is another song with a beautiful aesthetic. To publish it, understand it.

The document 'Music Aesthetics' includes ancient and modern periods of traditional Chinese guzheng music, leading to the description of aesthetics by guzheng. As a result, the target song was "Hai Zhi Bolan" composed by Wang Ruiwon. Study and analyze Chinese aesthetics.

## Objectives of the Study

To study the Guzheng musical aesthetic of "Hai Zhi Bolan" based on Chinese aesthetic

## Literature Review

Yang & He (2016) Chinese Guzheng Music Aesthetics Most Chinese ethnic musical instruments have a long history and rich cultural connotations. Due to their use, long histories contain rich cultural information and artistic significance. Information and meanings will evolve, but they will survive. Historical factors have become an important part of the instrument. Modern musical instruments' charm depends on using these elements well. Modern music cannot separate traditional instruments from their histories. (Tao, 2014) We must fully consider their cultural roles and functions in history and extract them as a valuable cultural resource before incorporating them into modern music. Chinese musical instruments with a rich history. One must study the guzheng's history and culture to study its aesthetics. They said, "The guzheng comes from the folk and expresses the emotions of the people, and the guzheng music is the sound of benevolence and wisdom that carries grassroots emotions." Due to its folk social roots, guzheng music has a unique form, expressive content, and artistic style. Naturally, class boundaries shaped Guzheng's social functions. Time erased the ancient class. Modern society has classes like mainstream and non-mainstream, elites and the public, officials and civilians, intellectuals, and workers, etc. Groups have different musical and aesthetic tastes. Guzheng needs its place in modern times to avoid blind and ineffective development. However, specific social classes' music styles, content, performance techniques, and instrument form will gradually become instrument attributes or characteristics, adding to Guzheng music's charm and expression. Neglecting this resource violates the historical and cultural values of musical instruments and will affect Guzheng's contemporary musical expression, causing it to lose direction.

Late 18th-century German musicologists founded music aesthetics in the late 19th century. As Europe developed over the past century, music aesthetics gained importance in musicology and aesthetics. However, international musicians are considering music's essence, aesthetics, social functions, and values. Ancient Eastern and Western musicologists studied music aesthetics. Music aesthetic education is music and aesthetics-based, according to Li (2022). in "On the Current Situation and Practical Thinking of Music Aesthetic Education in Contemporary Vocational Colleges". Art lessons from audio music. No one follows six laws. No aesthetic education without a teacher's ear.



Music is impossible without ears. Music lovers must understand its emotions, as must teachers. In "On the Three Stages of Chinese Music Aesthetics in the First Half of the 20th Century" by Yang & He (2016), musicians valued and deepened "aesthetic education" in the 1920s to teach and research music's aesthetic enlightenment. Tianhua (2021) says aesthetic music education takes time. Public music promotion is unlikely. Country culture isn't measured by copying others' superficial ideas. Following outdated laws or beliefs is insufficient. Before being called 'progress', it must reflect the country's essence, accommodate foreign trends, and forge a new East-West path through harmony and cooperation. Yuan (2021) discussed "How to integrate aesthetic education into Guzheng teaching" in "Drama Home". Artistic education gives the Guzheng many tracks and expressive power. The public can intuitively appreciate Guzheng's aesthetic connotations and create aesthetics independently through aesthetic education. The beauty of the Guzheng helps students feel and learn. The famous Guzheng song 'Fishing Boat Sings Evening' has a gentle rhythm and fresh melody. The Guzheng's rich music enhances students' artistic vision and river and mountain appreciation. The article "Aesthetic Education of Guzheng Teaching in Music Performance Majors" by Ma (2017) says aesthetic education helps students appreciate the instrument and beauty. The Guzheng pentatonic scale and melody are lovely. The melody and general laws make Guzheng play lovely. Students can use their emotional power to receive beauty by listening to and appreciating Guzheng music scores' classic lyrics, exploring the creator's mood and pursuit of beauty, appreciating its unique artistic conception, scale, melody, and rhythm, and fully experiencing and grasping Guzheng'

### Conceptual framework

The conceptual framework of this research is illustrated in Figure 1.

