

THE HISTORICAL DEVELOPMENT AND INHERITANCE PLAN OF THE PERFORMANCE OF THE SOUTHWEST SHANDONG GUCHUI ENSEMBLE *

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Abstract

This study investigates the historical evolution, performance characteristics, and inheritance strategies of the Southwest Shandong Guchui Ensemble, a significant form of traditional Chinese wind and percussion folk music. Tracing its origins to the Han Dynasty, the ensemble matured during the Ming and Qing periods and was revitalized in the 1980s following decades of disruption. Using qualitative methods—historical analysis, field observation, and an expanded series of semi-structured interviews with a diverse group of informants including performers, cultural inheritors, educators, and local officials—the study documents the ensemble's unique musical structures, instrumentation, and performance formats. Despite its cultural richness and recognition as part of China's intangible cultural heritage, the ensemble faces serious challenges such as generational discontinuity, urbanization, and declining community engagement. Based on comprehensive field data and scholarly

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insights, this paper proposes a multi-dimensional preservation framework involving educational integration, institutional support, digital archiving, and cross-cultural collaboration. The findings highlight the necessity of combining traditional transmission methods with modern technology and policy innovation to ensure the sustainable development of the Guchui Ensemble in contemporary society.

Keywords: Guchui Ensemble, Southwest Shandong, traditional music, intangible cultural heritage, cultural transmission, performance studies

Introduction

The Southwest Shandong Guchui Ensemble is a distinguished form of traditional Chinese wind and percussion music that originated from ancient ceremonial practices and evolved through centuries of dynastic transitions. With documented evidence dating back to the Han Dynasty, this musical form was initially featured in state rituals and palace celebrations, as reflected in stone reliefs and official records (Feng, 2011). Over time, it integrated elements from Confucian rituals, folk celebrations, and religious ceremonies, forming a regional cultural identity deeply rooted in the social fabric of Southwest Shandong. Notably, its powerful sonority, flexible performance styles, and distinctive use of the suona have made it a vivid embodiment of northern Chinese folk music traditions (Yuan, 1981).

In recent decades, however, the Southwest Shandong Guchui Ensemble has faced considerable challenges in preservation and transmission. The impact of urbanization, cultural globalization, and generational discontinuity has led to a decline in traditional apprenticeship systems and a reduced presence in daily cultural life. Despite being included in the first batch of China's national intangible cultural heritage list in 2006, systematic academic research and sustainable protection mechanisms remain insufficient. Studying the historical

development and performance characteristics of this ensemble is therefore essential not only for enriching the field of ethnomusicology, but also for proposing adaptive strategies to ensure its vitality in the contemporary era.

Objectives

1. To study the historical development of Guchui ensemble in southwest Shandong.
2. To analyze the performance characteristics of Guchui ensemble in southwest Shandong.
3. To propose a feasible plan for the preservation and inheritance of Guchui ensemble in southwest Shandong.

Literature Review

Scholarly research on the Guchui ensemble in Southwest Shandong has primarily focused on its artistic features, historical origins, and transmission challenges. Yuan (1981) provided one of the earliest systematic overviews of its stylistic characteristics, highlighting its regional identity shaped by loud, high-pitched sonorities and a strong ceremonial function within rural society. His work laid a foundational framework for understanding the ensemble's role in local customs and folk rituals.

Feng (2011) conducted a morphological analysis of Han Dynasty stone portrait reliefs, offering valuable archaeological evidence of early Guchui performance practices. These visual materials confirmed the ensemble's use in official and sacrificial contexts, providing historical depth to its evolution from courtly music to folk traditions.

Li (2006) took an ethnomusicological approach by tracing the practices of the Wang Family music class in Juancheng County. His field-based documentation contributed to understanding how family-based oral transmission

sustained the tradition across generations. Complementing this, Kang (2011) explored the legacy of the Zhang family's ensemble, focusing on stylistic variations and social functions in local cultural life, thus emphasizing the diversity within Guchui sub-regions.

