

## A Research On The Music Audiences And Development Status Of Chinese Guzheng Ensembles

By

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### Abstract

This Article aimed to study(1) The analysis of the audience's willingness to consume guzheng ensemble group music, the choice of music communication media, the motivation to watch the performance, and the music preference.(2) The current situation of the development of guzheng ensemble groups combined with the analysis of music audiences to make substantive suggestions for developing the guzheng ensemble group industry. The target of this questionnaire survey is mainly the musical audience of guzheng ensembles and some Chinese guzheng ensemble groups. The author conducted in-depth interviews with the heads of famous Chinese guzheng ensembles to obtain information about the development status of Chinese ensembles and selected some musical audiences of guzheng ensembles to collect data through questionnaires and interview records. The findings of the study are as follows:

The development of some Chinese guzheng ensembles is restricted by the geographical area and temporarily lacks the construction of music dissemination channels.2. Some Chinese guzheng ensembles lack attention to the music market and audience, and the performance form is relatively single and professional.3. The music of Chinese guzheng ensembles is not marketed enough and lacks more music commodities to enhance the audience's consumption will.

**Keywords:** Chinese guzheng ensembles; music audience,; development status.

### Introduction

In recent years, the document issued by the General Office of the Central Government of China: "Opinions of the State Council on Deepening Education Teaching Reform and Comprehensively Improving the Quality of Compulsory Education," states: "Encourage schools to form special art teams, run art exhibitions for primary and secondary school students, and promote the construction of schools that inherit excellent Chinese traditional culture and art." The issuance of the policy has provided good external conditions for developing guzheng ensembles. However, academic research on the guzheng orchestra in China is still in the newborn stage. There are still many questions to be studied about the guzheng ensembles and their musical audience.

Through the preliminary research on this topic, the researcher found that most of the existing literature is based on the teaching and practice of the guzheng ensembles. Still, there is not enough research about the music audience and development status of the guzheng ensemble group. The research of this paper can promote the development of the guzheng ensemble group with the specific situation of the music audience so that the guzheng ensemble group can effectively grasp the new direction of market development and better promote the dissemination of music.

The article investigates and analyzes the audience of guzheng music through a questionnaire survey. It analyzes the contact music medium, willingness to consume music, willingness to recommend, and music preference of the guzheng ensemble group music to promote the guzheng ensemble group to adjust accordingly from the perspective of the music audience. Finally, the article proposes marketing strategies and suggestions related to the guzheng ensemble group from the perspective of music communication through the survey and analysis of the music audience and the problems encountered in the development status of the guzheng ensemble group.

## **Research Objectives**

1. Survey and analysis of the guzheng music audience through a questionnaire survey. The characteristics of guzheng ensembles' music audience, contact with music media, willingness to consume music, recommendation and music preferences are analyzed.
2. Through the survey and analysis of the music audience and the problems encountered in the development status of the guzheng ensemble group, we finally propose marketing strategies and suggestions to solve the related problems from the perspective of music communication to draw more professional practitioners' attention to the development of guzheng ensembles.

## **Literature Review**

In terms of the construction of the guzheng ensemble group, the article "Reflections on the Construction of guzheng ensemble group" (Chen Yao) proposed that the zither, as one of the most popular instruments in Chinese national instrumental music, has not only many players, but also has many students in professional colleges. However, in development, the mismatch between the performance and teaching systems is not yet mature, so the construction of the guzheng ensemble group is significant for developing this discipline. This paper puts forward the idea of the development of the field of the guzheng ensemble group from the aspects of the formation, compilation, arrangement, and rehearsal methods of the guzheng ensemble group, which lays a foundation for future research. As for the training methods of the zither orchestra, the article "Analysis of the zither ensemble training methods - Take the Jade zither ensemble "as an example" (Kong Qiaoqiao) takes the "Jade guzheng ensemble group as an example and provides a reference for the exploration of the training mode of the guzheng ensemble in China through the experimental research on the ensembles.

