

A comparative study of Chinese Gong-che and Musical Notation

Xiao Wang¹, Tongjun Chen^{2,*}

¹ Department of Art, Northeastern University, Shenyang, 110167, China

² Department of Music, Daye Vocational and Technical School, Huangshi, 435106, China,

* Corresponding author: 1462072723@qq.com

Abstract

In ancient Chinese opera music, instrumental music performance is mostly done through score recording. The fundamental aspect of the score is that it just records the basic sound, giving musicians enormous flexibility in the rhythm of music, sound embellishment, and flower play, which adheres to the creative quest of Chinese classical aesthetics. However, five-line music has now become the dominant method of recording music all over the world, and its music record information is accurate and complete. A comparison of the two reveals changes in recording technique, on the surface, musical improvisation, and personality expression space limits. It was, however, the ideological differences between cultures. Through contemplation, this study underlines humanistic care and national poetic feeling and advocates for the diversity of national musical scores.

Keywords

Gong-che Notation, Musical Notation, Cultural comparison, Aesthetic pursuit, Diversification.

1. Historical Background

Notation is influenced by culture, place, society, and concept. Each writing technique has its own cultural soil, and the notation method is just a record of music in tiny regions. But, in general, notation is a direct reaction to culture. Music, as opposed to physical arts such as art and film, is the art of the moment. Every time music is performed, it must be repeated according to the spectrum, and no expression is the same. As a result, the music score becomes a highly vital and fundamental job. Even the study of genealogy is a study of national music. The traditional method of passing down national music is by oral transmission, and no quantitative assessment instrument has been devised (Zhao, 2003). The notion of "ethnomusicology" emerged in the West. The term has changed multiple times since this notion was introduced by Chinese artists and coupled with the features of Chinese music. Ethnomusicology, music anthropology, and the study of music ontology were all impacted. Previous interpretations of national music have frequently been literary descriptions. There is no particular deconstruction or examination of the internal rules of music. We now frequently rely on Western harmony, polyphony, orchestration, and musical form analysis to build up Chinese music, attempting to unravel the core of national music. However, it is frequently unable to be successfully evaluated since Chinese music has its own distinct syllable, rhythm, paragraph, and cavity design (Li, 2007).

Gong-che Notation (GCN) is China's most traditional technique of recording and has a lengthy history, starting in China's Sui, Tang, and Five Dynasties and progressing through the Ming and Qing Dynasties, which tend to mature. Orchestral instruments, opera music, and folk minor are generally documented via scale spectrum in traditional Chinese genealogy (Li, 1988). The traditional Chinese scale spectrum is not backward in comparison to the western five-line

spectrum, but it does have its own cultural legacy. Because the traditional Chinese recording method only records the pitch of the music, the major sounds and melody of the music, the rhythm and beat of the music, ornamental sounds, and flower playing, there is no thorough record (Cui, 2014). The cause is complicated. On the one hand, it is possible that Chinese music encourages improvisation, compromising the mood of the scene and necessitating the flexible creation of players. Furthermore, Chinese folk music is transmitted through oral and heart-to-heart transmission. The so-called master opens the door and practises on the person. The master teaches only one aspect of music education; the apprentice must study the other aspects. Finally, due to undeveloped travel in ancient times and the preservation of local economic interests, there will be varying degrees of variation in different places, resulting in music that is not consistent. The scale, as an imperfect quantitative music memory instrument, may be inherited as a result of the unique heritage of Chinese music and music expression habits, and has a rich cultural meaning and ecological habits. People have grown accustomed to the expression of the five-line spectrum as part of their present audio-visual habits. Especially after the violent cultural conflict of contemporary times, China's music education began to adopt the Western music education structure and instructional materials. The five-line spectrum is the mainstream recording method in professional college education, and China's national musical instruments are also more often recorded by the simple spectrum. The work scale is more prevalent in researcher articles or some folk artists' oral teaching procedures. Following the overthrow of the feudal autocratic regime, Xiao-Youmei and colleagues established a new school and produced new teaching materials for the five-line spectrum. Li Chongguang wrote the "music theory foundation" after the People's Republic of China was founded, systematically and fully providing basic music theory and understanding of the five-line spectrum. Of course, as technology and science have advanced, MIDI software has evolved, and sound recording has become more intricate and thorough. The spectrum display employs the five-line spectrum, demonstrating that the five-line spectrum is presently considered a more accurate method for capturing spectrum information and has been accepted by the mainstream music world (Cai, 2000).

