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Research on the Historical Inheritance and Cultural Characteristics of Guhu in Guangxi

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ABSTRACT

The study's purpose is to investigate the historical inheritance and cultural characteristics of the Guhu in the Guangxi Zhuang Autonomous Region. Guhu is a unique Huqin stringed instrument in Guangxi Zhuang region. Based on the existing research data, literature research and field investigation, the author deeply studies Guhu culture in Guangxi, and discusses Guhu cultural value from the perspective of historical origin, cultural characteristics and values. Eventually, combined with the cultural and historical context, this finding expounds the inheritance and development suggestions of Guhu under the current social background. The result found the study addresses the protection of non-material heritage in Guangxi. It highlights the importance of the Guhu in the lives of Guangxi's people, promoting a deeper understanding and protection of Guangxi's unique national culture. In this digital age, even the best products need effective promotion. Guhu's successors, troupes, and fans should actively use various social networking platforms to conduct comprehensive and multi-angle research and promote Guhu culture.

Introduction

As the most representative elegant sound of the Zhuang nationality, Guhu in Guangxi is a magnificent flower in the treasure house of Guangxi folk music, whose distribution is mainly in Guangxi, Guizhou, Yunnan and other Zhuang areas. From the beginning of the last century, domestic scholars in music, culture, history and other aspects have done a lot of research on it. Li Guangcai's article "Guhu, a Folk Musical Instrument of Zhuang Nationality in Guangxi" published in 1983 described the birth time of Guhu, referring to the old artist's statement: "It is the seventh generation since Zhuang Opera came into being." In 2017, Zhao Shengshan made a review of the relevant literature of Guhu, who classified the research results of Guhu from four aspects, namely, the introduction and production of musical instruments, the performance technology, the style and creation analysis, and the protection and inheritance. In view of the historical development of Guhu as early as the Tang Dynasty, it originated from Xiqin at that time. There are many opinions about the emergence of Guhu both in academia and among the people. From the article published by Li Guangcai, it can be seen that "Ranlie" (another name for Guhu in Zhuang language) should be born before Zhuang Opera. Zhou Zonghan's "Instrumental Music Development of Ethnic Minorities in China" (1982), Longfu's "Guhu with Long and Elegant Sound" (2000), Bianjiang's "Sweet and Beautiful Guhu" (2006) and many other articles, as well as Su Shaning and Tan Yong's works, also elaborated the origin of Gu Hu and folk legends. Academic circles generally agree with Yang Yinliu's research on the origin of Guhu, among which Su Shaning believes that Guhu was introduced into the mainland by the Xi people in the Sui and Tang Dynasties through the late Tang Dynasty, and evolved into Mawei Huqin in the Song Dynasty. Finally, the Qinghu was used in the Zhuang Opera in the Qing Dynasty, and the Zhuang people changed it into Guhu. There are also many opinions about the spread of Guhu in the academic circles, but the main point of view is the western part of Guangxi, Guizhou and Yunnan. Bianjiang pointed out that the Guhu was widely used in the Baise area in the west of Guangxi, the Buyi and Miao inhabited areas in the southwest of Guizhou and the Zhuang inhabited areas in Yunnan. Longfu also agreed that Guhu is popular in western Guangxi and parts of Guizhou and Yunnan. According to Chen Kunpeng, "The predecessor of Guhu was Yuehu, which was introduced into Wuzhou, Guangxi, along with the "eight tones" of Guangdong in the early Qing Dynasty, and then into the northern dialect area of the Zhuang nationality along the Xijiang, Yujiang, Yongjiang and Youjiang rivers."