All these literature reviews are essential references for the study of this topic. Still, there are also obvious problems and limitations—the literature studies guzheng ensembles in teaching, construction, and training forms. And the research methods are primarily based on documentary research methods, and there are not many papers using empirical research,

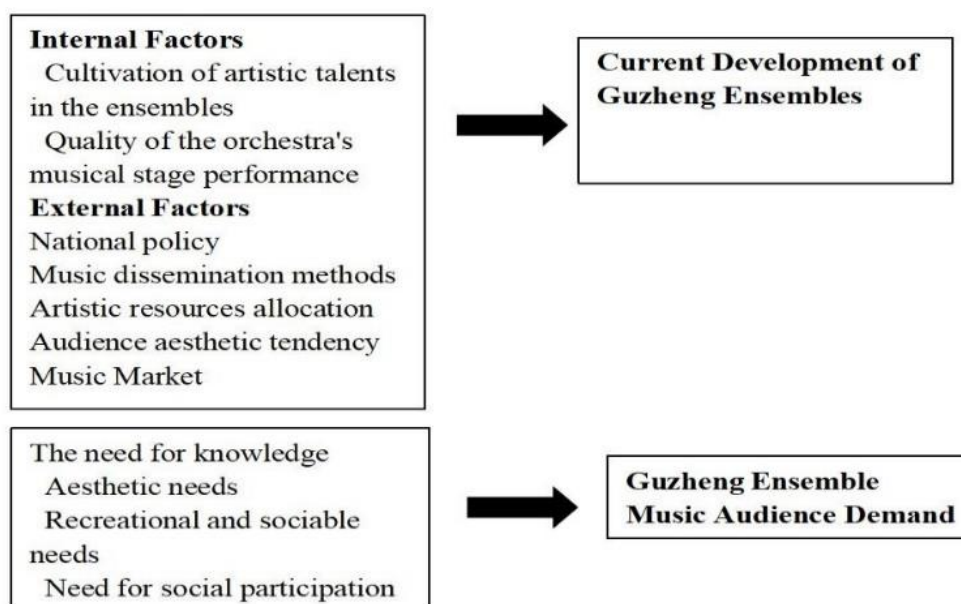
quantitative research, and other research methods. Therefore, in this study, the authors will use a combination of quantitative and qualitative

research methods to collect and analyze data on the musical audience of guzheng ensembles through questionnaires and test the authenticity of the study with internal, peer, and external reviews. From the current research results, there are few studies on the guzheng ensembles in China, the research level is shallow, and the analysis of the current situation and countermeasures are still under development. There is a lack of concrete suggestions for developing the guzheng ensembles industry in the guzheng ensembles-related research, so this paper digs deeper into these aspects, hoping to provide a partial reference for the theoretical research on the development of guzheng ensembles.

## Conceptual Framework

Independent variable

Dependent variable



## Research methods

The qualitative research methods of this paper mainly used documentary research methods, semi-structured interview methods, and non-participant observation. Firstly, the researchers collected information about Chinese guzheng ensembles, including guzheng ensemble-related research papers, reports of related academic conferences, major universities' repertoire curriculum plans and syllabi, relevant government policy documents, works, performance programs, performance promotional materials, etc. Secondly, through in-depth interviews with 10-20 heads of famous Chinese guzheng repertoire ensembles. Finally, this paper conducted an on-site observation of some Chinese guzheng ensembles and collected and recorded the real working environment and the events experienced by some of them to have a more intuitive and realistic understanding of their development status.

The quantitative research method of this paper mainly adopts the questionnaire survey method, and the object of the survey is primarily the guzheng orchestra music audience; the *Res Militaris*, vol.12, n°2, Summer-Autumn 2022

research mainly adopts fixed sampling, convenience sampling, and snowball sampling; the questionnaire requires the questionnaire respondents to be the music audience group who have invested time or money consumption to guzheng music, so the people who have not invested time or made money consumption to guzheng music are not the purpose sample of this study The questionnaire contains the following sections The questionnaire mainly includes the following parts: 1. basic personal information of the respondents 2. consumption intention measurement 3. media choice, 4. viewing motivation and music preference analysis This thesis will use spss to test the validity and reliability of the questionnaire.