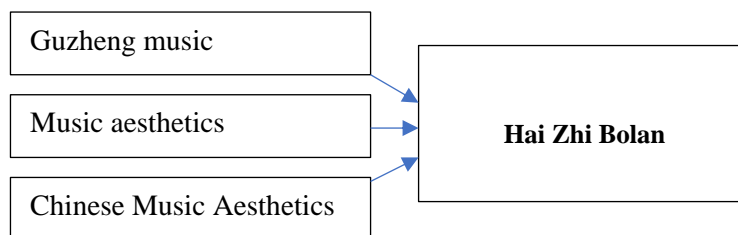


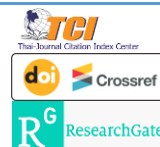
Figure 1. The conceptual framework

### Methodology

The researcher opted for document review due to the presence of multiple authors. When encountering ambiguous or uncertain matters not documented, they conducted interviews with five artists and famous academics, utilizing appointments to address any unresolved issues. (Chen, 2000) Subsequently, conduct a review and deliver a comprehensive descriptive analysis. The list of high-ranking artists and academics includes Ms.Diao Shanshan, Mr.Cao Zheng, Ms.Guo Lin, Ms. Zhao Qianyun, and Mr. Li Meng. Data collection and analysis were conducted from August 2021 to November 2023.

### Results

**Chinese Music Aesthetics Education:** The 1999 Central Committee of the Communist Party of China and State Council National Education Work Conference recommended that "music aesthetic education not only cultivates sentiment, improves literacy, but also helps to develop intelligence and plays an irreplaceable role in promoting students' comprehensive development." Before Qin, Chinese music aesthetics were taught. Zhou Dynasty "Six Arts" education for aristocratic children included Music poetry, dance, and music. Confucius believed gentlemanhood required "music". "Reviving poetry, standing on ceremony, and achieving success through music" means music should shape character, making benevolence a conscious need. (Li, 2022) Modern education reformer Cai Yuanpei promoted Chinese-Western music aesthetic education at Peking University. (Tao, 2014) At the Education and Teaching Forum, "New Connotation and Social Function of Music Aesthetic Education" China always had music education, but no system existed before the 20th century. Social sectors collaborated to improve music education in the mid-20th century, but it was slow and ineffective. (Liu, 2021) The Chinese government has invested more in music education after reform and opening, accelerating its growth. Music education is stigmatized and ignored despite its benefits to aesthetics and health. (Dazhi, 2018) Traditional exam-oriented education concepts have caused some school



administrators and teachers to undervalue music aesthetic education compared to Chinese cultural education. Many music teachers have other jobs and few class hours. The outdated education and teaching philosophy emphasizes theory over practice. Music aesthetic education is difficult because students easily become music-resistant. (Yang & He, 2016) After discovering the aesthetic enlightenment of music in their teaching and research, musicians valued and deepened the "aesthetic education" dimension of music aesthetics in the 1920s, according to "On the Three Stages of Chinese Music Aesthetics in the First Half of the 20th Century". Promotion of music to the public is far from my goal. A nation's culture cannot be assessed by copying its superficial ideals. Observing old laws or following one's beliefs is insufficient. Before being called 'progress', it must reflect the country's essence, accommodate foreign trends, and forge a new path through East-West harmony and cooperation.

**Teaching Significance of Guzheng:** "How to integrate aesthetic education into Guzheng teaching" in the book "Drama Home". The Guzheng is a versatile instrument with strong expressive power and an inherent advantage of aesthetic education. (Yuan, 2021) The public can intuitively appreciate Guzheng's aesthetic connotations and create aesthetics independently through aesthetic education. Students can feel and learn better by appreciating the Guzheng's beauty. The famous Guzheng song 'Fishing Boat Sings Evening' has a gentle rhythm and fresh melody. The Guzheng's rich music helps students appreciate mountains and rivers and expand their artistic vision. (Juan, 2017) Guzheng music is gentler and more beautiful, but its structure is complex and requires high-performance standards. Students experience Guzheng's beauty and abstract beauty through aesthetic education. Guzheng's pentatonic scale and melody are beautiful. Melody and general laws make Guzheng playing beautiful. Listening and appreciating classic lyrics in Guzheng music scores, exploring the creator's mood and pursuit of beauty, appreciating its unique artistic conception, scale, melody, and rhythm, and fully experiencing and grasping Guzheng's beauty helps students use their emotional power to receive beauty within their abilities. After introducing beauty, aesthetic education should move from perception to appreciation, not just listening or feeling. One can only form a systematic perception and overall framework of Guzheng's beauty by presenting it in oral or written form and expressing it in a rational, logical, and organized manner. This transforms it into one's understandable memory and gradually applies it to aesthetic experience. University teachers can help students appreciate traditional Guzheng while adapting to modern society, deepen aesthetic education concepts in Guzheng teaching, and increase aesthetic knowledge.

**The perception of "Hai Zhi Bolan" from Guzheng.** The piece 'Hai Zhi Bolan' is from 24 poems, composed by Wang Ruiwon, an artistic conception of this piece uses motion to write stillness and stillness to write motion. Artistic conception is a traditional aesthetic category in China, presented by unique musical vocabulary and aesthetic imagery. Although abstract, it has a unique aesthetic sense. The melody has a length of 288 bars, and the duration of the song is approximately 10 minutes, which may vary depending on the extent of repetition and arrangement, and the perspective-wide view consists of.

