

The Study Cultural Appropriation of Guzheng Music in Performance of a Traditional Thai Song

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Abstract

This study explored the cultural appropriation of Guzheng music in the performance of the traditional Thai song. The researcher studied the historical context of Guzheng performance within Thai traditional music, the process, and techniques involved in the cultural appropriation of Guzheng music in Thailand and arranges a new composition, the Wang Yue (Mong Chan) song, based on the process of cultural accommodation. The sample for this study consisted of two senior Guzheng musicians based in Bangkok, Guo Yunxiang and Li Yang, selected through purposive sampling due to their significant contributions to the dissemination of Guzheng culture in Thailand. The study used interviews, musical analysis, and performance observations as data collection instruments. Data were analyzed using descriptive statistics and content analysis.

The results revealed that the cultural appropriation of Guzheng music in Thai performances spans a long time, incorporates a wide range of Thai music, utilizes rich yet relatively basic Guzheng techniques, and exhibits a shallow integration with Chinese culture. The study concluded with a newly a new composition Wang Yue (Mong Chan) adapted from “Lao Duang Duen,” which employs contemporary Guzheng techniques and aims to create a more profound cultural blend between Thai and Chinese music.

Keywords: Cultural Appropriation; Guzheng Music; Cross-Cultural Exchange

Introduction

Music serves as a universal language, bridging cultural divides and fostering cross-cultural exchanges. One such intriguing example is the cultural appropriation of Guzheng music within the traditional Thai music landscape. This paper delves into the captivating phenomenon of how an ancient Chinese musical instrument, the Guzheng, has been integrated into Thai traditional music, creating a unique cultural blend that resonates with both historical and contemporary audiences.

The rich tapestry of cultural exchange between China and Thailand dates back centuries, encompassing trade, religion, language, and notably, music. Among the instruments that gained prominence during this period was the Guzheng, recognized for its evocative melodies and rich cultural heritage (Wu, 2018). The migration of Teochew people to Thailand brought with it the vibrant tradition of Teochew string poetry and music, which found resonance within the Chinese community in Thailand. Furthermore, the establishment of cultural institutions such as the "Teochew Guild Hall Guyue Unit" in the 1960s served as a catalyst for the dissemination of Guzheng music in Thailand, contributing to its preservation and propagation within the local musical landscape (Chen & Li, 2015).

Despite the historical presence and cultural significance of the Guzheng in Thailand, there is a notable gap in the research concerning its appropriation into Thai traditional music. Existing studies have primarily focused on the preservation of traditional Thai music and its influences from various cultures, including Cambodian court music, Javanese gamelan ensemble music, and Indian culture (Yu, 2022). However, the specific process and impact of integrating Guzheng music into Thai music have received limited scholarly attention.

In the contemporary era, the promotion of cultural exchanges between China and Thailand has accelerated the cross-pollination of musical traditions, leading to the widespread adoption of Guzheng music within Thai society. This cultural convergence is epitomized by the patronage of Guzheng music by the Thai royal family, as evidenced by the "Chinese and Thai One Family" music and dance party initiated by H. R. H. Princess Chulabhorn (Zhang, 2020). Through such initiatives, the Guzheng has transcended its role as a musical instrument to become a symbol of cultural diplomacy and solidarity between the two nations.

Drawing upon interdisciplinary perspectives from musicology, cultural studies, and international relations, this paper seeks to unravel the complex dynamics underlying the cultural appropriation of Guzheng music in Thai traditional music performance. By exploring the historical context, socio-political factors, and artistic innovations that have shaped this phenomenon, we aim

to illuminate the multifaceted nature of cultural exchange and its transformative impact on musical traditions. In doing so, we hope to not only deepen our understanding of the intricate interplay between tradition and innovation but also celebrate the rich tapestry of cultural diversity that defines the global musical landscape.

The primary research objective of this study is to adapt the song “Lao Duang Duen” based on the phenomenon of the multi-cultural appropriation process of Guzheng performances. This research will address the adaptation techniques used by musicians and how these techniques integrate both Thai and Chinese cultural elements. This paper presents an in-depth analysis of the historical context, the socio-cultural influences, and the adaptation processes involved. The findings aim to benefit both academic circles and society by providing insights into the ongoing cultural dialogue between Thailand and China through music.

By examining these aspects, this study aims to fill the gap in the literature regarding the integration of Guzheng music into Thai traditional music and to propose new avenues for further research and development in this field.

Research Objectives

1. To study the historical context of Guzheng in Thailand .
2. To examine the Process of Cultural Accommodation by analysing Thai Traditional Songs arranged for Guzheng .
3. To arrange a new composition Wang Yue (Mong Chan) Song based on the Process of cultural accommodation.

Literature Review

The significance of this study lies in its potential to deepen the understanding of traditional Thai music culture and shed light on the inheritance and development of the guzheng in Thailand. A literature search using keywords such as "Thai music," "cultural appropriation," and "Thai guzheng performance" was conducted to explore the significance of musical cultural appropriation in Thai traditional music, cultural exchange, and guzheng performance techniques. The literature and research status quo were summarized and analyzed.