## Research Results

### *Guzheng Ensembles Music Audience Media Selection*

According to the statistics of the questionnaire survey, the most common ways for music audiences to access music are: the proportion of audiences who access music through the Internet and various APPs is 42.93%, which is the media form chosen by the most music audiences; the balance of audiences who access music information through live performances is 30.67%, and the proportion of audiences who access music information through mobile media such as TV is 26.4%.

examination questions	option	frequency	percentage	accumulative perception
How do you usually get exposed to music?	Network and various APP s	161	42.93	42.93
	Live performance	115	30.67	73.60
	Mobile media	99	26.40	100.00
	total	375	100.0	100.0

From the analysis of the information related to the Guzheng ensemble groups, 21.87% of the viewers were recommended by their social friends, and 48% of the viewers came to Guzheng ensembles performance information through the Internet or new media, accounting for the highest percentage. 10% of the viewers came to Guzheng ensembles performance information through TV, 12% searched for related information on their initiative, and only 8% of the viewers came to Guzheng ensembles' performance information through paper media such as newspapers and magazines, accounting for the lowest percentage. Among all the options, only 8% of the audience came across the performance information of the guzheng ensembles through paper media such as newspapers and magazines, which is the lowest percentage. This shows that the recommendation of others and the Internet or new media are the main ways for the audience to access performance information.

title	option	frequency	percentage (%)	Cumulative percentage of (%)
20. Where do you get the performance information of guzheng ensembles?	Social friend recommendation	83	21.87	2.87
	The Internet or the new media	180	48.00	70.00
	TV	38	10.13	80.00
	Search for relevant information by yourself	45	12.00	92.00
	Newspapers, magazines and other print media	30	8.00	100.00
<b>total</b>		<b>375</b>	<b>100.0</b>	<b>100.0</b>

### *Analysis of music audience's Motivation for watching the performance and music preference*

Frequency analysis results

title	option	frequency	percentage (%)	Cumulative percentage of (%)
Why did you first listen to the related music of the Guzheng ensembles?	Learning and thirst for knowledge	84	22.40	22.40
	leisure and recreation	46	12.27	34.67
	Like the performers to participate	78	20.80	55.47
	Be interested in	115	30.67	86.13
	Random listening	46	12.27	98.40
	Curious about this form	2	0.53	98.93
<b>Total</b>		<b>375</b>	<b>100.0</b>	<b>100.0</b>

Among the audience of guzheng music, analyzing the reason for listening to guzheng ensembles-related music for the 1st time, 22.4% of people listen to guzheng orchestra-related music for the 1st time because of learning and curiosity (taught motivation), 12.27% of people choose leisure and entertainment (leisure motivation), 20.8% of people



choose favorite performers to participate (star-catcher motivation), 15.2% of people choose their interest ( preference motive), 0.53% chose to be curious about this format (curiosity motive) 12.27% chose to listen randomly.

title	option	频数	百分比(%)	累积百分比(%)
17. What way can attract you to watch the Guzheng ensembles concert??	Favorite repertoire	57	15.20	15.20
	Novel form	52	13.86	29.06
	Famous performers to participate	88	23.46	52.52
	Be interested in	50	13.33	65.85
	Ticket price discount	128	34.13	100.00
<b>total</b>		<b>375</b>	<b>100.0</b>	<b>100.0</b>

In the frequency analysis from the perspective of attracting the audience to watch the guzheng orchestra concert, 15.2% of the audience said that their favorite repertoire was the reason for their watching. In comparison, 13.86% chose the novel format, 23.46% chose the participation of their favorite performers, 13.33% chose their interest, and 34.13% chose because of the discounted ticket price.