**The rhythms/time:** The stress of the Guzheng is mostly on the first, fourth, and seventh beats, requiring students to play its stress, highlighting the rhythmic beauty of the melody. The special characteristics are sixteenth notes and strong rhythmicity. In playing the fast order, the palm should remain stable and not jump at will. Due to the requirement of a speed of up to 158.

**Melody** encompasses a range of attributes about the tempo, emotional expression, and depiction of natural elements such as mountains, water, wind, and bird sounds. These attributes may include sustained melodies, leaps, arpeggios, and other features that are determined by the composer's creative vision.

**Timbre**, also known as tone color, refers to the distinct quality and strength of a sound, and it is an additional element that complements the melody. As a result of the instrument's capacity to possess numerous vocal cords, sound can be generated in both hands. This instrument can produce a single sound when played individually, but can also be played in various combinations to create different musical arrangements.

**Techniques of the Guzheng on "Hai Zhi Bolan":** The author of the content on "Hai Zhi Bolan" divides the techniques of the Guzheng into two parts: practicing and performing.

**Practicing:** The musicians skillfully practice playing the Guzheng by utilizing their hands, wrists, and fingers to produce a powerful and harmonious sound that aligns with the melody and rhythm. Trainers must acquire knowledge of these concepts:

Shaking (the long/short/ large shaking finger), calm down and polish the tone, touch the strings with their fingertips, multi-finger shaking, big finger.

Scraping and sweeping, three fingers, head and a strong, break down, strong or weak.





Control the volume, control the level of loudness or softness, manipulate elasticity, decrease noise, increase auditory perception, etc. It is necessary to regulate the volume based on the desired emotional state and the author's intention.

There is an important question about the performance that the author wants to emphasize that students must understand first. How to use both hands and how to use your fingers to play to the right melody and rhythm.

**Performing:** Musical appreciation extends beyond hearing. Guzheng performers' movements, breathing, and expressions touch the audience's heart. Of course, the images that the audience sees must convey happiness, a shared impression because that is the goal.

Volume control, loudness-softness, elasticity, noise reduction, listening more, etc. You must adjust the volume to communicate the author's expressed emotion.

Action; professional actors also face issues like body movements, charm, and emotions. Pre- and post-performance speech, entry, and exit.

Breathe; the essential factor for achieving coherence and appropriate pauses in each performance is maintaining a rational breathing pattern. In addition to rhythm, harmonious breathing is also necessary. It is important to recognize that the instruction of breath is inseparable from the instruction of form and beauty.

As a result, when practicing and performing Guzheng, the artist needs to develop good manners, have the mindset to showcase their work to the audience and understand the song based on correct practice. The microphones, lighting, stage backdrops, and costumes will also have an impact on the audience's viewing experience.

The results of the study can be presented as a diagram as follows.

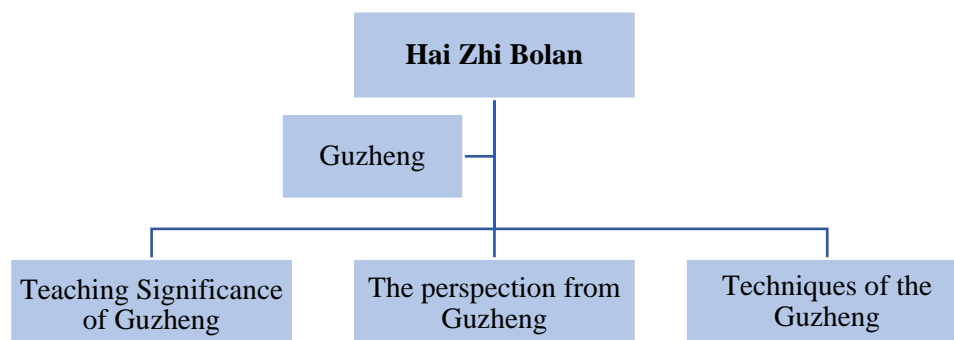


Figure 2. The teaching for perception and techniques of "Hai Zhi Bolan" from Guzheng

## Discussion

Tao (2014) learns from Chinese Music Aesthetics Education in the 1999 Central Committee of the Communist Party of China that music aesthetic education dates to pre-Qin China. The "Six Arts" method of teaching aristocratic children began in the Zhou Dynasty, with "Music" focusing on poetry, dance, and music. Dazhi (2018) stated in the Education and Teaching Forum, that China has always had music education, but there was no systematic structure until the 20th century. In the mid-20th century, numerous sections of society worked together to promote music education, but it was sluggish and ineffective.