1. Historical Context of Guzheng Music in Thailand

The history of Guzheng music in Thailand is intertwined with the broader narrative of Chinese migration and cultural exchange. The migration of Teochew people to Thailand brought the tradition of Teochew string poetry and music, which included the Guzheng. The establishment of cultural institutions like the "Teochew Guild Hall Guyue Unit" in the 1960s further facilitated the preservation and propagation of Guzheng music in Thailand (Chen & Li, 2015). However, the research on how Guzheng music has been integrated into Thai traditional music remains sparse. Studies like those by Wu (2018) have focused on the cultural significance of Guzheng in China but have not explored its adaptation within Thai music.

2. Cultural Appropriation in Music

Cultural appropriation in music involves the adoption and adaptation of elements from one culture by another. This process can be complex, involving various methods such as imitation, innovation, and synthesis (Hao, 2022). In the context of Thai traditional music, cultural appropriation has historically included influences from Cambodian, Javanese, Indian, and Chinese music (Yu, 2022). Despite the acknowledgment of these influences, specific research on the appropriation of Guzheng music in Thai traditional music is limited. Previous studies have primarily focused on the preservation of Thai music's unique characteristics and its historical roots in other cultures, but they have not examined the detailed processes and impacts of integrating Guzheng music (Yu, 2022).

3. The Role of Cultural Institutions and Prominent Figures

Cultural institutions and prominent figures have played crucial roles in promoting Guzheng music in Thailand. The establishment of Confucius Institutes, for example, has introduced Guzheng as a course, fostering interest among Thai learners (Chen, 2018). Additionally, the Thai royal family, particularly H. R. H. Princess Chulabhorn, has been instrumental in promoting Guzheng music through initiatives like the "Chinese and Thai One Family" music and dance party (Zhang, 2020). These efforts have significantly contributed to the visibility and acceptance of Guzheng music in Thai society. However, there is a gap in the literature regarding the specific adaptation techniques used in these performances and how they integrate Thai and Chinese cultural elements.

4. Techniques and Innovations in Guzheng Music Adaptation

The adaptation of Guzheng music within Thai traditional music involves specific techniques and innovations that have not been extensively documented. Existing literature highlights the use

of basic Guzheng techniques but notes a lack of depth and contemporary innovation (Chen, 2018; Hao, 2022). This gap is particularly evident in the adaptation of well-known Thai songs, such as "Lao Duang Duen," where the utilization of advanced Guzheng techniques could enhance the cultural blend and audience engagement. Addressing this gap, the current research aims to document and analyze these adaptation techniques, providing a more comprehensive understanding of the process.

Summary of the Literature Review

The reviewed literature provides a comprehensive background on the cultural dynamics influencing Thai traditional music and the role of Guzheng within this context. Key findings indicate that while traditional Thai music has preserved its unique characteristics, it has also been significantly influenced by Chinese music. However, the specific process and impact of integrating Guzheng music into Thai traditional music have not been thoroughly explored.

This research fills the knowledge gap by focusing on the phenomenon of multi-cultural appropriation in the performance of the traditional Thai song "Lao Duang Duen" using Guzheng. By building on the historical and cultural insights from the literature, the research aims to explore and document the adaptation techniques, socio-cultural factors, and artistic innovations that characterize this unique musical integration. The theoretical concepts and methodologies reviewed guide the research in analyzing how Guzheng music has been appropriated and adapted within the Thai musical landscape, contributing to the broader discourse on cultural exchange and musical innovation.

The findings from this literature review underpin the current study's objectives and methodology, ensuring that the research addresses the identified gaps and provides valuable insights into the integration of Guzheng music into Thai traditional music. By doing so, this study not only enriches the academic understanding of cultural appropriation in music but also fosters a deeper appreciation of the dynamic interplay between Chinese and Thai musical traditions.

Conceptual Framework

This research is a study aimed at understanding and documenting the cultural appropriation of Guzheng music. The researcher defines the research conceptual framework based on the concept of cultural appropriation theory, combined with the theories of cross-cultural exchange and musical innovation. The details are as follows:

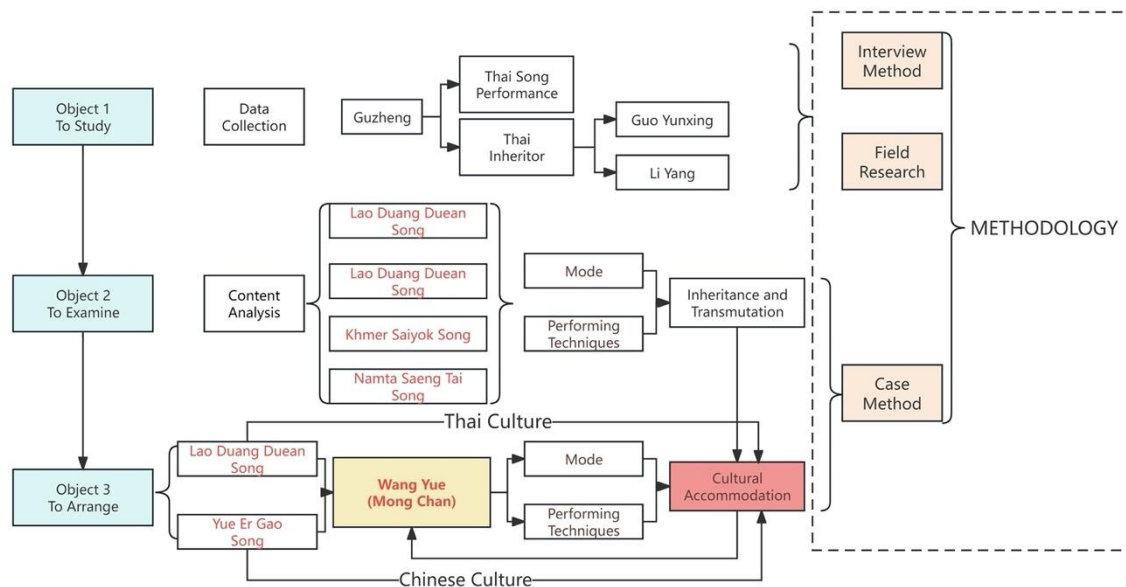


Fig.1 Conceptual Framework

Research Methodology

1. Summary of the Application of Reviewed Theories and Concepts

The reviewed literature highlights the historical context of Guzheng music in Thailand, the role of cultural institutions, the significance of cultural appropriation in music, and the techniques and innovations in Guzheng music adaptation. These insights inform the theoretical framework of this study, which is based on cultural appropriation theory, cross-cultural exchange, and musical innovation. Specifically, the research aims to:

Analyze the historical integration of Guzheng music into Thai traditional music.

Examine the socio-cultural factors influencing the adaptation of Guzheng music in Thailand. Document and analyze the specific techniques and innovations used in the adaptation of Thai traditional songs for Guzheng performance.

By applying these theories, the research addresses the gaps identified in the literature, particularly the need for a detailed examination of the adaptation techniques and their impact on cultural integration.

2. Research Design

Research Approach

This study adopts a qualitative research design, which is appropriate for exploring the complex and nuanced process of cultural appropriation in music. The qualitative approach allows

for an in-depth understanding of the experiences, perspectives, and techniques of Guzheng musicians in Thailand.

Screening Process

The screening process involved selecting participants who have made significant contributions to the dissemination and adaptation of Guzheng music in Thailand. This process included:

Identifying potential participants through literature reviews and consultations with experts in the field.

Assessing the contributions of these individuals to ensure they have substantial experience and influence in the integration of Guzheng music into Thai traditional music.

Sample Acquisition

The sample for this study consisted of two senior Guzheng musicians based in Bangkok: Guo Yunxiang and Li Yang. These participants were selected through purposive sampling due to their notable contributions to the dissemination and cultural integration of Guzheng music in Thailand. The selection criteria included:

Significant experience in performing and teaching Guzheng music in Thailand.

Recognition by peers and cultural institutions for their work in integrating Guzheng music into Thai traditional music.

Availability and willingness to participate in in-depth interviews.

Data Collection

Data collection methods included:

Interviews: In-depth, semi-structured interviews were conducted with the two selected Guzheng musicians. The interviews focused on their experiences, techniques, and perspectives on the adaptation of Guzheng music in Thailand.

Musical Analysis: An analysis of musical works adapted by the participants, including techniques used in the adaptation process.

Performance Observations: Observations of live performances to document and analyze the practical application of Guzheng techniques in Thai traditional music.

Data Management

The collected data were managed as follows:

Transcription: Interviews were transcribed verbatim to ensure accuracy and facilitate detailed analysis.

Coding: Transcripts and observational notes were coded using qualitative data analysis software to identify recurring themes and patterns.

Thematic Analysis: The coded data were analyzed thematically to uncover insights into the adaptation techniques, socio-cultural influences, and artistic innovations involved in the cultural appropriation of Guzheng music.

Justification for Sample Size

Interviews with two senior Guzheng musicians were deemed sufficient for this research for several reasons:

Depth of Experience: The selected participants possess extensive experience and knowledge, providing rich, detailed insights into the adaptation process.

Focused Scope: The research focuses on specific techniques and innovations in Guzheng music adaptation, which can be effectively explored through in-depth interviews with a small, expert sample.

Saturation Point: The data collected from these two participants were comprehensive enough to reach a saturation point, where additional interviews were unlikely to yield significantly new information.

Conclusion

Through a comprehensive analysis of data collected from interviews, content analysis, and musical experiments, this study aims to provide insights into the integration of Thai traditional music and Guzheng performance. By addressing ethical considerations and employing rigorous data analysis methods, we seek to contribute to the understanding of cultural exchange and musical innovation in a global context.

Research Results

The dissertation "Research on Cultural accommodation of Guzheng Music in Thai traditional Music Performance" is based on the artistic creation of cultural accommodation of musical works in the development process of Guzheng music culture in Thailand since the establishment of diplomatic relations between China and Thailand.

1. The historical context of Guzheng in Thailand.

For the first objective, the researcher selected master Guo Yunxiang and Li Yang, two senior disseminators of Guzheng culture in Bangkok to interview. The researcher found that master Guo Yunxiang's contribution to Thailand's Guzheng legacy and cultural integration is undeniable.

He is also open to editing and creation ideas. After meeting experienced composers like Shi Zhaoyuan, he gained new ideas and techniques for culturally adapting Thai songs. People who suggested using Guzheng to play local music gave Guo new ideas. Thai songs serve as instructional materials, reinforcing the notion of cultural adaptation and making significant contributions to Thailand's Guzheng heritage. Master Li Yang successfully introduced the Guzheng to the broad awareness of the Thai people with her exquisite performance, as well as supported the development of the Guzheng from cultural exchange to a political height with the royal family on stage. she focused on developing Chinese culture and adapting music. In the later stages of growth, the primary royal family's musical orientation takes precedence, with the main goal of court music being the performance of large-scale symphony orchestras.

