



The Development of the Performing Art of Zhejiang Zheng Faction in the 1993 - 2023

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Abstract

This paper studies the development of Zhejiang Zheng faction playing art in the 1993-2023, aiming to provide certain theoretical reference and value for the Gu Zheng playing art. This paper contains five chapters, mainly from the five parts of the development of Zhejiang Zheng faction playing art in the 1993-2023:

Part I, Introduction, Mainly from the concept of the definition, conceptual framework, ask questions and other perspectives to comb; Part II, Literature Review, Mainly from the creation of Gu Zheng, the historical evolution of Zhejiang Zheng faction, playing style, representative figures, representative repertoire, and communication and development perspectives, The current domestic and foreign literature for the development of Zhejiang Zheng faction playing art is summarized in all aspects; Part III, Research Methods, Mainly starting from the research methods, Using qualitative and quantitative mixed research methods; Part IV, Research Findings and Discussion, Mainly make certain data analysis to the questionnaire and the interview records, Draw the data conclusion, To support the first part of the research hypothesis; Part V, Research Conclusion, Make a holistic summary of the above article, And put forward the future development ways and prospects. To sum up, the study of the development track of Zhejiang Zheng faction playing art is of irreplaceable significance for the study of Gu Zheng art factions, the development of Chinese Gu Zheng art, as well as the formation of modern Zheng art and the creation law of modern Zheng music. The development of Zhejiang Zheng faction and the actions of Zhejiang Zheng family in the field of Gu Zheng provide a feasible demonstration for the educational inheritance and innovation of performing arts, and provide



favorable Chinese experience to domestic counterparts and even the world.

Keywords: Gu Zheng faction, Zhejiang Zheng faction Playing Style.

Introduction

Zhejiang faction Gu Zheng originated in Hangzhou, Zhejiang, prevailing in Shanghai, footprints spread throughout the country, is a widely influential Gu Zheng faction in China. Hangzhou itself is a famous historical city with a long historical history and cultural traditions. According to the Book of Bai Juyi, when Bai Juyi, a poet in the Tang Dynasty, was a magistrate in Hangzhou, there was a prostitute named Xie Hao who was good at singing and playing Zheng. Bai Juyi himself, among which playing Zheng was one of them. Since the Five Dynasties and Ten Kingdoms, Hangzhou has become a famous cultural and historical city. (Han,J.Y.&Zhang,W.J.(2007).

The capital of the southern song dynasty is Lin 'an, namely today's Hangzhou, when the court needs music performance "call", "temporary point", thus the folk and court Zheng art has been widely spread in Hangzhou, the famous Zheng song "will group fairy" was included in the southern song dynasty carefully compiled book "wulin stories". After the Ming Dynasty, the Gu Zheng performance was fully used in the performance of various silk and bamboo music. Especially in the famous Hangzhou Tanhuang rap music, Gu Zheng is the main accompaniment music. In the 1920s, the music research club in Hangzhou, they often play popular in jiangnan folk music, in addition, also play including string rope 13 numerous music, which of the instruments including the dulcimer, three strings, Gu Zheng, pipa, etc., today's Zhejiang Zheng faction is by jiangnan silk bamboo music, Hangzhou beach reed, string rope 13 sets, etc. After the founding of the People's Republic of China, Zhejiang Zheng faction has achieved unprecedented rapid development. Zhejiang Zheng faction is mainly inherited by Mr.Wang Xunzhi, who made the most significant contribution to the innovation, development and inheritance of Zhejiang Zheng faction. The learning experience of Gu Zheng playing and education in the undergraduate and master's stage provides the author with an important



inspiration for the research of Gu Zheng playing art, and also provides the theoretical basis and practical experience for the research of Zhejiang Zheng faction playing art. (Han,J.Y.(2013; Cao,M.(2015).

This article mainly in Zhejiang Zheng playing art as the research core, by finding and reading related information, induction and combing the predecessors about Zhejiang Zheng playing art theory achievements, found that there are still some failed to observe, and the gap between theory and practice remains to be further clear, there is a certain growth point of academic space. (Chen,C.S.(2020).

The author consulted the current relevant literature on the Zhejiang Zheng faction playing art and found that the Zhejiang Zheng faction playing art should be based on the traditional Gu Zheng performance, the traditional Zheng playing techniques and the development history of Zheng music creation research results are very rich. Because the development of traditional Zheng playing techniques and the creation of Zheng music are closely related: the creation of Zheng music provides the power source for the development of Zheng playing techniques, and the continuous development and innovative playing techniques promote the creation of Zheng music, the two influence each other and complement each other. Therefore, most of the research on the development of the development of the development and innovation of the music. Ding,C.Y.(1986).