The interpretation of "Hai Zhi Bolan" is performed on the Guzheng instrument. The perspective-wide view of the Guzheng's rhythms primarily focuses on the first, with variations depending on the extent of repetition and arrangement. The composer's artistic vision has established a few characteristics for the melody about the tempo, emotional expression, and other elements. Timbre, or tone color, denotes the unique characteristics and intensity of a sound. In line with the findings of Yu & Pang (2023) and Yuan (2021), the topic of discussion is the integration of aesthetic education into guzheng teaching.

In "Hai Zhi Bolan" Techniques of the Guzheng, Yang & He (2016) explain that Wang Guowei believes that education should cultivate "complete figures" of people who have coordinated their mental and physical development. Before being called 'development', it must absorb the country's essence, adapt to outside trends, and establish a new route via East-West harmony and collaboration. Wang



Guowei considers aesthetic education as vital as academic and moral education. Everyone knows the importance of moral and intellectual education, he said. Speaking out for aesthetic education is necessary. According to Shiya (2018), Guzheng art is a Chinese cultural asset and an essential aspect of national music, performing on local and international stages. Developing and inheriting Guzheng art requires sustaining its traditional culture. After preserving the original spirit, we may learn from other music and improve Guzheng.

## Conclusion

'Hai Zhi Bolan' played on Wang Ruiwon's Guzheng is made up of 24 poems about motion and stillness. The tune lasts 10 minutes and has a 288-bar melody. Guzheng rhythms emphasize the melody's rhythmic brilliance on the first, fourth, and seventh beats. Special features include sixteenth notes and a powerful rhythm. Melody includes tempo, emotion, and depictions of nature like mountains, water, wind, and birds. Timbre, or tone color, is a sound's quality and strength and complements the melody. Techniques of Guzheng: practice and performance. Practicing: The musicians use their hands, wrists, and fingers to make a powerful, harmonized sound that matches the melody and rhythm of the Guzheng. Trainers must learn these concepts: Shaking, scraping, sweeping, and volume control. Performing: Music appreciation goes beyond hearing. Guzheng performers' breathing, attitudes, and movements move audiences. Volume control, loudness-softness, elasticity, noise reduction, listening more, etc. Action; professional performers' facial charm, emotions, and body movements. Breathe; sensible breathing is crucial for coherence and proper pauses in each performance.

## Recommendation

**Practice recommendation:** It is necessary to conduct a review to establish the analytical framework for examining melody. This framework should encompass the various aspects of aesthetics, practice, composition, analysis, and performance of intermediate and advanced guzheng.

**Further research recommendation:** It is necessary to evaluate and scrutinize the methodologies employed in performing various guzheng compositions, taking into consideration the proficiency levels of beginners, intermediates, and advanced players. This document serves as a comprehensive framework for the development of Guzheng performance training, intended for widespread adoption at the international level.

## References

- Chen, X.M. (2000). *Qualitative research methods and social science research*. Beijing: Educational Science Press.
- Dazhi, J. (2018). The new connotations and social functions of music aesthetic education. *Education and Teaching Forum*, 2(38), 103-104. DOI:<https://doi.org/10.60027/ijasar.2023.3455>
- Li, J. (2022). A Brief Discussion on the Current Situation and Practical Reflection of Music Aesthetic Education in Contemporary Vocational Colleges. *Art Evaluation*, 12(6), 149-152.
- Liu, T. (2021). Reflection on Music Aesthetics Education in Universities. *Contemporary Music*, 2(8), 32-34.
- Liu, X. (2023). *Music Analysis and Performance Performance Analysis of Zheng Qu's "Waves of the Sea"*. Master's Thesis, Sichuan Conservatory of Music.
- Ma, J. (2017). A Brief Analysis of Aesthetic Education in Guzheng Education. *Chinese Artists and Artists*, 11(7), 186-187.
- Shiya, Z. (2018). Innovation of Guzheng Art and Research on Aesthetic Culture. *Art Education*, (5), 80-81.
- Tao, L. (2014). Exploration of Music Aesthetic Education in College Education. *Journal of Changchun Institute of Education*, 30(18), 87-88.
- Yang, X., & He, X. (2016). On the Three Stages of Chinese Music Aesthetics in the First Half of the 20th Century. *Gehai*, 2(2), 54-60.
- Yu, M., & Pang, Z. (2023). On the practical path of Guzheng in aesthetic education in universities. *Art Education*, 12(2), 92-95.
- Yuan, Y. (2021). How to integrate aesthetic education into guzheng teaching. *Drama House*, 11(24), 102-103.
- Ziyu, W. (2022). A Brief Discussion on the Current Situation and Practical Reflection of Music Aesthetic Education in Contemporary Vocational Colleges. *Art Evaluation*, 4(6), 149-152.