2. The Process of Cultural Accommodation by analysing Thai Traditional Songs arranged for Guzheng.

The researcher analysis of the four appropriated musical works of "Kamen Saiyok Song" arranged by master Guo Yunxiang and the Guzheng Erhu duo Namta Saeng Tai Song and Lao Duang Duen Song arranged by master Li Yang, delves deeper into the intricate techniques and innovative arrangement ideas employed in the process of music accommodation. Firstly, master Guo Yunxiang's arrangements of Kamen Saiyok Song stand out for their clever utilization of Guzheng playing techniques. The use of sliding notes, tremolo, and plucking techniques are particularly noteworthy, as they add a rich, emotional depth to the melodies of Kamen Saiyok Song. Master Guo Yunxiang's arrangements also demonstrate a keen understanding of how to maximize the expressive capabilities of the Guzheng, creating a musical tapestry that is both sonically captivating and emotionally resonant. On the other hand, the arrangements by the Guzheng Erhu Duet, Namta Saeng Tai Song and Lao Duang Duen Song, arranged by master Li Yang, offer a different perspective. Both master Guo Yunxiang and master Li Yang demonstrate a keen sense of musical structure and dynamics, carefully shaping the progression of the melodies to maintain interest and emotional impact. This adaptation integrates a diverse range of Guzheng techniques, including GOU, TUO, MO, SHANG HUA YIN, XIA HUA YIN, HUI HUA YIN, PAI XIAN, GUA ZOU, LUN ZHI, XIAO CUO, DA CUO, HUA ZHI, YAO ZHI, Harmonics, reverse arpeggio, DIAN ZHI, and PAI XIAN technique. They also make innovative use of repetition, variation, and contrast to enhance the expressive power of the arrangements.

3. A new composition Wang Yue (Mong Chan) Song based on the Process of cultural accommodation.

3.1. Selection of materials for adaptation

a. Thai materials

i) Reasons for selecting materials

The song "Lao Duang Duen" holds significant historical importance in Thai music, ingraining itself in the hearts of the Thai people with its memorable melody and rich cultural significance. Due to its widespread popularity and emotional resonance, "Lao Duang Duen" has been adapted into various instrumental versions for performance. In selecting Thai works for adaptation, the inclusion of "Lao Duang Duen" aims to evoke a sense of familiarity and connection among Thai audiences, fostering greater acceptance and appreciation for the composition. By tapping into the inherent inner hearing and synesthesia associated with this iconic piece, the adaptation seeks to amplify its impact and cultural relevance within the Thai musical landscape.

ii) Summary of the selection of guzheng performance techniques

In summarizing the Guzheng playing techniques across all the music scores, the researchers have observed that while the techniques employed are varied, they lack depth and fail to fully showcase contemporary Chinese Guzheng playing techniques. The repertoire of techniques utilized tends to be broad but superficial, suggesting a need for greater exploration and incorporation of advanced techniques. To meet the evolving audiovisual aesthetic preferences of contemporary audiences and to reflect the dynamic vitality of the Chinese nation, the researchers advocate for the inclusion of more elaborate and showy skills. By introducing new contemporary Guzheng playing techniques, future compositions can offer a fresh perspective and resonate more deeply with modern audiences while honoring the rich tradition of Guzheng music.

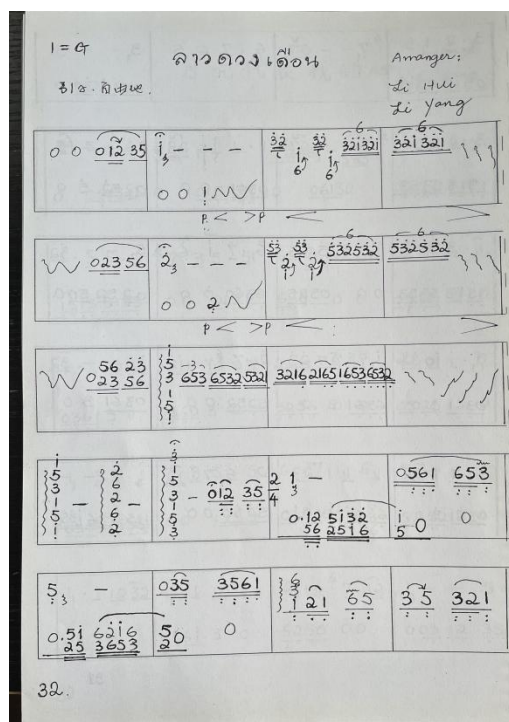


Fig.2 An introduction of "Lao Duang Duen" by master Li Yang

b. Chinese materials

i) Reasons for material selection "Yue Er Gao"

The theme of "Yue Er Gao" originates from a renowned ancient Chinese pipa melody, which was adapted into Guzheng music by Wang Zhi in 1960. Regarded as a pinnacle of instrumental music art in depicting the moon, "Yue Er Gao" primarily narrates the mesmerizing journey of the moon ascending and descending in the western sky. The melody exudes a sense of grandeur and grace, akin to a captivating dance. With serene and hazy passages, the music vividly illustrates the luminous yet elusive qualities of moonlight, portraying the ethereal beauty of the moonlit landscape. As the song unfolds, it paints a scenic panorama, depicting the moon's ascent from the sea to its eventual descent behind the western mountains, amidst a myriad of captivating landscapes and enchanting vistas.

