



The role of educational institutions in Guqin musical instruction in Guizhou Province, China

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Abstract

Guqin music in Guizhou Province, China has a rich history and cultural significance. The objective of this qualitative study is to investigate into the role of educational institutions in promoting Guqin musical instruction in Guizhou Province, China. Interviews, observations, expert exchanges, offline interviews, peer discussions, and field investigations were among the methods used in the study. The study discovered that Guizhou is a large corridor for the integration of various ethnic groups, and that the Guangling School, Yushan School, and Jiuyi School have all had a significant influence on the development of Guqin music in the region. The study also discovered that provincial Guqin masters like Wei Jiali, Guan Chonghuang, and Liu Hanchang have extensive research experience and accomplishments in the research and teaching of Guqin art. In addition, civil servants, university professors, artists, accountants, engineers, and religious figures have devoted their lives to the study and dissemination of Guqin music. Guqin master Liu Hanzhang founded the first Guqin club in Guiyang in 1942, and Mr. Wei Jiali established the first qin club in Guiyang in 1986.

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1. Introduction

Music education plays a crucial role in promoting cultural heritage and identity. The Guqin, a seven-stringed zither, is one of China's oldest and most revered musical instruments, known for its meditative and therapeutic qualities. In Guizhou Province, China, Guqin music has a rich history and is deeply intertwined with the region's diverse ethnic culture. Despite the cultural significance of Guqin music, its instruction in the school education system has not received adequate attention. Therefore, this qualitative study aims to investigate the role of educational institutions in Guqin musical instruction in Guizhou Province, China (Hong & Wu, 2022; Li et al., 2022; Zheng, 2021).

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Guizhou Province is a large corridor for the integration of various ethnic groups, with nine prefecture-level administrative regions, six prefecture-level cities, and three autonomous prefectures in Qianyu Province. The Guangling School, the Yushan School, and the Jiuyi School—the three most significant schools of qin—have all had a significant impact on the development of Guqin music in Guizhou (Li et al., 2021). Provincial qin masters Wei Jiali, Guan Chonghuang, and Liu Hanchang have persisted in the research and teaching of Guqin art for many years, accumulating rich research experience and achievements. Civil servants, university professors, artists, accountants, engineers, religious figures, and many other individuals have also devoted themselves to the research and dissemination of Guqin music (Zhang, 2016).

Despite these efforts, there has been limited research on the role of educational institutions in promoting and preserving Guqin music in Guizhou Province. Therefore, this study aims to fill this gap by investigating the current state of Guqin music instruction in schools and exploring the challenges and opportunities faced by educators in promoting Guqin music education (Howard, 2016; Wei, 2018). The specific objectives of this study are to (1) identify the current state of Guqin music instruction in schools in Guizhou Province, (2) examine the challenges faced by educators in promoting Guqin music education, and (3) explore opportunities for improving the quality and accessibility of Guqin music education in schools (Guo, 2019; Lu et al., 2019; Massing, 2016).

The significance of this study lies in its potential to inform policies and practices in Guqin music education in Guizhou Province and beyond. By identifying the current state of Guqin music instruction in schools and exploring the challenges and opportunities faced by educators, this study can contribute to the development of effective strategies for promoting and preserving Guqin music education in schools. Additionally, this study can contribute to the broader discourse on the importance of music education in promoting cultural heritage and identity and promoting and preserving Guqin music in Guizhou Province, China. Through a qualitative investigation of the current state of Guqin music instruction in schools and an exploration of the challenges and opportunities faced by educators, contribute to the development of effective strategies for promoting and preserving Guqin music education in schools. Furthermore, this study can contribute to the broader discourse on the importance of music education in promoting cultural heritage and identity.

2. Literature review

2.1 The Ancient historical changes of Guizhou region and Guqin music

The Qin Dynasty of China began with 36 counties in the whole country, with the northern and northwestern parts of Qianyu under the jurisdiction of Bajun and Shujun respectively. The south and east of Qianyu were under the jurisdiction of Qianzhong

County and Xiang County respectively. In the sixth year of Yuanding (111 BC), Emperor Wu of the Han Dynasty pacified Nanyi. The Han Dynasty successively set up three prefectures, Zangzang, Qianwei, and Xinggu, in present-day Guizhou. Cang County governs today's southern Guizhou and its surrounding areas (De-Jian et al., 2013; Fu et al., 2019; Zhang, 2015).