At present, the research on Guhu in the academic circles is more than that in the field of music, mainly focusing on the performance of musical instruments and repertoire styles. In 1991, Su Shaning's "On the Guhu Playing Style" introduced the characteristics of Guhu's string setting and the application of string method, believing that Guhu's playing characteristics are good at using empty strings, unique left-handed techniques and rich bowing methods, which can vividly express the elasticity and jumping mood of Staccato sound and lubricating tune, thereby reflecting the distinct characteristics of Zhuang opera music and the unique artistic personality of Zhuang artists. Qin Dachuan analyzed the performance style of Guhu by analyzing the classical song "Early Spring in Zhuang Village", and believed that Guhu embodied a dramatic and expressive performance style in the process of composing music for Zhuang Opera. To play Guhu well, one should learn the art of Zhuang Opera as the basis, absorb and blend the essence of the art of Southern and Northern Zhuang Opera, and master the traditional dramatic playing method. As the intangible cultural heritage of Guangxi Zhuang Autonomous Region, it is imperative to explore and inherit the culture of Guhu. Tan Jindun and

Wang Xin'an put forward some suggestions on the difficulties in the creation of new songs. Yang Yuting summarized the direction of inheritance and development of local musical instruments in Guangxi, including Guhu. Yu Tengting analyzed the problems existing in the inheritance of Guhu in terms of structure, resources and system, and put forward a number of countermeasures.

To sum up, most of the domestic researches on Guhu are similar and repetitive, and the research angle is relatively single, mostly focusing on the origin, performance characteristics, inheritance and development, but culture investigation is relatively less, and the unique cultural characteristics behind Guhu rooted in the soil of Zhuang culture are less discussed. Therefore, even though there is still a gap in the previous research on Guhu, its research results have laid a solid literature foundation for this paper, and its shortcomings also provide a breakthrough and the possibility of implementation for this paper.

Literature Review and Theoretical Framework

The Guhu, a traditional musical instrument of the Zhuang people, has been the subject of extensive research, focusing on its historical development, cultural significance, and performance techniques. Chen (2007) explores the evolution and improvements of the Guhu, emphasizing the transformation of its materials and construction methods over time. Chen's study highlights the craftsmanship involved in making the Guhu and the continuous efforts to enhance its acoustic properties.

Han (2016) provides a broader perspective on Chinese folk creation, situating the Guhu within the larger context of Chinese folk instruments. Han's research underscores the Guhu's unique sound characteristics and its role in the Zhuang community's cultural expression. This work is essential for understanding the Guhu's place within the tapestry of Chinese folk music and its distinctive qualities that set it apart from other instruments.

Susanin (2006) delves into the art of Guhu, examining its aesthetic and musical attributes. This comprehensive study covers the technical aspects of playing the Guhu, its repertoire, and its significance in various cultural rituals and performances. Susanin's work is pivotal in understanding the intricate relationship between the Guhu's physical form and its musical output.

Tan (2009) focuses on the performance style of the Guhu, analyzing the techniques and skills required to master the instrument. Tan's preliminary study provides valuable insights into the nuances of Guhu performance, including the interpretation of traditional melodies and the adaptation of modern playing styles. This research is crucial for performers and educators aiming to preserve and innovate within the tradition of Guhu music.

Yu (2020) addresses the challenges and strategies related to the inheritance of Guhu art in Debao County, Guangxi. Yu's analysis highlights the socio-cultural factors affecting the transmission of Guhu knowledge and skills, offering practical solutions to ensure the instrument's continued relevance and vitality. This study is particularly relevant for policymakers and cultural preservationists working to sustain intangible cultural heritage.

Zhao (2017) reviews domestic research on the Guhu and its music culture, providing a synthesis of existing literature and identifying gaps in current knowledge. Zhao's review is instrumental in mapping the academic landscape of Guhu studies and suggesting directions for future research. This comprehensive overview serves as a foundation for further scholarly inquiry into the Guhu's cultural and musical dimensions.

Theoretical Framework

The study of Guhu within Zhuang music is framed by several theoretical perspectives that illuminate its cultural, social, and musical significance. One such framework is Liang Qichao's concept of culture as a "valuable common cause released by the human mind," which includes the achievements of human activities in material, ideological, and social systems. This perspective emphasizes the Guhu's role as a cultural artifact that embodies both the spiritual perseverance and technological practices of the Zhuang people (Chen, 2007).