More recently, Hao and Lin (2020) addressed the challenges of cultural adaptation in the modern era, examining how Southwest Shandong Guchui ensembles navigate pressures from popular music, urbanization, and declining rural participation. Their findings underline the urgent need for updated strategies for cultural preservation that respond to contemporary sociocultural dynamics.

Collectively, these studies provide a rich but fragmented understanding of the Southwest Shandong Guchui ensemble. While foundational research has outlined its stylistic identity and transmission mechanisms, gaps remain in comprehensive performance analysis and sustainable inheritance planning—issues this study aims to address through fieldwork, historical tracing, and strategic recommendations.

Methodology

This research aims to study the history, performance and inheritance of the Southwest Shandong Guchui Ensemble, discover the current difficulties and problems, and explore a heritage plan that meets the needs of the public in the new era. Among them, qualitative research methods are the most suitable research methods because they can help explore the history, performance and inheritance of the Southwest Shandong Guchui Ensemble.

1. Historical research method.

Historical research method is a method of using historical data to study past events in the order of history, also known as “vertical research method”. In music research, the historical research method mainly studies the development history of music events, finds related clues from the relationship between various

events, and deduces the reasons for the current status of music events, so as to speculate on future development conditions. This research uses this method to organize the basic overview of relevant historical materials such as the Southwest Shandong Guchui ensemble in order to grasp its historical development.

2. Fieldwork and Observation.

Field observation method refers to the method in which the investigator enters the investigation site, uses his or her sensory organs or other auxiliary tools to observe and record the performance of the investigated object, and thus obtains primary information. The characteristics of this method are that the collected information is more direct, more real, more vivid and more specific. Through this method, I conducted a field investigation in southwest Shandong, focusing on the performers and inheritors of the music class, conducting participatory observation during their performances and rehearsals, recording their performances, and analyzing the Guchui ensemble performance characteristics.

3. Interview method.

The interview method in music research refers to a survey approach where the researcher conducts direct, face-to-face interactions with individuals involved in the musical tradition, such as performers, cultural inheritors, scholars, and policymakers. In this study, semi-structured interviews were initially conducted with a select number of representative performers and local cultural officials. However, to enhance the reliability, depth, and diversity of perspectives, the number of informants will be increased in subsequent stages of the research. Future interviews will include a broader range of stakeholders, such as younger apprentices, retired ensemble members, local educators, community leaders, and folk event organizers. This expansion will ensure a more comprehensive understanding of the ensemble's current challenges, transmission mechanisms, and cultural positioning. By incorporating a wider range of voices, the study aims

to construct a more holistic narrative around the preservation and future development of the Southwest Shandong Guchui Ensemble.

4. Conceptual Framework

The topic of "The historical development and inheritance plan of the performance of the Southwest Shandong Guchui Ensemble" is composed of four basic concepts: "southwest Shandong Guchui ensemble", "historical development", "performance" and "inheritance". Among them, "southwest Shandong Guchui ensemble" is the main research object of this topic, "historical development" is the research basis of the subject, "performance" is the research core and entry point of this topic, and "Inheritance" is the foothold of this topic. After these four are interconnected, the research scope of this topic is set, and it also provides a basic research direction for subsequent research: How did the Southwest Shandong Guchui ensemble develop in history? What are the performance characteristics of Guchui ensemble in Southwest Shandong? What difficulties did the southwest Shandong Guchui ensemble encounter? How can the Southwest Shandong Guchui ensemble be effectively and sustainably developed under the social background of the new era? The following is a display of the research model of this topic:

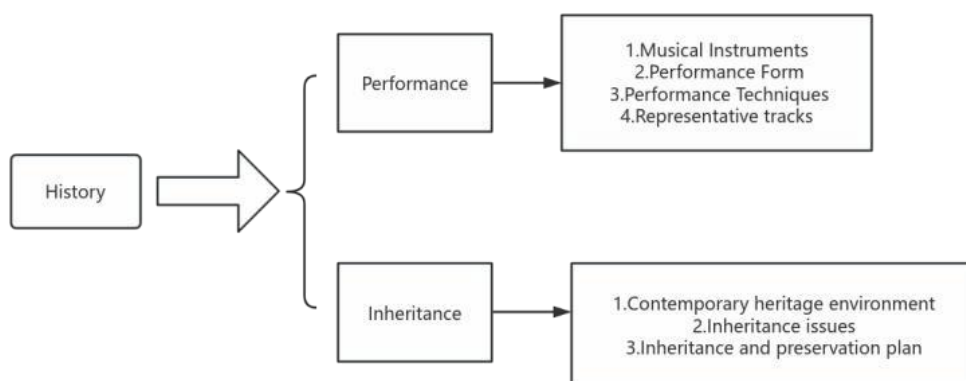


Figure 1 Conceptual Framework (Source: Constructed by the researcher)

Results

1. The Historical Development of Guchui Ensemble in Southwest Shandong

At present, there is no systematic research on the history of Southwest Shandong Guchui ensemble in the academic community. Therefore, to trace its history, it is necessary to place it under the general category of Guchui Ensemble and analyze it. The following will analyze the history of Southwest Shandong Guchui Ensemble in five parts: the initial period, the mature period, the further development period, the stagnation period, and the prosperous period.

1.1 Initial Appearance in the Han Dynasty

The earliest written record of Guchui Ensemble is recorded in Continued History of the Han Dynasty (Ban,73), which records that at the end of the Qin Dynasty and the beginning of the Han Dynasty, the Ban family had begun to use Guchui Ensemble when they were nomadic in the northwest. In the Han Dynasty, with the spread of Guchui Ensemble, it gradually gained the favor of the rulers and was introduced into the palace. It gradually became the music that adapted to the ruling class for ceremonial activities such as the palace, government, banquets, military, and ceremonial guards. With the continuous discovery of archaeology, many unearthed stone carvings of the Han Dynasty present the scenes of Guchui Ensemble performances in the Han Dynasty.

The Guchui ensemble of Southwest Shandong first appeared at this time. The stone carvings unearthed in the Southwest Shandong region clearly show the performance scenes of Guchui ensemble. The Han Dynasty stone carvings reliefs in southwest Shandong show that the classes have common characteristics, that is, the main instruments are pan flutes and drums, supplemented by sheng, yu, flutes and other instruments, or accompanied by qin and se for ensemble. This class formation, frequently shown in local Southwest Shandong portraits, was popular then, aligning with the basic Guchui

ensemble composition. The stone - carving performances were mostly seated music, likely for palace or government banquets. Evidently, the Guchui ensemble in Southwest Shandong first emerged in the Han Dynasty. It was mainly for local government ceremonies, usually as seated music, with panpipes, drums, sheng, flutes, and yu. A group needed at least five members, marking its initial stage.

1.2 Formation and Maturity in the Ming Dynasty

The Guchui ensemble has important ceremonial and functional roles. Since its emergence in the Han Dynasty, it has become a tool to serve the ruling class. After the Wei, Jin, Southern and Northern Dynasties, Sui, Tang, Song and Yuan Dynasties, the scale of Guchui ensemble has grown, but because it is too formulaic, it has not undergone fundamental changes and is still a continuation of the Han Dynasty Guchui ensemble.

It was not until the Ming Dynasty that the introduction of suona officially made the fundamental transformation of the Guchui ensemble in southwest Shandong complete, forming a fixed class composition and performance form. According to Jiaxiang County Annals (Shandong Jiaxiang County Local History Editorial Committee, 1982), with the popularization of suona, around the tenth year of Wanli in the Ming Dynasty, court suona musician Zhao Tingyin settled in Dazhanglou, Jiaxiang, recruited students, opened a school, and taught suona skills. This behavior prompted the standardization of the arrangement of southwestern Shandong Guchui ensemble - with suona as the main instrument.