title	option	frequency	percentage (%)	Cumulative percentage of (%)
23. Which of the following guzheng styles do you like?	An adaptation of popular music	127	33.86	33.86
	Works adapted from traditional music	128	34.13	67.99
	Modern style of guzheng works	11	2.93	70.92
	Works made in conjunction with other art forms	80	21.33	92.25
	Works with elements of Western music	29	7.73	100.00
<b>Total</b>		<b>50</b>	<b>100.0</b>	<b>100.0</b>

In terms of the frequency analysis of the preferred style of guzheng works, 33.86% of the music audience preferred the style of guzheng works adapted from popular music pieces, accounting for the most significant percentage. Next, 34.13% of the population chose guzheng

works adapted from traditional music. Only 2.93% of the audience preferred modern-style guzheng works, 21.33% chose guzheng music combined with other art forms, and 7.73% chose works with western music elements.

### *Analysis of Guzheng ensemble groups' Music Audience Consumption*

title	option	frequency	percentage (%)	accumulative perception (%)
.What is the ticket price that you can accept?	300			
	More than RMB300	178	47.47	100.00
	RMB50 and below	58	15.47	15.47
	RMB 50 to RMB 100	114	30.40	45.87
	RMB 100 to RMB 300	101	26.93	72.80
	More than RMB300	60	16.00	88.80
	No price restrictions	42	11.20	100.00
<b>total</b>		<b>375</b>	<b>100.0</b>	<b>100.0</b>

From the analysis of the number of performance tickets that music audiences can accept, 15.47% of people choose the amount acceptable at 50 RMB and below, 30.4% of people choose the amount of 50-100RMB, 26.93% of people choose the ticket price of 100-300RMB, 16% of people choose the ticket price of 300RMB or more, and 11.2% of people choose the unlimited amount that does not care about the ticket price of the performance. This survey shows from the side. 45.87% of the people want to have less than 100 RMB for the performance of the guzheng ensembles.

In the questionnaire survey, 35.73% of the personnel chose performance tickets as a consumption item, 5.6% of the music audience chose physical albums, 28.53% chose related books, 12.26% chose associated courses, and 22.93% chose digital albums.

title	option	frequency	percentage (%)	accumulative perception (%)
26. When you listen to the music of guzheng ensembles, are you willing to spend money for which project?	Performance tickets	134	35.73	35.73
	Physical album	21	5.6	41.33
	Related books	107	28.53	69.86
	correlated curriculum	46	12.26	82.12
	Digital album	86	22.93	100.00
<b>total</b>		<b>375</b>	<b>100.0</b>	<b>100.0</b>

## **Discussions**

With the development of technology, music media are becoming more and more diversified, creating a more excellent choice of ways for music audiences to disseminate and audiences to receive music attractively with greater diversity. In terms of access to the music performance information, traditional media such as paper media, mobile radio, and

television are being replaced by the Internet and new media for music distribution. The Internet and new media have become the most critical channels for audiences to obtain music information. Based on the above survey results, it can be concluded that video media is now the main media chosen by music audiences to access music information. This also shows that the video music medium is gradually replacing offline live music performances as the primary source of audience exposure to the music medium.

Cultural consumption is not a material consumer good necessary for life, so audiences may adjust their viewing needs according to their conditions in this case. The analysis of music audiences' viewing motives and preferences can help guzheng orchestras understand the needs of music audiences and facilitate the dissemination of orchestra music and its marketability. Through the analysis, we know that the number of people who appreciate guzheng orchestra music from their favorite motive is the most, followed by learning and curiosity. The number of people who learned about this motivation through media information is less than the authors expected, which also shows that the guzheng orchestra needs to be advertised more in various media to attract more music audiences' attention.

In terms of the consumption demand of music audiences, performance tickets are still the most chosen consumption item by music audiences and still have a great music market in the future. According to the survey, the discounted ticket price is the main reason to attract the audience to watch the Guzheng Orchestra concert, followed by the participation of the favorite performers. The number of people who chose to buy related books was the largest in terms of music products. In addition, among the choices of purchasing albums, more people chose digital albums, and those who chose physical albums accounted for the least number of people who consumed the items.