Within "Yue Er Gao," one can envision the tranquil river adorned with wispy clouds, enveloped in a dreamy haze that lends an air of mystique to the surroundings. The moon's reflection dances upon the rippling water, seemingly choreographing a melodic dance with the gentle currents. Amidst the vast expanse of the sea, the moon's luminance illuminates both tumultuous waves and serene rivulets, casting a celestial glow upon secluded courtyards and expansive fields. The imagery conjured by the music evokes a sense of awe and wonder, seamlessly blending the tangible world with fantastical imaginings of the moonlit realm.

Throughout "Yue Er Gao," the interplay of vivid descriptions and imaginative depictions creates a silver-hued tapestry that is both evocative and poetic. The composition invites listeners on a captivating journey through a realm where reality intertwines with fantasy, leaving an indelible impression of the moon's enchanting allure.

ii) Analysis and summary of Guzheng playing techniques of selected materials

The music is performed in the key of G, utilizing a range of fundamental Guzheng techniques including GOU, TUO, MO, arpeggio, YAO ZHI, SHANG HUA YIN, XIA HUA YIN, GUA ZOU, HUA ZHI, KUAI SU ZHI XU, Harmonics, and others. From a technical standpoint, this piece poses a considerable challenge for performers, requiring both skill and precision in execution. The arrangement is thoughtfully structured, with unique Guzheng techniques such as GUA ZOU, SHANG HUA YIN, and XIA HUA YIN strategically employed to evoke a distinctive atmosphere, embodying the aesthetic essence of Chinese classical music. Particularly in the allegro passages, a plethora of rapid techniques are utilized, placing a significant demand on the performer's dexterity and proficiency. Furthermore, the composition features connecting phrases where both the playing technique and musical arrangement remain consistent, facilitating a seamless transition between distinct sections while maintaining a natural flow throughout the piece.

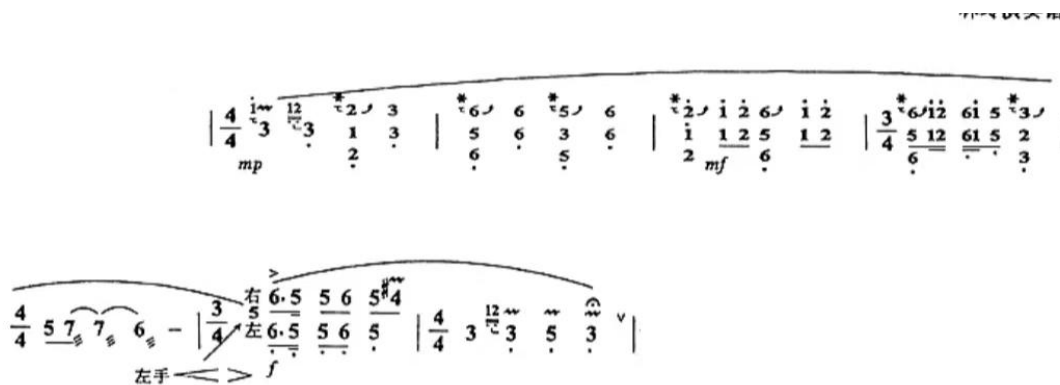


Fig.3 An introduction of "Yue Er Gao"

3.2 Artistic summary of material selection

Artistic Material Selection involves meticulously choosing materials with attributes that facilitate deduction, processing, deepening, and sublimation. Resonance in Material Selection allows abstract musical concepts to be tangibly represented, fostering synesthetic experiences and aiding listeners in visualizing the music more vividly. Representativeness in Material Selection transforms abstract concepts into tangible objects, fostering a shared understanding among

observers. Distinctiveness in Material Selection ensures that chosen materials are both recognizable and unique, embodying the qualities while also possessing depth and research significance, thereby highlighting their value in the study.

3.3 Original intention of adaptation

In view of the artistic summary, the researcher hopes to create a kite song named "New Lao Duang Duen" for the musical culture of the two countries through his years of experience in learning guzheng in China and the opportunity to study for a doctorate in Thailand. There are several reasons for this:

(1) Since the establishment of diplomatic ties between China and Thailand on July 1, 1975, remarkable achievements have been made in the cooperation and development between the two countries in the political, economic and cultural fields. The two sides enjoy close relations and frequent exchange of visits and exchanges. Starting from March 1, 2024, China and Thailand will permanently exempt visas for each other's citizens, marking a new era of friendly cooperation between the two countries. Against this backdrop, the researchers hope to express the deep friendship between the two countries through music, a common language of mankind.

(2) The spread and promotion of the Guzheng art in Thailand cannot be separated from the favor of the Thai royal family. After learning the guzheng, H. R. H. Princess Chulabhorn devoted herself to integrating the guzheng and Thai music, promoting the exchange and collision of musical cultures between the two countries, bringing the guzheng into the vision of the Thai people, and making the guzheng a well-known Chinese instrument in Thailand. After that, H. R. H. Princess Chulabhorn played the guzheng in the "China and Thailand One Family" concert held every two years between China and Thailand, which produced many excellent music works. The researchers wanted to present the story of the princess learning Guzheng through this music piece created and adapted by themselves.