As Guchui ensemble exclusively used by the court and government, in the southwestern Shandong region of the Ming Dynasty, with the emergence of court musicians, it gradually showed a trend of migration. In the late Ming Dynasty, with the prosperity of folk life, Guchui ensemble as ceremonial music developed rapidly among the people. The Guchui ensemble in southwestern Shandong entered a mature period in the Ming Dynasty, and the formation of

the orchestra was completed. The form of suona as the main instrument has been used for more than 300 years to this day.

1.3 Further Development in the Qing Dynasty

In the Qing Dynasty, a significant number of Guchui ensemble artists transitioned from the palace and government to the civilian population. Endowed with excellent skills, they propelled the art form to new heights under the impetus of the economy. The Guchui ensemble in Southwest Shandong was extensively applied and diffused among the people, being an integral part of local weddings, funerals, festivals, and ceremonies.

During this period, the Guchui ensemble in Southwest Shandong continued to expand and develop. Many professional and semi - professional artists emerged, along with numerous outstanding Guchui ensemble classes. These classes were predominantly passed down through family and close - relative inheritance, with family - based teaching being the norm, and occasionally taking in apprentices. Most of these artists had primary occupations such as farming or barbering and would perform in groups during festive or solemn occasions. As the Guchui ensemble integrated into local folk customs and rituals, it became closely intertwined with the daily lives of the common people, ensuring its continuous spread and inheritance.

1.4 Stagnation from the 1930s to 1950s

After the fall of the Qing Dynasty, the Guchui ensemble in Southwest Shandong continued to develop until the outbreak of the Anti - Japanese War in 1937. The war brought its development to a standstill. For nearly fifty years, this musical form was on the verge of disappearing. At that time, the teaching of the Guchui ensemble mainly relied on oral transmission, with few musical scores recorded. The lack of advanced recording and video equipment meant that the grandeur of past performances could not be preserved. After the long - drawn - out fourteen - year Anti - Japanese War and the ten - year Cultural Revolution, the older generation of Guchui ensemble artists passed away one by one, and

many original instruments and traditional song sets were lost. Consequently, many traditional tunes could no longer be performed, leading to a significant disruption in the development of the Guchui ensemble in Southwest Shandong.

1.5 Prosperity from the 1980s to the Early 21st Century

After the war, the Guchui ensemble in Southwest Shandong started to recover. In the 1950s, local attention was drawn, but real growth began in the 1980s. In 1979, the national "Plan for Collecting and Sorting out China's National Music Heritage" spurred local efforts. Mr. Jia Yanfa from Jiexiang County Cultural Center investigated, organized performances, and notated the Guchui ensemble, shifting from oral to written records. In 2004 - 2005, with the intangible cultural heritage convention and relevant state council opinions, Mr. Jia applied for the Guchui ensemble. In 2006, it was listed as a national intangible cultural heritage, and Yi Shuanglai became a representative inheritor. Supported by policies, the Guchui ensemble thrived. Professional or semi-professional groups, mainly family-inherited, were common in towns and villages. Artists, often barbers, performed during festivals and ceremonies, promoting its prosperity in the early 21st century.

In short, the Southwest Shandong Guchui ensemble originated in the Han Dynasty. With the introduction of suona, the class took shape and matured in the Ming Dynasty and further developed in the Qing Dynasty. It stagnated for a time after the war and prospered in the 1980s due to national policies.

2. The Performance Characteristics of Guchui Ensemble in Southwest Shandong

The style of the Southwest Shandong Guchui ensemble is simple and rough, with beautiful and delicate melodies, high-pitched and bright timbre, and strong penetration and appeal. Its performance forms are diverse, improvisation is strong, and its performance skills are rich, which can strongly show the superb skills and outstanding talents of folk artists. The

Southwest Shandong Guchui ensemble is widely spread. Each music class has its own style and characteristics, but in the performance, it also presents certain common characteristics, which are mainly reflected in the use of Musical Instruments, performance forms, performance techniques.