In the extensive collection, sorting and study of relevant literature, clear the historical development of Zhejiang Zheng faction, the development status in China, the influence on Chinese traditional music culture and other core concepts, and in the use of literature research, interview investigation, quantitative and qualitative methods and other statistical analysis of relevant data, the following research framework:

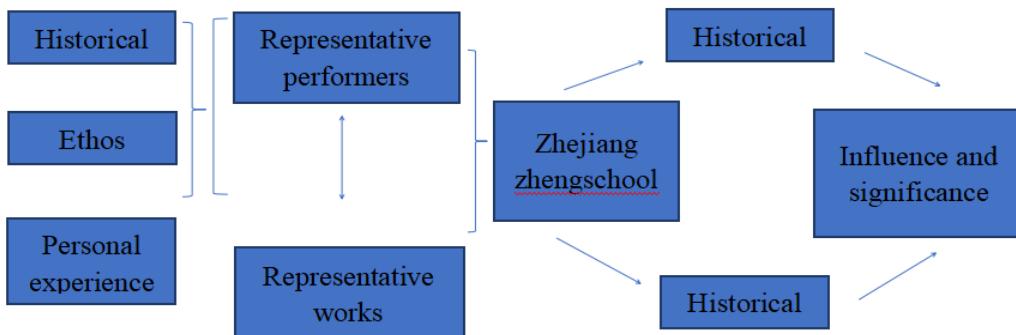


Figure 1 Research Framework

On this basis, the author in Zhejiang Zheng to playing art, from the Gu Zheng history, Zhejiang Zheng historical evolution and development, Zhejiang Zheng to playing characteristics and skills, Zhejiang Zheng representatives and representative works, the study of transmission research, in-depth and comprehensive of "Zhejiang Zheng to playing art" this topic to make related research and conclusion.

Research Objectives

In Zheng and Zhejiang Zheng sent on the basis of research background, this paper introduces in detail the origin of Zhejiang Zheng sent, historical development, representative figures, representative works and communication development process, for the future development of Zhejiang Zheng sent further planning direction, and improve the Chinese music history has certain reference value, to perfect the academic theory of music development of certain constructive significance. To achieve the following research objectives whenever possible:

1. To the Gu Zheng genre and Zhejiang Zheng faction playing art historical background as the breakthrough point, a comprehensive investigation of its occurrence, development and influence, to clarify its context, combing its trajectory, which helps the author from the history and logic of the combination of research explains the basic connotation, the Zhejiang Zheng faction playing art of theoretical research, including historical research and Zhejiang Zheng



music ontology (including teaching and playing) study the organic combination, try their best to realize the unity of history and logic of academic vision.

2. Development is taken as a logical starting point, Standing at the peak of The Times, Zhejiang Zheng faction performance art, creation, performance, teaching, communication and other fields, Trying to dig out the inner connections deep in them, To reveal the objective law of internal development and the uniqueness of different periods; By combining speculation with verification, analysis and discussion, The representative research results and viewpoints of all aspects of Zhejiang Zheng faction playing art are summarized and summarized, And the introduction and analysis, Seek the appropriate academic orientation for the theoretical research of this paper; Through the study and reflection of the previous academic research results, To better understand the development law and true appearance of Zhejiang Zheng faction playing art in China, And for the future of Zhejiang Zheng faction performance art in a positive and optimistic direction of the future to provide suggestions and theoretical basis.

3. The use of multidisciplinary, comprehensive new research methods, learn from sociology, history, aesthetics and pedagogy discipline theory research method, with the existing Zhejiang Zheng related research results for resources, for Zhejiang Zheng to play art practice research provide new ideas and channels, beneficial to the author improve and broaden the research perspective of this field, promote academic height.

Literature Review

Theories of Zhejiang Zheng song originated from the qu pai in "Jiangnan silk and bamboo music", "ancient music" Thirteen sets of string rope " and "Hangzhou Tanhuang". The number of boards has broken through the system of 68 boards, and the structure of music has developed from single to complex, which has been fully developed in musical expression, speed, timbre change and other aspects. Some of the songs break through the traditional five-tone scale tuning of Gu Zheng and the "column transfer" in the performance, such as "Haiqing Take Goose". Zhejiang Zheng music is famous for its elegant, implicit, lively and elegant style. In addition to inheriting the tradition, it also learns the playing techniques of pipa, three strings, dulcimer



and western instruments, and develops the playing techniques of other Zheng music factions.
Huang, Y.Z., Wang, C. & Guo, S.H. (2006).

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Related Researches

Long shake: the second shot. Shake the directions evenly, forming a continuous, ups and downs, affection myriad melody lines. If played with the left hand, the contrast between different parts of the two hands is more prominent.";" Short shake: shake refers to the use of within a beat. This technique is short in pronunciation, bright and full in timbre, and has a strong sense of rhythm.";" Sweep: hook the fast and continuous four sixteen notes of the first note with the middle finger of the right hand (sometimes the "even hook" technique is used to hook two or three notes continuously to form the short ascending note effect of the pentatonic scale), and the last three notes are played with the short shake technique(Sheng,1999).