The scale score is China's oldest music language, and the five-line score is the most advanced music score recording method available today. By comparing the two, we may comprehend the dynamics of music score recording and expose its movement rule at the macro level. At the microlevel, music score recording incorporates cultural cognition and emotional memory. The combination of numerous music score interpretation and recording technologies is the future growth route of a music score.

2. Interpretation of Notation

Should Gong-che Notation be eliminated?

Combination, Four, One, Upper, Ruler, Gong, Fan, Six, Five, Second(合、四、一、上、尺、工、凡、六、五、乙) indicate the pitch of Gong-che Notation in a vertical writing arrangement. In terms of performance and sight-singing, the scale itself is good at improvisation, giving players more freedom to express; various players in the trial process, mutual consultation; and, in the process of singing, the use of a semi-tone scale, pitch, or a portion of the pitch that is not enough. All of this requires the teacher's words and actions; without the assistance of ancient artists, people can no longer immediately comprehend the precise manner of teaching by example. Many experts have also transcribed Chinese classical music into five lines to aid in its distribution. or a basic spectrum, as few people will revisit the scale spectrum (Ma, 1994).

So, is the scale spectrum useless? Knowledge is an aspect of culture that is displayed in the window. allows people to observe and inform future generations about the Dingxi developed by our forefathers? First and foremost, the size symbolises traditional Chinese aesthetics, with

the road rendered invisible. The theoretical significance of Chinese aesthetic thought is highly abstract and cannot be perceived, but we can grasp the aesthetic thought of Chinese music from the entity, just as we teach folk songs in the music classroom, open the opera workshop, non-genetic inheritance, only specific activities, specific forms of expression, to let people visually feel the change of music culture, the vitality of music, the advanced pursuit

合、四、一、上、尺、工、凡、六、五、乙

Is Musical Notation accurate?

The pitch of music is represented by the location of the on-line and inter-line waves in the five-line spectrum. Tadpole notes of various forms indicate time. The pentagram may also store music information such as shifting sounds, tones, and vocal sections (Hannon, Nave-Blodgett, & Nave, 2018).

However, the five-line scoring system is not overly loose but also limits artists' improvisation. Furthermore, the pentagram does not record noises. After the sound is skimmed and recognised, the text information is transformed on the spectral plane. At the same time, it is easy to make mistakes owing to differences in music literacy and grasp of the five lines or a lack of understanding of the tone of the instrument. Similarly to the text, everyone communicates their emotions differently. Music note playing power and tone are also diverse, necessitating the use of music workers based on experience and self-complement, allowing the musician to improvise, although the improvisation space is limited. Music performances are marked by compassion and wisdom, extreme homogeneity, and a lack of freedom of musical expression. At the same time, the five-line score isn't the most effective instrument for documenting music scores. It is more suited to keyboard instruments like the piano, guitar six-line score, violin score table, and so forth. It is appropriate to pick music scores for instruments in a flexible manner.



Notation and musical heritage

Music is in the air, and notation is becoming an increasingly significant medium of musical communication. Convert music to a fixed visual representation. Prior to the invention of notation, music was mostly taught orally and transmitted orally. Oral inheritance has significant limits. Many historic songs in China's creative heritage have been lost, leaving just lyrics, resulting in no proof and no case to examine. Oral transmission can readily result in changes and instability in music content, as well as a restricted circle of folk music. Of course, in the process of inheritance, the lack of musical symbols adds to the variety and diversity of music. Because of this ambiguity, art inheritance suffers, as does the emergence of genealogy.

Because of the development of social culture, ways of thinking, national policy, and many pursuits of the heart, the long-term evolution of human history developed a variety of ways to record. The "Gesture Spectrum" in ancient Egypt, the "New Spectrum" in mediaeval Europe, the "Simple Spectrum," the "Five-Line Spectrum," the "Text Spectrum," the "Blind Spectrum," the "Subtraction Spectrum," the "Half-Character Spectrum," the "Ruler Spectrum," and the "Picture Spectrum" (Jiang, 2009) These various music scores, in their efforts to encourage the growth of music, embody the wisdom of individuals in various areas, national cultures, and emotional pursuits. Every genealogical example is a valuable human civilization resource worthy of our attention and investigation. Human civilization may progress to this day, and the genealogical

contribution is essential. Different methods of recordkeeping exist at various levels of societal development. After the Han Dynasty, the master professor was primarily responsible for the transmission of Gu-qin music. It is only found in the text spectrum, recorded with word-playing techniques and a fixed approach; nonetheless, this recording method is too time-consuming to share music, posing significant challenges. Cao Rou, a Tang Dynasty musician, devised the negative character score. It is currently extensively used in antique pianos, pipas, and other instruments. The music score is fairly easy to read.