2.1 Use of Musical Instruments

The instrument usage and combination of the Southwest Shandong Guchui ensemble are extremely unique, mainly composed of wind instruments and percussion instruments.

Among them, the suona is the core instrument of the Southwest Shandong Guchui ensemble. It has a wide range and a high and loud timbre, which can well express bold emotions. It is also an important factor in the rich expressiveness of the Southwest Shandong Guchui ensemble. In addition to the main suona, it is often accompanied by sheng and flute to provide rich harmony for the performance. With the addition of small cymbals, cloud gongs, drums, bangzi, dangdang and other percussion instruments, it provides a vivid rhythm for the entire class, making the performance of the entire class more full and vivid.

2.2 Performance Forms

The performances forms of the Southwest Shandong Guchui ensemble are diverse, and there are two main categories.

According to the performance posture and occasion, it can be divided into three types: sitting in a tent style, generally 4-8 people, sitting around a table in an indoor or tent-like space, playing suona, sheng, flute and other instruments in ensemble, used in commemorative activities, temple fairs, festivals and other occasions, creating a solemn atmosphere, playing traditional tunes suitable for long-term fixed-point performances; walking in the street style, 5-6 people, blowing while walking, simple, bold, flexible, and highly infectious; standing in the field style, used for large-scale activities, played in open squares, open spaces

or concert halls, the number of people depends on the needs (generally not more than 12 people), magnificent momentum.

According to the composition of the performance classes, the common ones are the "single big flute" , which is led by a wooden pole suona, with the high pitch used for solo or leading, and the accompanying instruments include sheng, flute, etc.; the "double big flute" is a duet of two suonas, and the bass is used for ensembles, and in large and grand occasions, it is accompanied by percussion instruments; the "Ka Opera Class" is coordinated with suona, sheng, gong, drum and other instruments to imitate animal calls and singing, enriching the expressiveness and showing the skills of the performers. In specific performances, the form may be more novel. These forms, whether it is the performance occasion or the class arrangement, constitute the rich local music system of southwest Shandong, showing the charm of local music in southwest Shandong as a living and evolving cultural form.

2.3 Performance Techniques

The performance techniques of the Southwest Shandong Guchui ensemble are rich and varied, including both traditional performance techniques and unique striking movements. Among them, the performance techniques of suona are the most exquisite and special.

As the main instrument, suona dominates the overall performance style of the Southwest Shandong Guchui ensemble. Its performance techniques are diverse, mainly including the following characteristics: First, In terms of breathing methods, Dantian breathing method and circular ventilation method are mainly used. Second, in terms of playing fingering, includes finger trill, finger glissando, appoggiatura, finger hitting, trill, pad, and finger snap. Third, in terms of tongue techniques, the main techniques used are spitting, flicking, tongue pushing, and tongue twisting. Forth, in terms of variation techniques, three main methods are used: strict variation, banqiang variation, and transposition fingering variation.

In the Southwest Shandong Guchui ensemble, in addition to the suona, other instruments also play an important role. For example, sheng expresses different emotions and rhythms through blowing, glissando, vibrato, and spitting. Drums create rhythm and atmosphere through beating, rolling, shaking, etc. These techniques complement each other and form a unique style. Mastering these instruments requires long-term practice, artistic perception, and the integration of personal emotions into traditional skills and innovation. These developments have promoted the inheritance of Guchui ensemble.

3. Preservation and Inheritance Plan for Guchui Ensemble in Southwest Shandong

3.1 Contemporary Inheritance Environment

In contemporary society, the inheritance and development of Southwest Shandong Guchui Ensemble face numerous challenges and opportunities due to the development of the times and social changes.

Once an essential part of local life in Southwest Shandong, used in various folk and ceremonial occasions, it has been affected by modern culture. The younger generation, attracted to modern music like pop, shows less interest in traditional forms. Western wedding ceremonies have reduced its application, with usage mainly limited to rural funerals and few rural weddings. As older artists pass away, unique skills are lost, and ancient music fades.