(3) The researcher had the honor to study in SWU in Thailand, where he got the guidance and help from many professors. He also got to know several outstanding guzheng players in Thailand through the introduction of the professors. While interviewing and consulting them, the researcher also had a deeper understanding of the cultural appropriation process of guzheng and Thai music. So far, the integration of guzheng music with Thai music has been very deep. In terms of subject matter, there are original music works based on Thai music, and there are transplanted and adapted works based on Thai music. In terms of genre, they include solo, ensemble, symphonic concerto, and so on. Perhaps because they were more convenient for Thai

people to accept and learn when they were transmitted, these songs were relatively traditional and easy in technique, especially in the stage where the adaptation of Thai music paid more attention to realism. The researchers believe that there are two sides to this appropriation process. The advantage is that it restores the local Thai music form and primarily makes the Thai people well accept the Thai music adapted by Guzheng with a familiar cognition. The disadvantage is that it does not give enough space for the guzheng music to develop, so that it can show its maximum charm. Therefore, the researchers hope to deeply apply guzheng performance technology to interpret and interpret Thai music to a certain extent, and give some artistic aesthetics to Chinese guzheng, and use Chinese musical vocabulary to express Thai music, so that the instrument is not played in the attitude of copying but can be appropriated from the perspective of musical dialogue.

(4) The researcher previously analyzed Lao Duang Duen, a well-known Thai guzheng adaptation, and Yue Er Gao, a representative Chinese guzheng work. These two-capital works depict the moon to express feelings, so the moon has carried people's good feelings and always wishes and at home and abroad. The Chinese and Thai people share a full moon, so the researchers take the title "Lao Duang Duen", combined with the two moon styles of China and Thailand, to interpret a dialogue across time and space under the moon, and watch a deep friendship between the sun and the moon.

3.4 Introduction of adapted works

a. Introduction to the background of the repertoire:

The widely recognized Thai music piece, "Lao Duang Duen," and the traditional Chinese guzheng composition, "Yue Er Gao," serve as the primary musical materials for this piece. Through musical dialogue, the composition portrays the everyday lives and cultural ambiance of both Chinese and Thai communities beneath the shared moon. Employing a call-and-response writing technique, the composition endeavors to convey a sense of connectivity, harmony, and beauty. The texture is modified to accommodate this vision, while also incorporating elements of traditional Chinese culture during the appropriation process. This endeavor aims to foster an integration of Chinese and Thai musical sensibilities.

b. Analysis of musical form and mode of works

Mode: The researchers establish the backdrop for the Chinese materials in the Tang Dynasty and utilize the Chinese national mode characteristic of this era, comprising notes 1, 2, 3,

#4, 5, 6, and 7. Conversely, the Thai material utilizes the G mode, composed of 1, 2, 3, 5, and 6 notes.

Musical Structure: The composition follows an Instruction+A+B+C structure. The opening paragraph offers a serene presentation, symbolizing the emergence of the moon. Section A, titled "Dance under the Moon," features a melody derived from the thematic motif of "Lao Duang Duen," divided into two segments. The first segment, performed in the bass register, employs techniques to evoke Chinese elements and ambiance, emphasizing atmospheric creation and conceptual depth. The subsequent segment, played in the higher octave, signifies the Thai moon, employing a realistic technique to faithfully render the original melody for easy recognition. Section B, titled "Calling You," unfolds in a relatively free Rubato style, incorporating melodies from "Lao Duang Duen" and "Yue Er Gao" divided into three phrases with distinct techniques, symbolizing the dialogue between the two cultures under the moonlight. Finally, Section C, titled "Great Festival," transitions into an allegro passage depicting a festive atmosphere. Drawing inspiration from "Lao Duang Duen," the accompanying rhythm mimics the sounds of gongs and drums traditionally heard during Chinese festivals. The integration of musical elements from both Thai and Chinese cultures within this allegro section symbolizes the celebration and enduring friendship shared between the two communities.

c. Inheritance and Evolution of Guzheng playing techniques

Inheritance: The researchers of this composition have amalgamated techniques gleaned from the teachings of Guo Yunxiang and Li Yang. Foundational playing techniques such as GOU, TUO, MO, arpeggio, YAO ZHI, SHANG HUA YIN, XIA HUA YIN, GUA ZOU, HUA ZHI, KUAI SU ZHI XU, and Harmonics are employed. These fundamental techniques are introduced in the Introduction section of the piece.