Zhejiang Zheng sent wu language area, is also a dialect class, a small cavity, so,



Zhejiang Zheng music slide technique range distance is very small.",," Because the melody of Zhejiang Zheng faction is mostly five tone scale, it does not need to play the tone, and the characteristic of the rotation method is mainly second and third degrees, so compared with other Zheng faction, the slip is less(Wang,2011).

In terms of performance, the rhythm of the first paragraph is relatively free, which gives players a large space to play. When playing, we should pay attention to fully grasp the theme of the music, fully express the content of the music, pay attention to the processing of the timbre and the grasp of the rhythm, and can not relax the requirements just because it is a loose board. When playing, the rhythm can be relatively free, and the relationship between the strength and weakness of the shots can be relatively loose. This part is like melodious songs, clear sky, stream spring, fresh and natural, no pretense(Lu,2011).

The touch of the left hand to the right hand is often very simple, sometimes even without, mainly with the right hand, and the left hand often adds strong accompaniment in the bass area."It can be seen from this, Zhejiang Zheng music in the performance of the" light left press, heavy right play(Chen,2012).

First of all, some songs of Zhejiang Zheng faction break through the strict pentatonic tone of the tradition of Gu Zheng and move temporary columns in performance, such as" Little Sisters of Grassland Heroes ". This opens up the new ideas for the innovative expression of Zheng music and music creation, and provides inspiration in the sound. Second, due to the instrument pronunciation resonance cavity and appearance reform, the change of string texture, the widening and the extended range, nail nail wearing method of stability, the formation of the rich techniques, the performance of the music amplitude enhancement, the strength, speed, timbre change, contrast created the conditions, in the Zheng in the performance of the better time spirit, easier and era background, faster is accepted by modern people and love(Zhang,2013).

As a unique traditional musical instrument in China, in the face of The Times, the characteristic advantage of the national five-tone style of 'supplementing sound with rhyme' has become a disadvantage, and become a stumbling block in the road of style transformation. The style change of The Times needs new Zheng Musical Instruments to undertake, so that



composers have more abundant creative passion and motivation to create more breakthrough music. Butterfly Zheng namely have western-style twelve average law and rhyme characteristics of Zheng class instrument, and aesthetic demand completely conforms to the composition, and the Gu Zheng creation facing the contradictions, the function of the butterfly Zheng meet the composer concept and conception, joint composer for the imagination of phonology, tonal change, at the same time make the composer can have more possibilities and extension, make Zheng class modern creation more expressive and relaxation(Yang,2018).

To sum up, Zhejiang genre, "Hangzhou Tanhuang" rap music and Jiangnan silk and bamboo music have a deep origin, and Zheng originally also appeared as an accompaniment instrument. Zhejiang Zheng song elegant and beautiful, clear timbre, with jiangnan music unique elegant. The left hand trill of Zhejiang Zheng is relatively stable, the use of simple and smooth, the right hand scraping changes more, fully showing the beautiful scenery of jiangnan water town.

Research Methodology

The following research methods are adopted: literature research method, historical research method, music analysis method, statistical method, Delphi method, comparative method.

Literature research method, this research method is to sort out and classify the mastered literature, and summarize the problems to be studied through reading and analysis, which is an efficient research method to explore the essential attributes of the research object. It is based on the review of books, works, papers and journals, and provides theoretical support and basis for the research of this paper.

The historical research method is a method to study the overall development of the research object in order of the historical documents. Some scholars also call the historical research method "longitudinal research method". Around this paper to study of Zhejiang Zheng playing art, through the means of historical research method will master the data collection, the history of Zhejiang Zheng playing art development and music ontology research, playing techniques, the application of Gu Zheng teaching in China research and analysis, solid



theoretical basis for this doctoral thesis.

Music analysis method, that is, from the perspective of musicology, the multi-dimensional ontology study of different music genres, the analysis and interpretation of the overall structure of music, from the music structure, music analysis, and other aspects. Combined with the artistic style characteristics of Zhejiang Zheng faction playing, follow the Descartes' "analysis before synthesis" research method, in order to highlight the artistic emotional expression of Zhejiang Zheng faction playing art.

Comparison method, which some scholars use as comparative analysis method or comparative analysis method, is an analysis method to compare the original data with the data feedback from the actual research through statistical data, in order to understand and understand the changes before and after the development of things. This doctoral thesis mainly compares the theoretical research of the same Zheng music of different factions for the playing art of Zhejiang Zheng faction in China. Through interviews with different groups, we compare the attitude of the same nature or the same problem for different groups, and the views on it. (Long,X.Y.(2015).