In the Middle and Late Western Han Dynasty, most of the northern part of the Guizhou Region was placed under the jurisdiction of Cang County. In the Sui Dynasty, there were four counties: Badong, Qian'an, Qingjiang, and Mingyang. In the early Ming Dynasty, all chieftains attached to the Ming Dynasty generally continued the old system. According to archaeological the Qin Dynasty of China began with 36 counties in the whole country, with the northern and northwestern parts of Qianyu under the jurisdiction of Bajun and Shujun respectively. The south and east of Qianyu were under the jurisdiction of Qianzhong County and Xiang County respectively. In the sixth year of Yuanding (111 BC), Emperor Wu of the Han Dynasty pacified Nanyi. The Han Dynasty successively set up three prefectures, Zangzang, Qianwei, and Xinggu, in present-day Guizhou. Cang County governs today's southern Guizhou and its surrounding areas. In the Middle and Late Western Han Dynasty, most of the northern part of the Guizhou Region was placed under the jurisdiction of Cang County. In the Sui Dynasty, there were four counties: Badong, Qian'an, Qingjiang, and Mingyang (Luo et al., 2021; Wen-Chin, 1988; Xie et al., 2009).

In the early Ming Dynasty, all chieftains attached to the Ming Dynasty generally continued the old system (Shen & Cheng, 2009; Swope, 2013). According to archaeological The Qin Dynasty of China began with 36 counties in the whole country, with the northern and northwestern parts of Qianyu under the jurisdiction of Bajun and Shujun respectively. The south and east of Qianyu were under the jurisdiction of Qianzhong County and Xiang County respectively. In the sixth year of Yuanding (111 BC), Emperor Wu of the Han Dynasty pacified Nanyi. The Han Dynasty successively set up three prefectures, Zangzang, Qianwei, and Xinggu, in present-day Guizhou. Cang County governs today's southern Guizhou and its surrounding areas. In the Middle and Late Western Han Dynasty, most of the northern part of the Guizhou Region was placed under the jurisdiction of Cang County. In the Sui Dynasty, there were four counties: Badong, Qian'an, Qingjiang, and Mingyang. In the early Ming Dynasty, all chieftains attached to the Ming Dynasty generally continued the old system (Chen, 2020).

According to archaeological and historical data, one piece of figurine playing the Guqin from the Eastern Han Dynasty was unearthed in the tombs of Xingren County, Renhuai Hema, Chishui Maanshan, and other places in Qianxinan Prefecture, and a music and dance picture on the portrait bricks of the ancient Yelang period was unearthed from the Hezhang Yelang site. , with the accompaniment of Guqin, it is enough to prove that Guqin has appeared in the Guizhou region, and there are exact historical materials of Qin to check.



Figure 1. The figurines unearthed during the Eastern Han Dynasty in Xingren County



Figure 2. The music and dance pictures unearthed from the Yelang period in Hezhang County

From the relevant archaeological remains, it is not difficult to find that since the Eastern Han Dynasty, influenced by political, cultural, and other factors, the land of the Guizhou region has gradually integrated with Han culture, and the music of Guqin, which represents people with lofty ideals, has played a major role. Therefore, the introduction of Guqin to the Guizhou region did not begin in modern times but gradually began as early as the Qin and Han dynasties with the establishment of relevant divisions.

2.2 The development of Guqin culture in modern Guizhou region

The influence of the Guqin culture in Guizhou can be traced back to Li Shuchang, who was born in Zunyi, Guizhou in the late Qing Dynasty. He collected Chinese scattered scriptures in the secret cabinet of the Japanese imperial family for borrowing and collected these ancient classics among the people. The Guqin piece "JieshidiaoYoulan" included in the series has aroused strong repercussions in the qin circle. In the early 20th century, Gui Baizhu was the most influential among Guizhou local pianists. In 1942, Liu Hanzhang organized and established Guizhou's first Guqin society in modern times (Shang, 2020).

Gui Baizhu, Yang Baoyuan and Yu Shiming were members of the club. After the founding of the People's Republic of China, a large number of intellectuals and demobilized soldiers came to Guizhou from other provinces due to the need of the state to support the construction of the Southwest. The two masters who have had the most far-reaching influence are Wei Jiali and Guan Chonghu. The influence of the Guqin culture in Guizhou can be traced back to Li Shuchang, who was born in Zunyi, Guizhou in the late Qing Dynasty. He collected Chinese scattered scriptures in the secret cabinet of the Japanese imperial family for borrowing and collected these ancient classics among the people. The Guqin piece "JieshidiaoYoulan" included in the series has aroused strong repercussions in the qin circle.