This also shows from the side that digital albums transmitted by the internet and wireless network are the future trend of guzheng orchestra albums. On the other hand, digital albums also provide a new experience of combining the audience with the social network, which is more conducive to the audience spreading the music of the guzheng ensembles twice.

## **Conclusion**

The development of some Chinese guzheng ensembles is limited by geographical area, and Chinese guzheng orchestras temporarily lack the construction of music dissemination channels. Chinese guzheng ensembles do not lack very good original works but lack modern media dissemination awareness. Many orchestras have invested less in dissemination channels and promotion, and some of their excellent works can only be heard in concert halls, so the dissemination channels are too narrow. At present, the development of some guzheng ensembles attaches importance to the performance of works but not to the dissemination of works. Many excellent works of guzheng ensembles are on the shelf after one performance. Some beautiful works cannot be found on the Internet, resulting in a short dissemination time and restricted dissemination place. The works do not form subsequent influence performances. This is not good for the long-term development of the guzheng ensemble groups. They need good works and distribution channels to win good and sustainable development.

Some Chinese guzheng ensembles lack attention to the music market and audience, and the performance form is relatively single and professional — lack of evaluation of music audiences and secondary dissemination of music. At present,



some orchestras face a large audience of guzheng learners and guzheng lovers, and the orchestras neglect to develop the diversity of music audiences. Some of the orchestras lack the investigation of the performance market when performing, and the market investigation is related to whether the concert can be profitable or not. Secondly, some Chinese guzheng orchestras are more professional in their performances, some have more professional repertoire in their special concerts, and some guzheng orchestras have more modern guzheng works. Among the audiences of guzheng music, guzheng works adapted from popular music, and guzheng works adapted from traditional music are loved by most audiences. The cumulative percentage of both can reach 67.99%. This also shows that orchestra performances need to consider the needs of the music audience and the market.

The music of guzheng groups is not marketed enough, and there is a lack of good music products to enhance the audience's willingness to consume. Only some professional guzheng groups in China have released albums or collections of works. The audience can only purchase some ensemble group records through offline concerts. Some of the best scores have been well received by audiences after performances, but the scores have not been published, and there has been no follow-up publicity to keep the works hot, resulting in the outcomes going unnoticed. Currently, the main profit model of guzheng ensembles is concerts. Still, in the music market, scores, concert tickets, Related homologation products, digital albums, related courses, and books are all products of the music market. The survey shows that most audiences are willing to pay for various music products, not just concert tickets, so the guzheng ensembles also need to go into the music market and enrich its music products to enhance the willingness of more audiences to consume.

## **Suggestions**

### ***Analysis of the development of the "AISAS" model of guzheng ensembles in the new media environment***

In 2005, the AISAS model (i.e., Attention-- Interest-- Search-- Action-- Share) This model breaks the traditional concept and adds the concepts of search and share generated by Internet communication. Nowadays, people can't live without the internet, and music audiences get music information has changed dramatically. The time when offline performances and vinyl records alone could make consumers pay has passed. In today's world, where the internet is the main source of information, it becomes very important to continuously explore and find a suitable model for developing guzheng ensemble group.

### ***Attention--Strengthen the new online media marketing to make the guzheng orchestra gain the attention of more music audiences***

The first step in developing the guzheng groups is to attract the attention of more music audiences to the music of the guzheng ensembles. At the beginning of the development of the guzheng ensembles, newspaper and TV advertisements used to be the main media to spread information. However, the cost of television advertising has been increasing, and traditional paper media has limited audience coverage. Therefore, besides the traditional media, the guzheng ensembles should pay more attention to online media and new media. First of all, these media have a wider spread and can better attract the attention of the general music audience. Secondly, the new publicity mode, such as network and new media, can break the real-time publicity by fragmenting the contact time of the viewer group. Finally, some guzheng ensembles lack funds and have fewer funds for publicity. As long as the music video is of high quality, it can achieve great promotion value with little investment.