The urbanization - induced rural population outflow impacts inheritance venues and audiences, leading to the disbandment of many groups. Changing customs also shrink its living space.

However, there are opportunities. The government's increasing focus on intangible cultural heritage protection offers policy support. National and local protection measures, like regulations, investment, and institution - building, have been implemented. The Ministry of Culture and Tourism's policies, such as allowances for inheritors and new - work funding, boost inheritors' enthusiasm. Local governments in Southwest Shandong, like the Jining Municipal

Government, organized rehearsals and performances, such as those for the 11th National Games and intangible - heritage - themed shows. The Jining Municipal Bureau of Culture and Tourism opened a suona art school. Local universities and art schools also contribute. The Conservatory of Music of Heze University established a research base, and Shandong Qilu Conservatory of Music launched relevant courses. Some primary and secondary schools bring it into the campus, like Jining City's "Teacher Respect Ceremony" in 2024.

In conclusion, despite challenges, the Southwest Shandong Guchui Ensemble can be revitalized in the new era through diverse inheritance channels and a strong guarantee mechanism, with great potential for future development.

3.2 Dilemma and Challenges of Inheritance

As an excellent traditional music culture in China, the Southwest Shandong Guchui ensemble has a long history and unique musical style. It is an indispensable part of the life of the local people in Southwest Shandong, carrying rich cultural heritage and local emotions. However, in the era of rapid changes in the contemporary modernization process, the inheritance of the Southwest Shandong Guchui ensemble has encountered difficulties such as the discontinuity of performers, difficult employment environment, insufficient education, and insufficient financial resources. These problems have greatly restricted the development of the Southwest Shandong Guchui ensemble and posed a serious threat to its future inheritance.

3.3 Preservation and Inheritance plan of the Southwest Shandong Guchui Ensemble

An excellent achievement of Chinese traditional culture, the Southwest Shandong Guchui ensemble has unique artistic charm and profound cultural heritage. However, under the rapid development of modern society and the impact of multiculturalism, the Southwest Shandong Guchui ensemble faces many challenges, and its inheritance and development need urgent attention

and promotion. In order to promote the further development and inheritance of the Southwest Shandong Guchui ensemble, it is necessary to start from multiple angles.

Firstly, establishing a sound talent training system and cultivating a team of professional teachers is crucial for the inheritance of the southwest Shandong Guchui ensemble. Interest classes can be offered not only in kindergartens and primary schools, but also in middle schools, with related clubs and elective courses to cultivate students' initial interests. The major of southwest Shandong Guchui ensemble can also be offered in colleges and vocational schools to cultivate high-quality performers and researchers. At the same time, it is necessary to strengthen the teaching level and professional quality of the teaching staff, conduct regular training, establish a communication mechanism between teachers and artists, compile teaching materials suitable for age and stage, and ensure the systematic and scientific nature of the teaching content.

Secondly, Strengthening the inheritance mechanism and improving the treatment of practitioners. This is also the top priority of the inheritance of the Southwest Shandong Guchui ensemble. The government and relevant departments should take multiple measures to support the Southwest Shandong Guchui ensemble. Increase policy support and financial investment, provide performance subsidies and rewards to groups and individuals; set up special funds to subsidize artists for creating new plays, hold more skill exhibitions and inheritor exchange activities, and encourage innovative performance forms; build a talent exchange platform to promote exchanges and cooperation between domestic and foreign artists and improve the performance level of local artists; promote integrated development with related industries; formulate preferential policies such as tax reduction and exemption to attract investment; encourage social capital to participate through cooperation, sponsorship, crowdfunding, etc., and help the Guchui ensemble connect with cultural industry funds, venture

capital, etc. This can solve problems such as employment difficulties and insufficient funds.

Thirdly, using modern scientific and technological means to promote and disseminate. Artists of the southwest Shandong Guchui ensemble can record high-quality performance videos and upload them to apps such as TikTok, so that more people can feel the charm of the southwest Shandong Guchui ensemble. It is necessary to establish a resource library for the southwest Shandong Guchui ensemble, digitize and preserve music scores, audio-visual materials, historical documents, etc., and facilitate resource sharing and utilization.