At the same time, the western spectrum approach continually bends and rotates, from one to five lines. The "Newman spectrum" is a horizontal line that represents the level of sound. Guido, who travelled through Arezzo in the century, evolved into the four lines, but the four lines lacked sound records, so later musicians added a horizontal line to the four lines, which became the forerunner of the five lines (Ma, 1987). Five-line music has been the predominant style of a music score in the long-term social practise of music.

To sum up, the evolution of the music score technique is a continual process, from imprecise to somewhat accurate. The perfection of music notation (Roongruangn, 2022) is also a representation of the maturity of music communication and procedures, or music notation and music development are complementary, coordinated, and united (Yang, 2006).

3. Cross-cultural aesthetic differences

In terms of identity. There have been numerous spectrum examples in the evolution of music in China's nation: the image spectrum, the Lv-Zi spectrum, the minus-Zi spectrum, the vulgar-Zi spectrum, and the 24 spectra. The Chinese music spectrum is marked by discontinuity and limited communication, and it is frequently impossible to spread. The six arts of ancient Chinese education were ceremonial, music, shooting, imperial, book, and number. Cultivate qualified literati. Only the upper-level doctors accepted music education as an alternative to the ruling class, and music became an appendage of the ruling class. The Han Dynasty literature's "rite throwing pot" is the earliest music score in China. The book uses the "0", "three symbols, which express two simple drumming tips. Although everyone can comprehend the superficial meaning of the music score, However, only trained literati can comprehend the complete meaning suggested in it, which is largely acknowledged by the literati, standardised social literacy, and extremely abstract logical symbols. Music is a cultural emblem. It is the participation of literati musicians in music composition. Music is the engagement of literati musicians in music evaluation and modification. Musicians' engagement in the distribution and practise of music is also important (Zhai, 2002). As a result, literati musicians and other people have defined the limits in the ideal closed-loop of music, in the world of music, and the symbolization and cultural definition of music scores have reinforced the literati group label. The reduction score of Gu-qin records the fingering of playing, the text mark of the Gong-chi score, the aesthetic pursuit of ancient literati paying attention to artistic conception and the coexistence of virtual and real, and the ideal pursuit of ancient literati paying attention to the rule of Qi and the rule of the country. The Gu-qin score recording mechanism is exceedingly basic, creating invisible shackles between itself and other social layers (Schuiling, 2019). For western players, the five-line score is simple and cohesive, with maximum precision and rigour. Any person can be guided by music in obtaining solfeggio, step by step. Performing virtually typical and unified music effects. If the musician has mastered the solfeggio listening effect, the five-line spectrum properly records the pitch and rhythm. Even without musical instruments, you may create the desired sound effect on the five-line spectrum. This clean and straightforward range is suitable for Westerners' identity of striving individualism and the impact of the distinguishing mark. This mode of expression has resulted in a distinct creative identity in Western works. differences between Chinese and Western genealogical practises. It

primarily represents the distinctions between Chinese and Western organisations and individual identities (Li, 2012).

At the philosophical and aesthetic level, the way Chinese people perceive things is the oneness of heaven and man, whereas the way Westerners know things is the duality of subject and object (Li, 2017). Cultural thinking connects the cultural expression of Chinese music with the attractiveness of Chinese traditional music. Chinese people's distinct behaviour and emotions influence musical expression. From a macro-story standpoint, it should be congruent with the cultural principles of classical Confucianism. At the expressive level, it should pay greater attention to individual emotional sentiments and resort to endless emotional pursuit and observation within a constrained framework. Fixed pitch and non-fixed pitch coexist in Chinese music, as do strong and weak laws and irregularities, and temporal value and uncertainty; therefore, Chinese music has five tones, focuses on melody and lyrics, and does not establish harmony or another sophisticated system. Independence is its performance philosophy and music trend (Zhu, 2011). As a result, the spectral plane record of the scale spectrum must be basic and short. In terms of cognitive patterns, western music epistemology Westerners are more concerned with the derivation of logic and the structure of musical ontology (Bell, 2018). Material beings, according to Plato, are the physical manifestation of the world's original abstraction. In the western aesthetic concept, the notion of music is separated. Music is classified as musical or non-musical, with the latter focused on the mode of music itself, harmony, and other music aspects, and the moral sense beyond the music, to which value, not the music itself, must be connected. Due to the need for elements such as harmony, polyphony, orchestration, and musical analysis In the Western music system, players must fully understand the intended expression of the music, often with the help of the creator's background information, which necessitates a detailed and complex record of the music itself (Wu, 2011). At Western performances, each note must be correct, and the entry and departure of each note must perfectly match the spectrum record (Gong, 2008).