The Delphi method, also known as the expert argumentation investigation method, was created by the RAND Company in 1946. The research method is composed of a special independent prediction institutions, including many survey experts and predict the organizers, they through certain procedures and processes, in the form of "back to back" consult experts on the development of the future market or judgment, and then analysis and sorting, finally give the prediction method. In this doctoral thesis, the author used this research method mainly for the design of interviews and questionnaires for different populations.

Research Results

Objective 1. To the Gu Zheng genre and Zhejiang Zheng faction playing art historical background as the breakthrough point, a comprehensive investigation of its occurrence, development and influence, to clarify its context, combing its trajectory, which helps the author from the history and logic of the combination of research explains the basic connotation, the



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Related Researches

Based on the above for nearly 30 years of Zhejiang Zheng to play art style, music characteristics and Zhejiang Zheng to play the successful experience of the development of art communication problems such as comprehensive system research and analysis, this chapter mainly summarizes the research value, significance, contribution and innovation, and points out the limitations and shortcomings of this paper, finally, for nearly 30 years of Zhejiang Zheng to play art inheritance and development of future research direction and practice Suggestions.

Research Discussion

Objective 1. To the Gu Zheng genre and Zhejiang Zheng faction playing art historical background as the breakthrough point, a comprehensive investigation of its occurrence, development and influence, to clarify its context, combing its trajectory, which helps the author from the history and logic of the combination of research explains the basic connotation, the Zhejiang Zheng faction playing art of theoretical research, including historical research and Zhejiang Zheng music ontology (including teaching and playing) study the organic



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Conclusion

In the long period of development of traditional Zheng music art, influenced by geography, society, history, music culture and other factors, has formed a number of regional factions in Henan, Shandong, Shaanxi, Zhejiang, Minnan, Hakka and other styles. The Zheng music of different genres has the corresponding representative repertoire, performers, playing techniques and musical form characteristics, which constitute the different musical style characteristics of each genre.

In the near future, we can start from the teaching of Gu Zheng in various music colleges, and first ensure that the playing art of Zhejiang Zheng faction is well inherited in modern times. In order to improve the teaching quality of Gu Zheng in various music colleges and universities, we must have the basic conditions to guarantee the teaching. For all music colleges, the teaching of factions needs to be guaranteed by teaching space and teaching equipment. Good teaching site and perfect teaching equipment can provide the necessary premise and guarantee for Zhejiang Zheng faction performance teaching, so that teachers can feel at ease in teaching and students can learn at ease. In addition, there also needs to be the attention and support of the faction, the faction needs to take the Gu Zheng music education training as an important thing to grasp, the Zhejiang Zheng faction performance teaching to the same important height



as piano teaching, vocal music teaching, to form an active learning atmosphere among students and teachers. In addition, Zhejiang Zheng to play teaching development in colleges and universities, very need to build a batch of professional ability, their high quality, full of sense of responsibility and love colleges Gu Zheng teachers to systematic science teaching for students, in the teaching process pay attention to the cultivation of students' personality and ability, help students to grow and improve as soon as possible. As the saying goes, the master leads the door, and the practice is in the individual. For students, no matter how hard teachers and colleges work, it is difficult to improve if they cannot study hard from their own perspective and be progress. Therefore, students need to cherish their own learning opportunities in colleges and universities, study hard, and forge ahead.

In the long run, in order to realize the sustainable development of Zhejiang Zheng faction playing art, it is necessary to systematically sort out and analyze and summarize the current Zhejiang Zheng faction playing art in China. After hundreds of years of development, the performance art of Zhejiang Zheng faction, although some rescue and arrangement after the founding of the People's Republic of China, but this work is far from enough. Systematic sorting work is not only to save the disappearing Zhejiang Zheng music and playing skills, but also to reasonably organize and summarize the history of Zhejiang Zheng faction and the contemporary inheritance and innovation of Zhejiang Zheng faction, so as to leave valuable materials for reference for future generations. At the same time, only when music is rooted in the people can it have permanent vitality and vitality. Therefore, it is necessary to popularize the playing art of Zhejiang Zheng faction through the cooperation of the government and the society. To "with the national music to forge the national soul, let the Zheng sound all over the world" as the goal, so that the Chinese national art of the Gu Zheng to every Chinese family, to the world, let the Zheng sound all over the world. Therefore, not only pay attention to the teaching quality of the music college, but also encourage people from all walks of life who are interested in Gu Zheng teaching, playing or hope to carry out career transformation to learn and understand the playing art of Zhejiang Zheng faction, popularize the playing art and culture of Zhejiang Zheng faction, and form an excellent Zhejiang Zheng faction playing art talent echelon.



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