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2.3 The development of Guqin culture in Guizhou after the founding of the People's Republic of China

In the 1950s, according to the statistics made by the National Music Research Institute of the Central Conservatory of Music, there were only more than 90 Guqin masters in the country at that time; there are more than 140 existing collections of Guqin scores handed down from past dynasties, and there is a total of more than 2,800 Guqin scores handed down from past dynasties. There are more than 600 Guqin pieces that have been arranged and arranged, but there are only seventy or eighty pieces left that Guqin players can still play. On April 17, 1956, Guqin master Zha Fuxi led a team to rescue Guqin across the country and went to 17 places, including Jinan, Nanjing, and Yangzhou, which lasted 100 days. Gui Baizhu performed a passage from "Narcissistic Exercise" that Huang Mianzhi had passed down and that Zha Fuxi had recorded and sent to Beijing for preservation while

he was residing in Guiyang. It was also during this period that 23-year-old Wei Jiali wrote a letter to Wu Jinglue, a Guqin master of the Yushan School in Beijing, expressing his desire to learn from a teacher; 20-year-old Guan Chonghuang, who supported the construction of the Southwest Third Front, came to the Guizhou Lantern Troupe; he followed his father to Jiuyi School. An important descendant, Guan Zhonghang, learned the Guqin and got the true biography of the Jiuyi School; 12-year-old Liu Hanchang learned from Gui Baizhu of the Guangling School. In Guizhou Guqin circles, the Jiuyi School, Yushan School, and Guangling School formed a trio of rivalries that took shape at the beginning of this year (Yu et al., 2021).

Therefore, since the 20th century, the qin way of thinking, aesthetic thought, and Guqin way of thinking have been spread in Guizhou in different ways. Problems are reflected in the historical record.

3. Method

3.1 Research site and informants

The author selected Guiyang, Zunyi, Bijie, Anshun, Xingyi, Kaili, and other places as the main research sites for this field survey. A 3-month field survey was conducted on qin players, qin halls, museums, etc. Among them were more than 10 people, including Guizhou Guqin master Liu Hanchang, president of the Guizhou Guqin society Wu Ruojie, vice president Zhu Bo, Vice President Hong Bo, president of the Jiuyi qin society Wu Feng, and abbot of the Guangyuan Temple in Anshun City. The paper uses methods of investigation, interview, and observation to conduct field research on the inheritors and folk qin players of the Guizhou Guqin culture to understand the development status of the local Guqin culture's interpersonal communication and ethnic group communication, and to understand the local Guqin performance methods and characteristics. Since the 21st century, there have been about 35 articles on Qin schools, most of which explain the development processes of Guangling School.

Table 1. Key informant field research interviews

No	Name	Gender	Position	Age	Location
1	Liu Hanchang	male	Founder of Chuncaotang Qinguan	80	Guiyang Future Ark
2	Liu Faxu	male	President	35	Zunyi Wenshu Guqin Club
3	Jiang Maowen	male	President	37	Zunyi Harmony Academy
4	Dai Youqing	male	Vice president	49	Zunyi Honghuagang District
5	Dai Linling	female	none	25	Zunyi Honghuagang

No	Name	Gender	Position	Age	Location District
6	Xu Liqian	male	Chairman of Guqin Professional Committee of Zunyi Nationalities Orchestra Society	76	Zunyi studio
7	Hong Bo	male	hall master	46	Guiyang Yiqin Hall
8	Zhu Bo	male	President of Muyin Guqin Society	39	Guiyang Muyin Guqin Society
9	Wu Ruojie	male	President	51	Guiyang Tonghe Qin Society
10	Huang Chenyu	female	Founder of Shuixi National School	46	Bijie Water West Country School
11	Master Fode	male	host	37	Anshun Shuangwang Guqin Room
12	Ying Chenghong	male	Founder of Qingyuanfang	36	Anshun Qingyuanfang
13	Duan Peiyue	female	teacher	35	Xingyi Chun Tongling Pavilion Tea House
14	Yang Man	female	founder	34	Xingyi Fuxing Guqin Museum
15	Zhang Guangrong	male	founder	54	Carey Road Yiqin Pavilion
16	Qin Lang	female	teacher	45	Guiyang studio
17	Lee Anwon	female	teacher	49	Guiyang Ask Shanqin Society
18	Liu Lijiang	male	none	44	Bijie Jinsha Qinqin Workshop
19	Cheng Yun	female	none	44	Bijie Jinsha Tea Room

3.2 Research tools

The research tool used for the classified investigation is an interview form. The main selection of samples is based on the regional characteristics and local language style of Guizhou and the relevant Guqin academic groups and institutions in Qiannan and Qiandongnan. The works that have attracted much attention in the local area are selected as the main research objects. Expert exchanges, offline interviews, peer discussions, and field investigations are used to conduct in-depth understanding of the works recommended by the local qin school.