In the subject of sociology, Chinese music places a high value on the role of music education, social norms, and social roles in influencing the development of music while restricting its growth direction. The music score is a new social invention, as is music composition. In the evolution of the Chinese music score, the music score that is useful to society is useless. Subtraction, symbol spectrum, and text spectrum were formed. In Chinese history, a hundred schools of thought maintained that flowers grew with age, the spectrum conveyed the simple thoughts of Chinese people, and each song reflected a level of civilization. The character spectrum distinguishes between literati and rioters. The subtractive spectrum is the aesthetic attraction of relinquishing and reducing the customary. The symbol spectrum acts as a natural barrier to class segregation (Zhou, 2020). For Europeans, Pythagoras and Plato of ancient Greece felt that music cleansed people's minds and taught them to be beautiful and nice. Catholics and Pope Rome believe that music is a component of religious music and that it can be used to distinguish devoted believers from others. From ancient Greece and Rome to the medieval, Renaissance, Baroque, classical, romantic, and modern music periods, and finally to the new century music period. Western music's evolution, from the first to the fifth line, from simple to sophisticated, has dispersed and ordered qualities (Aguar, 2018). Scattered, stated the region, particularly the movement of the music centre changes; order is time continuity. The rising complexity of music demonstrates that, as Western music evolves in response to societal demands, the symbols and lines of the five-line spectrum become increasingly complicated and unified for communication (Liang, 2010).

4. Diversified turn

To begin with, the scale spectrum is not extinct, nor do musicians no longer use it; nonetheless, following the country's formation, the whole domestic spectrum was converted into a basic spectrum and five lines. Specifically, the labour scale for comprehending cricket and oral education is not favourable to the dissemination of national music. Second, Chinese traditional music lacks bass. Beth adds the cello, a bass Western musical instrument, to the expressive intensity. Sharp reformed and developed several instruments, as well as refined many playing techniques, in order to connect with and exchange with the rest of the world. The scale spectrum has become the most formidable barrier. A lack of professional music college education Then, at China's professional colleges and universities, the primary disciplines taught include solfeggio, piano, chorus and command, vocal music, and other subjects. The course on Chinese national music is frequently an appreciation course or a basic overview. National music is multifaceted and cannot be unified. For batch and quick training, the scale cannot be used as a single standard. The last point to mention is the scale's cultural and ideological critique. Following the violent national upheaval, individuals began to challenge China's traditional culture. The scale itself is both intricate and easy, and the five-line spectrum has become everyone's first pick.

On the other hand, the scale score is the musical score of cultural bureau insiders. Although it appears basic on the surface, it has a cultural appeal that ties to the core of Chinese traditional culture and the notion of culture. And the five lines of their culture are foreign music, which his objective is to propagate. to make more people aware of the music. As a result, the music record itself is extremely detailed, with a wide range of sign markings. Music is the art of sound and time. Because it is difficult to capture and recover music in its entirety, music albums must have certain limits. An old paradigm has been disrupted, necessitating the introduction of new concepts and a new world view. Many music workers have converted Chinese traditional music into five-line music and simple music since the formation of the People's Republic of China. Students now typically perform according to these music scores, and traditional music, such as Gong-chi music, has just a vague idea. Although five-line music may capture thorough information on Chinese music, the features of music in various places, such as Xinjiang Uygur Mukam, Henan Yuju, and so on, fade the appeal of its connotation. The player does not examine the culture, ecology, and geographical features underlying the song if he merely looks at the music. The entire piece will be severely deformed. The most common example is that once Henan opera arrived in Taiwan, it was modified in conjunction with local traditions. Henan native opera, with a deep, rough mood Taiwan's Henan Opera is more akin to the superb singing of Kun-qu Opera. As a result, on the one hand, the topic of music is people, and active abilities are the theme of cultural inheritance. People should also be considered while studying the music spectrum (Valle, 2018).