***Interest--Enhance the interest in guzheng ensembles' music and related marketing to stimulate the audience's interest.***

Interest is the best form to promote the formation of the guzheng ensembles and music dissemination. In terms of the external music market environment, the dissemination of music should enhance the interest of the performers and the music audience. From the perspective of communication, if we want to commercialize the music of the guzheng ensembles, we should pay attention to the interest of the music audience in the repertoire so that the music audience can transform the appreciation demand into real consumption behavior. Therefore it is essential to enhance the interest in the repertoire and the diversity of marketing to improve the dissemination of the orchestra's repertoire as well as the marketability of the music.

Entertainment is an essential attribute in the dissemination of contemporary music in the new media. Most audiences who can go to the concert hall to enjoy the music of the guzheng orchestra have a strong interest in guzheng music, have a certain appreciation ability of guzheng music and can accept different performance forms and more professional repertoire. However, some of the online audiences are

new to guzheng music, so the orchestra needs to catch the interest of more audiences to promote on the new media platform, cater to the current hot spots, and grasp the current popular music trends to enhance the interest of different audiences to improve the success rate of orchestra music dissemination.

***Search-using search engine to solve the geographical limitation of guzheng ensemble group development***

The 2019 Research Report on the Use of Search Engines by Chinese Internet Users released by China Internet Information Center (CNNIC) shows that the scale of Chinese search engine users is on a stable growth trend, with the scale of Chinese search engine users reaching 695 million and the usage rate of the search engine being 81.3%, and cell phones, as the primary Internet access device for Chinese Internet users, provide more convenient information access for more Internet users channels. Therefore, the search engine can be an important link between the guzheng ensembles and the music audience. Better construction of the search engine can promote the dissemination and development of guzheng ensembles information. The greatest difficulty for music dissemination is how to expand the music audience. Some guzheng ensembles currently promote their works locally through paper media, advertising, and word-of-mouth, but the effect is not to the desired extent. It is a more targeted way to let music audiences directly access orchestra-related information through search engines through online communication. This way can cross the limitation of performance locations and advertising time and, to a certain extent, solve the problem that guzheng ensembles are limited by geographical development.

***Action - Promote the marketization of guzheng ensemble music and enhance the audience's willingness to consume***

The purchase of music products by music audiences is one of the most important links in the marketization of guzheng ensembles. Music products of guzheng ensembles include physical records, concert tickets, digital music works, orchestra scores, orchestra-related writings, orchestra-related peripheral products, and so on. Currently, the music products produced by the Chinese guzheng ensembles are mainly concert tickets, the other music products are less.

Currently, most professional guzheng ensembles in China are limited to breakthroughs in expression and technique, ignoring the trend of marketization of music dissemination. The music dissemination of some guzheng ensembles has turned into a professional academic activity, which cannot reflect the value of guzheng ensemble music. In today's increasingly competitive market, if the music of the guzheng ensembles wants to occupy a place, it needs to pay attention to the construction of industrialized development mode and create the orchestra's music products by using the human, material, and financial resources of the orchestra. This will not only enhance the image of the orchestra's brand through the industrialization model but also enhance the influence of the guzheng ensembles in the competition of the music market and create an excellent folk instrument orchestra brand belonging to China.

### ***Share - Establishing interaction with audiences and attaching importance to audience evaluation and secondary dissemination of music***

For guzheng ensembles, the music audience's experience can influence the audience's next consumption behavior of music products, the circulation of the orchestra's music, and the perception of the orchestra's brand by the groups around the music audience. Sharing is an important way to expand secondary communication and enhance the influence of the ensembles. For the Chinese guzheng ensembles, if it can make use of the audience's experience of music to make the music audience actively share the ensemble's music, this behavior can further expand the spread and influence of the orchestra's music.

In various music APPs, some music audiences can play a secondary role in spreading music by promoting their works. The orchestra can push the recent activities of the orchestra through social media platforms or hold interactive topics or occasional music product lotteries to increase the interaction of the music audience and promote the secondary dissemination of the orchestra's music by the music audience. These actions can enhance the communication between the guzheng orchestra and the music audience, which is also one of the ways to maintain the music audience.

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