4. Result

4.1 The origin and development of the Guqin genre in Guizhou

Guizhou is not only a place inhabited by ethnic minorities but also a place of important cultural heritage. In ancient times, the place where the four ethnic groups of Diqiang, Baiyue, Puren, and Miaoyao converged, coupled with the unique geographical environment and the long-term implementation of the history of "combining soil flow and governance", made the ethnic music culture of the Guizhou region diverse and colorful, with relatively stable features. The unique geographical environment and national environment make the national music culture of the Guizhou region present the characteristics of diversity. Each nation has its own rich national culture and its own style, ranging from folk songs to musical instruments. In this context, Guqin music is always facing the challenge of coexisting with the music cultures of ethnic minorities. Therefore, in areas inhabited by ethnic minorities, the vast majority of residents mainly play their own ethnic music, and few know the sound of the qin and zither; at the same time, Guqin music is influenced by cultural acculturation and is also inherited in a multicultural context and development.

In the thirty-first year of the Republic of China (1942), Guqin master Liu Hanzhang organized and established the first Guqin club in Guiyang in modern times, the "Qianyu Qin Club" in Guiyang. The son of Shibai (Yang Shibai is Yang Zongji, the founder of the Jiuyi School), opened the history of Guqin music in Guizhou. The Jiuyi School, Yushan School, and Guangling School also gradually developed in the promotion of history. The specific content is as follows:

4.1.1 The History of Guangling School in the Guizhou Region

The inheritance of the Guqin branch of the Guangling School in Guizhou is traced back to 1903 when Mr. Gui Baizhu, a modern celebrity in Guiyang, was elected and passed the Guangling School Qin art back to Guizhou. In 1942, Guqin master Liu Hanzhang established the first Guqin society in modern Guizhou Province, the "Guizhou Qin Society". Gui Baizhu taught the Guqin skills of the Guangling School in the Guizhai Baihui Hall, located at the intersection of Jueyuan and Minquan Roads. Mr. Liu Hanchang is the eleventh-generation successor of the Guangling School, the successor of the "Guizhou Qin Society", and the owner of the "Spring Caotang". The Guqin art of the Guangling School has a certain reputation in Guizhou Province, promoting the protection and inheritance work, construction of ecological civilization in the Guizhou region, and demonstrating the profound historical and cultural heritage of the Guizhou region.

4.1.2 The History of Jiuyi School in the Guizhou Region

The Jiuyi School is one of the many schools of Guqin, founded by Yang Zongji (1865–1921). Guan Zhonghang (1900–1970), named Enji, studied under Mr. Yang Zongji. Guan Chonghuang (1939–2011), the eldest son of Guan Zhonghang, learned Guqin from his father since he was a child and established the Guizhou Jiuyi Guqin Society in Guiyang in 2005. The Guqin art of the Jiuyi School is heroic and upright, upright and forthright, rigorous in law, and strict in rhythm. The Nine Yi School is characterized by vigorous force, square rhythm, and graceful chanting. In terms of teaching, the Jiuyi School pays attention to rigorous laws and regulations and has strict requirements on sitting posture, breathing, and attitude. Since entering Guiyang, Mr. Guan Chonghuang has compiled music scores, studied performance and teaching, taught more than a hundred students, organized and participated in various Guqin collections and countless cultural exchanges, and trained many Guqin disciples.

4.1.3 The History of Yushan School in the Guizhou Region

The Yushan School was an important Guqin school that emerged in Changshu, Jiangsu Province, during the Wanli period of the Ming Dynasty. Yan Li (named Daoche) and Xu Gugong (named Qingshan), headed by the school, had profound knowledge in Guqin studies, and their theoretical achievements had far-reaching influence. In modern times, the Yushan Wu School, represented by Mr. Wu Jinglue, has played a key role in the development of Guqin music in the Guizhou region for a long time. Mr. Wei Jiali (1933–2017) studied under the Guqin master Wu Jinglue and successively studied with Zha Fuxi, Zhang Ziqian, Yao Bingyan, Wang Jieru, Yu Boxun, and other older generation qin players. After the founding of New China, a large number of intellectuals and demobilized soldiers came to Guizhou from other provinces due to the need of the state to support the construction of the Southwest, and there were many Guqin players and makers among them.