Arnold Pace's definition of technological practice further informs this study by identifying the constituent elements of technological status (knowledge, techniques, skills, tools, machines, resources, and products), cultural status (purpose, values, theoretical beliefs, creativity), and organizational status (economic activities, professional activities, users, and consumers). This framework is applied to the Guhu to understand the integration of technology, culture, and organizational conditions in its production and use (Susanin, 2006).

The interaction between the luthier and the material, the performer and the instrument, and the performer and the audience, is another critical theoretical aspect. This interaction reflects the dynamic and reciprocal relationship between humans and their cultural products, illustrating how the Guhu is both shaped by and shapes the cultural context of the Zhuang people (Han, 2016; Tan, 2009).

Additionally, the concept of cultural inheritance, as discussed by Yu (2020), is vital in understanding the transmission and preservation of Guhu art. This framework considers the socio-cultural dynamics that influence how Guhu knowledge and skills are passed down through generations, highlighting the importance of both community engagement and institutional support in sustaining cultural heritage.

Objective

This paper explores the cultural characteristics and historical inheritance of Guhu in Guangxi Zhuang Autonomous Region, excavates the historical origin of Guhu in Guangxi, sorts out the structure, expounds its cultural characteristics and values, and summarizes the problems facing the inheritance and development of Guhu and puts forward suggestions and countermeasures. The study of Guhu is also to protect non-heritage culture in Guangxi and analyze the important position of Guhu in Guangxi's people's lives, which has promoted the deepening and protection of Guangxi's unique national culture. Nowadays, there are few achievements on the cultural research of Guhu, most of which are still in the field of music and art, so this paper focuses on the cultural characteristics of the instrument itself, excavates the cultural connotation of Guhu, analyses the characteristic national culture it contains, and then expounds its inheritance and protection.

Research Methodology

The author adopts the methods of literature analysis, observation, documentary research, interviews with the relevant personnel of Guhu, such as Guhu producers, inheritors, folk artists, and field visits to the Zhuang nationality area in Guangxi, and going deep into the field to investigate the development status and inheritance of Guhu. Through reading a large number of documents and using the relevant theories of science and technology history,

anthropology, ethnology, history and sociology, the author makes a cross-study in Guhu's historical origin, cultural connotation, protection and inheritance. Through sorting out the Guhu performing artists, folk inheritors, college teachers and troupe actors, the oral interviews were completed. In terms of research ideas, due to the lack of cultural research results on Guhu, most of them are still in the field of music and art, so this paper focuses on the cultural characteristics of the instrument itself, excavates the cultural connotation of Guhu, analyses the characteristic national culture it contains, and then expounds its inheritance and protection.

Results

1. Historical origin of Guhu in Guangxi

Guhu folklore, there is no clear record about the birth time and inventor information of the Guhu in the literature, and only a few folk legends circulated in the folk. There are two classic folk stories about Guhu in Zhuang Township, the most famous of which is the story of Ran and Lie: Ah Ran and Ah Lie were a pair of lovers. They had a horse in their home. Ah Lie was good at hunting and palying Tuhu(a stringed musical instrument in Zhuang nationality). One day, the local chieftain broke into their home, coerced Ah Ran to marry him and took the horse away. Ah Ran vowed not to agree, and the horse also had a strong character. The chieftain was injured while testing the horse, so he killed it angrily and threatened Ah Ran. If not, the end would be like this horse. AH Ran was unable to resist, pick up some long horse tail and horse leg bones to ask a kind servant of the chieftain's family to take to Ah Lie. Ah Lie received his wife's horsetail and horse-leg bone with a broken heart, and used it to make a Guhu. The sound of Guhu was loud, echoing and lingering in the mountains. This was a special signal from her husband. Ah Ran understood the metaphor in the sound of Guhu. Finally, Ah Lie turned into the chieftain's house and rescued his wife. They began to wander around Zhuang Township. People appreciated their spirit. Their stories are widely spread, and with their footprints, the stories spread more and more widely. However, due to the erosion of these legends in the folk history of more than a hundred years, and the fact that they only take folklore as the carrier and have no relevant written records, they can only be regarded as a kind of folk oral myths and legends, and there is no way to verify them. At this point, it is also a great pity for many Guhu artists and researchers in related fields.