Transmutation: In Paragraph A, the researcher incorporates the PAI XIAN technique, while Paragraph B features the utilization of reverse arpeggio, the right-handed LUN ZHI technique, and the DIAN ZHI technique. These techniques are reintroduced throughout the composition to elevate the musical complexity and momentum of the piece

d. Presentation of adapted musical score

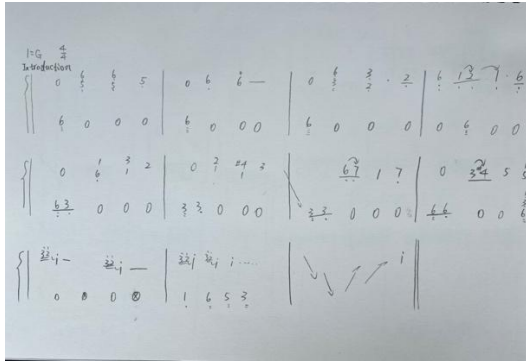


Fig.4 A musical notation “Lao Duang Duen” Page 1

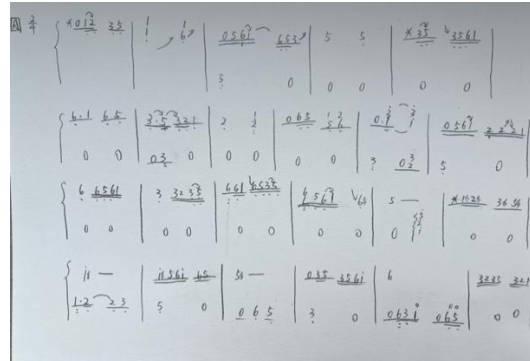


Fig.5 A musical notation “Lao Duang Duen” Page 2

Summary of Guzheng Playing Techniques: This composition incorporates a variety of Guzheng playing techniques, including GOU, TUO, MO, SHANG HUA YIN, XIA HUA YIN, HUI HUA YIN, PAI XIAN, GUA ZOU, LUN ZHI, XIAO CUO, DA CUO, HUA ZHI, YAO ZHI, Harmonics, reverse arpeggio, DIAN ZHI, and others. Of note is the utilization of the PAI XIAN technique, which, characterized by non-fixed pitch, mimics percussion instruments. By striking the strings in the lower register, this technique enhances the mood and adds depth to the composition.



Fig.6 Video QR Code “Wang Yue” (Mong Chan) Song

Artistic Summary: The musical appropriation showcased in this composition predominantly revolves around the themes of "contrast" and "fusion". Firstly, the researchers adeptly adapt the same melody into distinct styles, offering interpretations of both a Thai moon and a Chinese moon. For instance, in the opening sentences, this duality is exemplified. Secondly, within the same passage, the researcher artfully interjects various musical fragments to foster a dialogue and echoing effect, allowing listeners to seamlessly transition between the Thai and Chinese lunar

realms, thereby achieving a harmonious blend with contrasting elements, as seen in subsequent sentences. Thirdly, a single sentence transformation of accompaniment texture by the researchers imbues the composition with vivid imagery, depicting scenes of Tang Dynasty festivities under the moonlight juxtaposed with Thai celebrations during the Songkran Festival. This stylistic evolution is highlighted in the tenth, fourteenth, and fifteenth sentences. Additionally, the integration of the Chinese moon is achieved by extending the time value of select passages to synchronize with the musical representation of the Chinese lunar landscape. Lastly, the distinctive tonal qualities inherent in each mode distinctly identify the Chinese and Thai moons, facilitating clear auditory contrast, as illustrated in the contrast between the initial and fifth sentences.

Discussions

The cultural appropriation of Guzheng music in Thai music performance reveals several distinctive characteristics, as observed through the course of this study. Firstly, it spans a significant period, reflecting a longstanding exchange of musical influences between China and Thailand. This observation aligns with existing literature on cross-cultural music research, which emphasizes the significance of comparing or encountering different musical cultures to deepen understanding and enrich musical traditions (Hao, 2022). Secondly, the repertoire of appropriated Thai music is extensive, showcasing the diversity of cultural elements integrated into Guzheng performances. This finding resonates with previous studies on the incorporation of diverse cultural influences in Thai traditional music, highlighting the eclectic nature of Thai musical heritage (Yu, 2022).

However, despite the richness of cultural exchange, the Guzheng techniques employed remain relatively basic, reflecting a missed opportunity to incorporate advancements in modern Guzheng playing techniques. This limitation is consistent with the challenges identified in previous literature regarding the adaptation and evolution of traditional musical practices in contemporary contexts. The limitations in the utilization of contemporary Guzheng techniques can be attributed to the geographical context of the musicians, who have resided in Thailand since the 1990s, thus lacking exposure to the rapid evolution of Guzheng playing techniques in China over the past three decades. This observation underscores the importance of considering geographical and historical factors in understanding the transmission and development of musical traditions across different regions and time periods. In response to these observations, the researchers endeavored to bridge

this gap by creating a new adaptation of "Lao Duang Duen" titled "New Compilation Lao Duang Duen". This adaptation integrates a diverse range of Guzheng techniques.

Furthermore, the adaptation process of New Composition "Wang Yue" (Mong Chan) song is characterized by a thematic exploration of "contrast" and "fusion". Through stylistic variations and interplay between Chinese and Thai cultural motifs, the adaptation creates a dynamic musical dialogue. By seamlessly transitioning between representations of the Thai and Chinese moons, the adaptation embodies both contrast and harmony, enhancing the overall auditory experience for the audience. In conclusion, the study underscores the importance of balancing tradition with innovation in the cultural appropriation of Guzheng music. By embracing contemporary Guzheng techniques and fostering cross-cultural dialogue, musicians can enrich the cultural landscape of both Chinese and Thai music, fostering a deeper appreciation and understanding of musical diversity.