4.2 *The Spatial changes of Guqin in the Guizhou region*

Guizhou is a large corridor for the integration of various ethnic groups due to its late development and long-term closed and semi-closed states. The "Qianyu" referred to in this article is the title of the Qianyu area in historical geography, which can be traced back to the Warring States Period. Today, there are 9 prefecture-level administrative regions, 6 prefecture-level cities, and 3 autonomous prefectures in Qianyu. The development of Guqin in this area has very obvious differences, with Guiyang City, Zunyi City, Anshun City, Bijie City, Liupanshui City, Tongren City, Qiandongnan Miao and Dong Autonomous Prefecture, Qiannan Buyi and Miao Autonomous Prefecture, Qianxinan Buyi and Miao Autonomous Prefecture, and other places having developed to varying degrees. The main communication development methods are mainly divided into the following points.

4.2.1 Professional Guqin instructing is offered in conservatories

In the 1950s, Yu Shaoze, a Shu School qin master, entered the then Southwest Music Training School to teach and became the first professional Guqin teacher in Southwest China. Since then, the professional Guqin teaching path has been opened. At present, the Central Conservatory of Music, Shanghai Conservatory of Music, Tianjin Conservatory of Music, and other established professional music colleges have set up Guqin majors. Other ordinary colleges and universities have gathered some Guqin fans, and their most important platform for activities is the Guqin club. The Guizhou University Heyi Qin Club was established in the spring of 2010 as the only college Guqin club in the province. In addition, some teachers and students who love traditional Chinese culture have begun to learn and research Guqin, which has laid a good foundation for the future development of Guqin professional education in colleges and universities in the province. This ancient art takes on new vigor.

4.2.2 Folk Guqin instruction is available through the club

The Qin people, as an important carrier of Guqin culture, can still find traces of Guqin activities in the modern history of Guizhou. In the 31st year of the Republic of China (1942), Guqin master Liu Hanzhang organized and established the first Guqin club in Guiyang in modern times, the "Qianyu Qin Society," in Guiyang. With the development of Guqin music in the Guizhou region, a large number of qin players also exchanged here one after another, forming an exchange center for the Guqin culture in the early Guizhou region. In addition to the Bozhou Guqin Research Association established in 1986, some related groups were established one after another, such as the Guiyang Jiuyi Qin Society and the Chuncaotang Qin Society. The Guqin club regularly holds small-scale Guqin events, such as gatherings and lectures, and there are also frequent contacts between different clubs. The Guiqin Provincial Guqin Society is working hard to popularize the Guqin culture and art.

4.2.3 Continuing with traditional qin players as the foundation

In recent years, the promotion of Guqin art has been strengthened, allowing more people to recognize and learn this ancient art. Three provincial qin masters, Wei Jiali, Guan Chonghuang, and Liu Hanchang, have persisted in the research and teaching of Guqin art for many years, accumulating rich research experience and achievements. A new force in the inheritance and development of Guqin art is civil servants, university professors, artists, accountants, engineers, religious figures, etc., some of whom have devoted themselves to the research and dissemination of Guqin. Additionally, there are many enthusiasts in Guqin-making, proficient in the craftsmanship of the Guqin but also involved in the production and research of traditional silk strings.

4.3 The Qianyu Guqin: Contemporary Qin Society, Qin Players, and College and University Educational Activities

Guqin art, like other traditional Chinese cultures, has undergone a series of social changes in the past century. It uses the unique subtraction notation method of ancient times, and is not suitable for playing with other musical instruments, leading to a narrow social audience. To rescue and protect the essence of this traditional national art, the art of Chinese Guqin was listed by UNESCO as "Oral and Intangible Heritage of Humanity" in November 2003. In Guizhou, to further enhance the influence of Guqin art in the province, they began to actively devote themselves to Guqin teaching.

4.3.1 Inheriting Excellent Qin Art Culture Through Guqin Club Learning

In terms of modern Qin clubs, in 1942, Guqin master Liu Hanzhang established the first Guqin club in Guiyang Province in modern times, the "Qianyu Qin Club" in Guiyang. At the same time, in 1986, Mr. Wei Jiali founded the first qin club in Guizhou, the "Bozhou Guqin Cultural Society" in Zunyi, which promoted the spread of Guqin music culture in Zunyi. In addition, Jiuyi Qin Society, Muyin Qin Society, Yiqin Hall, Daoyiqin Museum, Shuixi Guoxue Museum, Liupanshui Spring Caotang Qin Club, Liupanshui Taikoo Yiyin Qin Club, and other prefectures and cities are the most representative. With the popularization of the times and Guqin culture, the famous Guqin club was also established.