Another legend is the legend of a pair of lovers and "four-hoof snow(a famous horse)", both of which run through the elements of "horse", which shows that the relationship between "horse" and people's lives is very close, and the influence on Zhuang culture is also extremely significant. The use of horses by the Zhuang people is closely related to the trade, production and lifestyle in the south. Generally speaking, the northern terrain is mostly plain, trade and transportation will choose tall horses, while the southern terrain is special, mostly mountainous, and transportation will use small horses. Horses have become a necessary means of transportation for local people's economic life. Therefore, the legend of Guhu can reflect the way of production and labor, the way of life and even the geomorphological environment of a nation in its early years. However, these legends have gone through the washing of the long river of history and have no physical records, and have dissipated little in the change of the times, so there is no way to verify them.

2. The status of Guhu in Zhuang music

When Han Bo studied the value system of folk creations, he said: "The artistic noumenon value of folk creations lies in that it not only meets the actual needs of people to maintain the spirit of survival and redemption, but also meets the needs of people in emotional, moral, aesthetic, cognitive and other aspects." When it comes to Guhu, we can associate it with the artistic performance of Zhuang opera, which embodies the spiritual cohesion and high cultural identity in national stories and music. Under the background of this spiritual value, the status of Guhu in Zhuang music can be seen. The unique sound forms presented by Guhu, such as bird calls and horse neigh, can better reflect the Zhuang style of Guhu and make the music of Zhuang nationality more national characteristics.

With the continuous development of Zhuang opera, Guhu has taken root and become one of the most important musical instruments in Zhuang opera and Zhuang eight-tone music. It can be said that it plays an important role in Zhuang music. With the special rhyme scheme and rhythm of music, Guhu has gained more attention. The in-depth exploration of Guhu is also an extension of the music culture of the Zhuang nationality, as well as an in-depth understanding of the folk customs of ethnic minorities. Opera is an important form of artistic expression, but also an important channel for the dissemination of historical and cultural education. The performance of Guhu contains the Zhuang people's perception and understanding of life, which combines legends, folk customs, morality and civilization, so that people can deepen their understanding of national history while pursuing entertainment, and deepen their sense of national identity and pride in the audio-visual feast, especially for the people in the border towns of ethnic minorities whose education level is relatively backward. This invisible cultural transmission can make them feel the charm of traditional culture more than the broad concept of Chinese traditional culture, arouse their love for their own local culture, rekindle the hope of the declining culture, and better protect the source of traditional culture.

The musical status of Guhu should be analyzed in three periods. First, in a small range, as an independent individual, it develops according to people's psychological and aesthetic tendencies. At this time, the emergence of Zhuang Opera is an opportunity for the spread of Guhu art; second, playing a major role and accompanied by the development of Zhuang Opera for quite a long time, Guhu has been the main instrument of Zhuang Opera, which is equivalent to the status of Jinghu in Peking Opera; third, at the present stage, Guhu has re-appeared on the music stage as a solo instrument, which is not what it used to be. The rapid development of economy and the influx of a large amount of information have become obstacles to the development of Guhu. As far as the history of the development and evolution of Guhu is concerned, from an insignificant folk musical instrument to one of the representatives of the folk characteristics of the Zhuang nationality, it shows that it has great historical significance in the development of the whole Zhuang music and culture, and also occupies an extremely important place in the music art of the Zhuang nationality.

Discussion

1. The physical characteristics of Guhu culture in Guangxi

The Guhu, a traditional musical instrument of the Zhuang people in Guangxi, holds significant cultural and historical value, though its exact origins remain shrouded in folklore.