Similarly, if the musical aspects and symbols of the nation are not thoroughly explored, they will be lost, which is a betrayal of the nation itself. What will we do if we don't know where the nation's roots are? At the moment, knowledge has piqued the interest of certain researchers in the study and investigation of the scale spectrum, while music students have Europeanized the music center. There is a bias against native music that holds that little songs, being too plain and vulgar, cannot enter the hall of elegance. This erroneous perception weakens Chinese national music, cultural legacies, and the establishment of dating. We cannot successfully learn the labour scale if we cannot live in peace and safety. After a hundred years, Chinese students may only know that music is Western and originated in Europe. Even in the present mainstream of the five-line spectrum, the spectrum is complicated, too many symbols shift, and sight and singing are equally tough. It is difficult to employ strict guidelines to limit, particularly given the lack of sound and tone element records and the demands of performers based on their

comprehension, emotional supplement, and adjustment, particularly in today's music style. With the advent of electroacoustic music, the success of the invention of new instruments, and the expansion of playing techniques, composers established a diversity of notation. This notation has strong characteristics of the times and distinct styles. At the moment, the MIDI spectrum is mostly employed in music creation and performance. It not only keeps the typical five-line spectrum, but it can also capture a vast variety of sounds. Following up may also be intentionally changed and the sound fixed, resulting in more information being recorded (Chen, 2012). With the diversification of information processing by artists and the processing of music ontologies, the variety of music records has entered the mainstream of society (Yu, 2013). As a result, the five-line spectrum recommended by everyone has significant limits. What is the main goal of the spectral method? It is straightforward to alter a type of notation method for an inheritance, but it is uncommon to change a type of notation method and its corresponding music theory. It is not acceptable or practicable to use the five-line music score instead of the music score of Chinese poetry and Chu Ci. Work-scale music CDs are also not ideal for western arias. The scale is rarely used in modern institutions, and kids don't comprehend what it means. As for pitch, I'm afraid there aren't many pupils who understand what it is, let alone the minor tone, scale tone, and other Chinese music systems. This is the music theory system that does not adapt to or fit the scoring technique. At the moment, students in the folk music department mostly use the abbreviated and simplified spectrums. The old suo-na song "Jian-ger-shui" is mostly documented by the work scale spectrum. All professional colleges and universities now use the simplified spectrum to present. During the learning process, students will only translate the spectrum according to the simplified spectrum, and only a few students will seek out the ancient spectrum to learn. the same western Gregorian chant. Playing in accordance with the present five lines is frequently insufficient to depict its original look. Many academics have argued that the processes of oral education and improvisation cannot be fully discarded. At the moment, some researchers have developed a digital tool for the scale spectrum that is combined with new technologies (Chen & Zhang, 2009), and the most advanced MIDI equipment can be used in general (Chen & Sheu, 2016). It demonstrates that the scale is still very much alive. This also implies that the genealogy should inherit the music of that period in accordance with the music theory system and musical environment in order to convey the original music. Chinese music theory, time value, pitch, music ideas, and Western music concepts are all fundamentally different. Music sequences benefit from historical and literary references to certain symbols. We cannot dispute about which symbols are advanced or not. Each symbol has its own theoretical framework. What we need to do is secure individual music scores and matching music systems in order to keep original music while inheriting music. Any written work is limited. To properly transmit music, it is vital to identify its cultural aspects. Music can only be produced and passed down in an appropriate cultural setting. The flexible usage of music scores to record music is the future growth route.

Nothing is flowing in the evolution and development of the times. The contemporary new folk music trend advocates using the original colour of ancient music and combining current music methods to create music compositions that are in harmony with the modern aesthetic. The record of the same music score is not the same; it must be mixed with the original parts. The work scale symbolises the essence of Chinese original culture. Although ethnomusicology is too simple and difficult to learn, it is not worthless. Learning from the advanced experience of the West can help you design a better house. It is logical that a strong culture would question the significance of local culture. However, as cultural administrators and in the cultural and educational domains, it is vital to stand up and emphasise ethnic music from the top down, not slogans. The study and transmission of ancestors can be considered a discipline. College and university curricula can flourish and penetrate, but culture's spirit cannot be lost.

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