4.3.2 Qin people carry down the art: to practice the original intention for inheritance

Qianyu Province has a great development track in terms of modern qin players. Li Shuchang is one of the representatives of the "beach culture" in Zunyi City, Guizhou Province and is the historical source of Guqin music in Guiyang. Liu Hanzhang organized and established the first Guqin society in Guiyang in modern times, the "Qianyu Qin Society", with members including famous pianists Gui Baizhu, Yang Baoyuan, Yu Shi, and Yang Baoyuan. After the founding of the People's Republic of China, Guan Chonghuang, Wei Jiali, Liu Hanchang, Wu Ruojie, Zhu Bo, Wu Feng, Qin Lang, Hong Bo, Master Fode, Zhang Guangrong, and other qin players started to further strengthen the inheritance of Guqin culture in Qianyu Province.

4.3.3 Building a suitable instructional atmosphere for Guqin lessons

The introduction of Guqin art into colleges and universities is an important part of the inheritance of contemporary Guqin art, which has laid a good foundation for the social inheritance of contemporary Guqin art. The earliest introduction of Guqin art to colleges and universities can be traced back to the late Qing Dynasty and the early Republic of China. In Guizhou Province, many colleges and universities have set up Guqin clubs and Guqin majors, including Qianyu University, Qianyu Normal University, Qianyu University of Finance and Economics, Guiyang Medical College, and other universities. Major colleges and universities have created a relatively modern learning method for the younger generations of Guqin learners by setting up systematic and comprehensive curriculum settings, and concentrated and targeted training enables students to better grasp the many difficulties in Guqin performance skills. Therefore, the various

performance and practice opportunities provided by the departments where Guqin is located have given students a way to exercise themselves; the continuous discussion and updated teaching methods have gradually brought the contemporary Guqin professional inheritance to a new development direction.

5. Discussion and conclusion

The objective of the research was to look into the role of educational institutions in promoting Guqin musical instruction in Guizhou Province, China. To collect data from relevant sources, the study used qualitative research methods such as interviews, observations, expert exchanges, offline interviews, peer discussions, and field investigations. The study's findings revealed that Guizhou Province is a significant hub for ethnic group integration, and the Guangling School, Yushan School, and Jiuyi School have all had a significant influence on the development of Guqin music in the region.

The findings of the study are consistent with the findings of the literature review, which highlighted the cultural and historical significance of Guqin music in China. The literature also emphasizes the importance of educational institutions in the preservation and promotion of traditional Chinese music. According to Lee and Wang (2014), educational institutions in China play an important role in the preservation of traditional music genres by providing music courses, establishing music clubs, organizing music festivals, and inviting renowned music scholars to give lectures. The study used a qualitative research approach, which is appropriate for investigating complex phenomena in natural settings. The use of various data collection methods, such as interviews, observations, and field investigations, improves the study's validity and reliability. The methodology of the study adheres to qualitative research principles, which emphasize flexibility and the use of multiple data sources to investigate research questions.

The results of this study indicate that provincial Guqin masters like Wei Jiali, Guan Chonghuang, and Liu Hanchang have extensive research experience and accomplishments in Guqin art research and teaching. Civil servants, university professors, artists, accountants, engineers, and religious leaders have also dedicated their lives to the study and dissemination of Guqin music. According to the study's findings, educational institutions in Guizhou Province have made significant contributions to the promotion and preservation of Guqin music by establishing music clubs and organizing music festivals. The results of the study are consistent with previous research that emphasizes the importance of educational institutions in the preservation of traditional music genres. Huang (2013), for example, contends that educational institutions in China play an important role in promoting traditional music genres by providing resources and platforms for musicians to showcase their talents. Similarly, Chen and Ma (2018) argue that educational institutions in China can help to preserve traditional music by providing music lessons and establishing music clubs.

Finally, the research sheds light on the role of educational institutions in promoting Guqin musical instruction in Guizhou Province, China. According to the study's findings, educational institutions in the region have played an important role in preserving and promoting traditional Chinese music by establishing music clubs, organizing music festivals, and inviting renowned music scholars to give lectures. The methodology and findings of the study are consistent with previous research on the importance of educational institutions in the preservation of traditional music genres.

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