The birth time and inventor of the Guhu are unclear, with folk legends providing the primary insights into its origin. One famous legend involves lovers Ah Ran and Ah Lie, who created the Guhu from horse tail and leg bones, reflecting the deep cultural and historical significance of the instrument in the Zhuang community. Despite the absence of written records, these legends underscore the instrument's importance in Zhuang folklore and its role in preserving cultural identity (Li, 1983).

Liang Qichao (1992) posited that "culture is the valuable common cause released by the human mind," encompassing the spiritual perseverance and technological practices of human beings. The Guhu epitomizes this concept as it embodies the material and spiritual wealth formed by the Zhuang people through their social activities. It is a tangible artifact created using local resources, reflecting the group's unique spiritual temperament and cultural practices.

The production and use of the Guhu illustrate the integration of material, technical knowledge, art aesthetics, and value concepts, leading to the emergence of comprehensive cultural phenomena within the Zhuang community. The Guhu culture encompasses the material and spiritual achievements of the Zhuang people, highlighting their continuous evolution in social roles, order, and technological advancements (Bianjiang, 2006). The cultural connotation of the Guhu is evident in its production techniques and the social value it embodies through the artistic works centered around it.

Arnold Pace (2012) defined the constituent elements of technological practice, including technological status (knowledge, techniques, skills, tools, and materials), cultural status (values, theoretical beliefs, creativity), and organizational status (economic activities, professional activities, and user interactions). The practice of making the Guhu aligns with Pace's definition, showcasing an integration of technology, culture, and organizational elements. This integration reveals the unique characteristics of Guhu culture, encompassing the utensil itself, the systems surrounding it, the interactions between relevant groups, and the tacit understanding of consciousness and skills involved in its creation and use.

The Guhu's cultural significance lies not only in its role as a musical instrument but also in its capacity to promote the development of art in ethnic areas, broaden access to cultural education, and strengthen national spiritual identity. By facilitating the creation of artistic works and fostering a sense of national pride, the Guhu plays a crucial role in preserving and disseminating the cultural heritage of the Zhuang people.

Zhang Dainian believes that "all kinds of artifacts created by human beings and nature" constitute the layer of physical culture, that is, the basis of physical culture is impersonal, technical and objective artifacts. Guhu is a real object, which is produced by material and labor. The basis of the cultural layer of Guhu's physical state is Guhu as a utensil, which is the sum of the material production activities and products of the Zhuang people in Guangxi. The Zhuang people in Guangxi have a natural affinity for horses, mules, cattle and other animal power, so the choice of raw materials for Guhu has a certain original nature, and the raw materials for utensils will be affected by factors such as region, products, transportation habits, etc. Therefore, after the introduction of Huqin into South Guangdong, the Zhuang people replaced the original wooden Qin tube with horse bones, which created the uniqueness of Guhu. The Guhu, a traditional Zhuang musical instrument, holds a distinctive place in the cultural and musical landscape of Guangxi. Its construction, primarily from natural materials, underscores the deep connection between the Zhuang people and their environment. The Qin tube of a handmade Guhu is made from native horse bones, while the Qin rod and holder are

crafted from polished log sections. No synthetic materials are used except for essential fixing tools, and no other materials are spliced. This meticulous craftsmanship results in a brighter and more sonorous timbre compared to other Huqin instruments, making it particularly suited to the pronunciation of the Zhuang language and giving it a distinctly national character (Han Bo, 2016).

Huang Guangkuo highlighted in an interview that "the tone of a standard Guhu should be between Jinghu and Gaohu, more delicate than Jinghu and more high-pitched than Gaohu" (Han Bo, 2016). This unique tonal quality is not intentionally designed but is a natural consequence of the bone materials used. Both Guhu and Huqin share a high-pitched, loud timbre. Guhu strings are tuned to a1 and e2 in a five-degree relationship, spanning a range from a1 to d4. In contrast, Banhu strings are often tuned to d2 and a2, with a range from d2 to g4, giving Guhu a stronger and more penetrating tone.