Knowledge from Research

The research presented encompasses several key areas of knowledge, primarily focusing on the cultural appropriation of Guzheng music in Thai music performance. Through the synthesis of existing literature and empirical findings, the study identifies the historical exchange of musical influences between China and Thailand, spanning a significant period. This historical context serves as the foundation for understanding the integration of Guzheng techniques into Thai music, highlighting the richness of cultural exchange between the two regions.

Furthermore, the research delves into the repertoire of appropriated Thai music, showcasing the diverse cultural elements incorporated into Guzheng performances. This exploration provides insight into the eclectic nature of Thai musical heritage and underscores the complexities of cultural adaptation in musical traditions. Additionally, the study identifies the limitations in utilizing contemporary Guzheng techniques in Thai performances, attributing them to geographical and historical factors. This observation emphasizes the importance of considering contextual influences in the transmission and development of musical traditions.

In response to these findings, the researchers endeavor to bridge the gap between traditional and modern Guzheng performance styles by creating a new adaptation of a traditional Thai piece. This adaptation integrates a diverse range of Guzheng techniques, including contemporary ones, aiming to enhance the cultural dialogue between Chinese and Thai musical motifs. Through thematic exploration of contrast and fusion, the adaptation embodies both the

diversity and harmony inherent in cross-cultural musical exchange. Overall, the synthesis of research findings provides valuable insights into the dynamics of cultural appropriation and adaptation in the realm of musical performance.

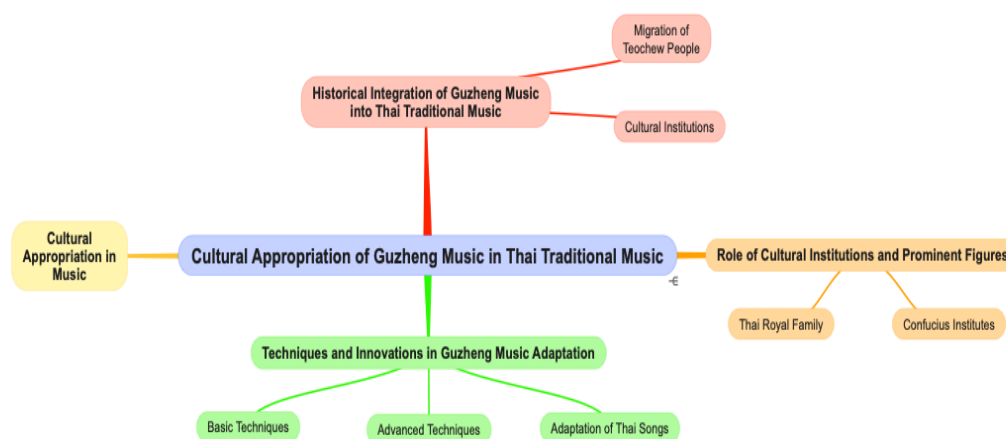


Fig.7 Concept map

Conclusion

The paper "Research on Cultural appropriation of Guzheng Music in Thai traditional Music Performance" is set against the background of artistic creation in the process of cultural appropriation of musical works in the development process of Guzheng music culture in Thailand since the establishment of diplomatic relations between China and Thailand

The research is sort out the historical context of guzheng performance in Thai traditional songs, to investigate the cultural appropriation process of music in the performance of guzheng in Thai traditional music, and to compose according to the phenomenon of musical cultural appropriation process of guzheng performance in Thai traditional songs. The researcher selected Guo Yunxiang and Li Yang, two senior disseminators of guzheng culture in Bangkok, to interview them, learn about their education and work experience, teaching, ideas of Thai music appropriation, transmission channels, achievements and other aspects, to summarize the whole historical context of Thai music guzheng from point to point. Choose appropriated musical works, namely "Kamen Sai Yok Song" adapted by Guo Yunxiang and the guzheng erhu duo Num Dtah Saeng Dtai and Lao Duang Duen adapted by Li Hui and Li Yang. To analyze their use of guzheng performance techniques and adaptation ideas in the process of music appropriation, to achieve the

purpose of investigation. Finally, the researcher summarized, absorbed and learned from the two teachers Guo Yunxiang and Li Yang's adaptation ideas and guzheng playing techniques, and carried out a new round of composition of "Wang Yue" (Mong Chan). The researchers' ideas of musical appropriation are added, and the traditional Chinese guzheng music on the theme of the moon is integrated, more Chinese expressions of guzheng musical vocabulary are used, and the cultural appropriation of Thai music is carried out more deeply.

Suggestions

To further advance the field of Guzheng music adaptation within Thai traditional music, future researchers could consider conducting comparative studies across Southeast Asian countries with diverse musical traditions. By exploring how Guzheng music interacts with and influences different cultural contexts, scholars can deepen their understanding of the varied dynamics of musical exchange and hybridization in the region. Such comparative analyses would offer nuanced insights into the adaptation processes and outcomes, contributing to a more comprehensive understanding of the cultural appropriation of Guzheng music.

Additionally, researchers may explore the impact of technological innovations on the cultural appropriation of Guzheng music. Investigating how digital recording techniques, electronic effects, and online platforms shape the creation, dissemination, and reception of adapted Guzheng music in contemporary contexts would provide valuable insights. Understanding these technological influences is crucial for contextualizing the contemporary landscape of Guzheng music adaptation and assessing its implications for cultural exchange and communication.

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