Lastly, strengthening cultural exchanges and cooperation with other art organizations, other regions and countries, and share resources and experiences. On the one hand, cultural exchange projects can allow the Southwest Shandong Guchui ensemble to go beyond the local area, communicate and cooperate with multiple parties, constantly update and develop itself, and thus move to a broader stage; on the other hand, it can also seek partners in China , jointly hold concerts or tours with large performance companies, and cooperate with museums, cultural centers and other institutions to hold special exhibitions, thereby increasing its popularity.

Discussion

This study provides an in-depth exploration of the historical development, performance structure, and inheritance challenges of the Southwest Shandong Guchui Ensemble. Through archival research, field observations, and interviews, it was revealed that this ensemble is not only a relic of ancient Chinese ceremonial music but also a living embodiment of regional cultural identity.

Historically, the ensemble's origins can be traced back to the Han Dynasty, with evidence from stone carvings and textual records confirming its ceremonial role during imperial times. The musical form matured during the Ming Dynasty with the formal introduction of the suona and flourished during the Qing Dynasty through folk adoption. As Rong (2010) notes, representative tunes like Kaimen exhibit structural stability and modal richness, showing how the ensemble has absorbed and preserved stylistic elements from different periods. However, war, political turmoil, and modernization have caused significant disruptions, especially during the 20th century, leading to the loss of repertoire and traditional training systems.

The ensemble's performance characteristics—defined by powerful wind instruments like suona and supported by varied percussion—display a high level of expressivity, local adaptation, and improvisational freedom. As documented in the Selected Collection of Southwest Shandong Guchui Ensemble (Shandong Provincial People's Art Museum, 1982), the diverse configurations of sitting, walking, and staged performances reflect both ritualistic function and theatrical transformation over time. This study complements such archival material by offering contemporary field evidence and updated performance classifications.

Despite its cultural and musical value, the Guchui Ensemble faces a shrinking inheritance base. Younger generations show declining interest, and economic constraints have weakened traditional apprenticeship systems. Nevertheless, the growing emphasis on intangible cultural heritage protection and the opportunities provided by digital media offer new prospects. Jenkins (2006) introduced the idea of “convergence culture,” where traditional art forms are revitalized through interaction with new media technologies. In this context, the use of platforms such as TikTok, online archives, and virtual teaching environments could effectively re-engage younger audiences and support educational integration.

In conclusion, the Southwest Shandong Guchui Ensemble has demonstrated resilience across dynastic shifts and social transformations. Its distinct musical aesthetics, ritual functionality, and evolving performance practices make it a valuable subject for both ethnomusicological research and heritage conservation. The findings of this study affirm that a sustainable future for the ensemble requires the integration of traditional apprenticeship with institutional education, cultural policy support, and digital innovation. By bridging historical authenticity with modern adaptation, the Guchui Ensemble can continue to resonate—both musically and culturally—in the contemporary era.

Recommendation

1. General Recommendations

To promote the sustainable inheritance of the Southwest Shandong Guchui Ensemble, a multi-pronged approach is needed. First, establish a structured talent training system, integrating Guchui music into school curricula and professional programs. Develop teaching materials and support a network of skilled instructors.

Second, strengthen institutional support through government funding, performance subsidies, and cultural events to enhance visibility and ensure income stability for performers. Third, promote digital preservation by building archives and sharing content through platforms like WeChat, Douyin, and online music channels. Cultural tourism integration and museum collaborations can further broaden public engagement.

2. Suggestions for Further Research

Future studies should expand fieldwork to include more Guchui groups and regions, providing a fuller picture of stylistic diversity. Comparative studies with similar ensembles in other provinces can reveal broader patterns of heritage development.

Research can also explore the role of digital platforms, media, and cultural industries in supporting transmission. Additionally, technologies like AI and motion capture can be used to document, analyze, and teach traditional performance techniques more effectively.

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