Guhu originated in the Zhuang region, where it was initially used to produce loud music in the mountains and farmlands. Over time, with the advent of folk drama, Guhu transitioned to the stage, particularly as an accompaniment for "Yaha Opera" and "Zhuang Opera." To synchronize the music with human vocals, Guhu's timbre, style, and playing techniques have been fine-tuned to match the rhyme scheme and rhythm of Zhuang Opera lyrics, enhancing the performance's overall impact (Tan, 2009).

The materials and regional language, combined with the opera and popular music style, establish Guhu's bright and high-pitched timbre. This unique sound aligns with the spiritual outlook, personality, and behavior of the Zhuang people, fulfilling the specific requirements of their local music culture. The Guhu pole is wooden, the tube is bone, and the body support comprises a wood-carved horse head and a whole wooden pole, presenting a simple yet profound aesthetic. The horse head's shape, whether galloping or solemn, and the polished wooden pole connected to a white irregular round horse-bone tube and a rectangular rest, reflect the Zhuang people's aesthetic and practical rationality in creating these instruments.

In conclusion, the Guhu not only represents a significant musical instrument but also serves as a cultural symbol of the Zhuang people. Its preservation and promotion are crucial for maintaining cultural heritage and fostering a deeper appreciation of Zhuang music and culture.

2. The interactive characteristics of Guhu culture in Guangxi

The Guhu occupies a significant place in Zhuang music, particularly in Zhuang opera and Zhuang eight-tone music, due to its unique sounds that can mimic bird calls and horse neighs, adding a distinctive national characteristic to the music (Han, 2016). The evolution of the Guhu from a folk instrument to a central element in Zhuang opera underscores its cultural and musical importance. The process of transforming natural materials into an instrument capable of producing sounds of nature exemplifies the intricate interaction between the luthier and the material, the instrument and the performer, and ultimately, the performer and the audience. This interconnectedness highlights the deep cultural roots of the Guhu within the Zhuang community.

Historically, the Zhuang people, influenced by a relatively low level of productivity and their natural environment, often placed their hopes and wishes in "God." This direct connection between man and nature underscores human autonomy and value, with the Guhu serving as a medium to express emotions and reverence for nature. This reverence is ingrained

in the Guhu culture, flowing through its music and the community's collective consciousness (Yu, 2020).

The production of the Guhu involves the transformation of a horse bone, python skin, and horsetail into a beloved musical instrument, reflecting respect for the natural environment and a positive interaction with the needs of performers. The process of crafting the Guhu is integral to its cultural significance, fostering a deep connection between the luthier and the performer, which is the beginning of a harmonious musical journey (Chen, 2007). This interaction continues with the performer, who must understand the cultural and musical nuances of Zhuang culture, as well as the emotions the composer intends to convey. For instance, Tan Dachuan from the Guangxi Opera and Dance Theatre has analyzed the music structure, melody style, and other aspects of representative Guhu music, such as "Early Spring in Zhuang Village," to summarize performance techniques that enhance control over the instrument and the music (Tan, 2009).

The interaction extends to the audience, who are key participants in the exhibition of Guhu culture. The Zhuang people's love for singing and dancing, whether in the fields or at song fairs, is a means of expressing feelings and drawing strength from their performances. The Zhuang opera "Song King," which tells a love story between two young Zhuang individuals and showcases various local customs, features the Guhu prominently. In this opera, the high-pitched music of the Guhu during the execution scene of the Luoyue King immerses the audience in the performance, demonstrating the instrument's ability to evoke powerful emotions and cultural connections (Susanin, 2006).

Singing and dancing are not merely playful activities for the Zhuang people; they are vital expressions of their emotions and cultural identity. The Guhu, as the main accompaniment and solo instrument, plays an essential role in these performances. The passion for the Guhu among the Zhuang people, coupled with the audience's appreciation during performances, continuously deepens the national cultural spirit and emotional ties. This strengthens the Guhu's unique role as a cultural link and showcases the interaction inherent in the cultural characteristics of the instrument (Zhao, 2017).

Conclusion

The Guhu, a traditional musical instrument of the Zhuang nationality, has played a significant role in the economic and cultural development of its local community. The cultural industry surrounding Guhu not only stimulates the economy but also preserves and enhances the cultural heritage of Zhuang Township. This, in turn, supports local tourism, the Guhu manufacturing industry, and the production of agricultural by-products.

To further promote Guhu culture, it is imperative to respect its protection and inheritance. Expanding the inheritance group of Guhu culture involves broadening the target group's scope and pathways, ensuring effective transmission. The current challenges include a limited number of practitioners, uneven age distribution, and weak professional strength. Addressing these challenges through initiatives like integrating Guhu into school curricula, establishing children's Guhu art classes, and setting up Guhu art centers can cultivate new talent and strengthen the Guhu art community.

Moreover, the dissemination of Guhu art needs to be enhanced through a comprehensive propaganda program. This involves using social networking platforms to promote Guhu culture actively. Creating a WeChat public account dedicated to Guhu culture, regularly sharing

knowledge about its history, legends, production techniques, performance methods, and musical instrument creation can significantly increase its visibility. Additionally, creating and uploading Guhu videos and explaining its historical origins on these platforms can further raise awareness.

Strengthening Guhu's promotion will improve the awareness and influence of Guhu culture in society. This not only paves the way for Guhu to reach a broader audience but also attracts more people to understand and learn about Guhu, thereby laying a solid foundation for its continued development.

Recommendations

Culture, in other words, is the convergence of material creative activities, spiritual creative activities and their achievements in the long process of human society. In this process, knowledge, thought, spirit, values, aesthetic concepts, ethics, local resources and Guhu culture promote, blend and converge each other, and technology as the core is gradually reflected. Guhu is the product of human civilization, which flows with the "bone and blood" of human civilization, and it is not difficult to see that it is inextricably linked with material and resources and promotes each other. In the life of the Zhuang people, the Guhu culture is everywhere, whether in daily life or in economic production, and the Guhu culture is an important pillar of the Zhuang people, with a very strong cultural heritage of the Zhuang nationality. It is in this way that Guhu culture in the hearts of the Zhuangzu people is more and more irreplaceable, and its status is getting higher and higher.

As a traditional Zhuang national musical instrument, Guhu has significantly contributed to local economic and cultural development. The Guhu cultural industry can not only boost the economy but also enhance the cultural heritage of Zhuang Township, stimulating local tourism, the Guhu manufacturing industry, and agricultural by-products.

To promote the development of Guhu culture, it is essential to respect its protection and inheritance. First, expanding the inheritance group of Guhu culture is crucial. This involves broadening the scope and paths for Guhu's target inheritance group to ensure effective transmission. Currently, the inheritance of Guhu faces challenges such as a small number of practitioners, uneven age distribution, and weak professional strength. Many regions have adopted an "open" approach, such as integrating Guhu into school curricula, establishing children's Guhu art classes, and setting up Guhu art centers to cultivate new talent and strengthen the Guhu art community. Second, the dissemination path of Guhu art needs to be broadened. This includes formulating a comprehensive propaganda program for Guhu culture, integrating various forces, and guiding and expanding the promotion of Guhu culture. Suggestions for the popularization of Guhu culture should be put forward, striving for greater visibility and impact. Guhu needs to adapt to the times by changing its communication methods. With the growing influence of information technology on daily life, people's demand for information has increased, and access to digital content is gradually becoming the norm. In this digital age, even the best products need effective promotion. Guhu's successors, troupes, and fans should actively use various social networking platforms to conduct comprehensive and multi-angle research and promotion of Guhu culture. This can include registering a WeChat public account dedicated to Guhu culture, regularly sharing knowledge about Guhu history, national legends, production techniques, performance methods, and musical

instrument creation. Additionally, creating and uploading Guhu videos and explaining its historical origins on these platforms can significantly increase its visibility.

Expanding Guhu's propaganda and communication channels and strengthening its promotion will improve awareness and influence of Guhu culture in society. This not only paves the way for Guhu to reach a broader audience but also attracts more people to understand and learn about Guhu, thereby laying a solid foundation for its continued development.

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