On Erhu Playing The characteristics and similarities and differences between traditional works and transplanted works

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Abstract

Erhu is a stringed instrument with Chinese temperament and charm. Its development has a history of thousands of years. For more than half a century, with the continuous efforts of many performers and artists, the development of erhu performance art has reached its peak, and there has been great progress in terms of repertoire and performance techniques. Today's erhu works are mainly divided into traditional erhu works and transplanted erhu works. Both types of works have their own distinct characteristics in performance. Through continuous learning of theoretical knowledge and the study and application of erhu performance skills in actual performance learning, the continuous improvement of erhu's performance techniques in historical development, the characteristics of the skills used in traditional works and transplanted works are analyzed, and the different skills in two The difference used in various types of works.

Keywords

Erhu; traditional works; transplanted works,;performance skills

Introduction

Chinese erhu performance art has developed rapidly since the 1920s, and erhu music works have gradually shown a diversified trend. Traditional erhu works and transplanted erhu works have their own unique charms. The development of erhu performance art is perfect. In different types of erhu works, different performance techniques are formed. Accurately grasping these skills and grasping the performance characteristics of the same type of works will play a positive role in the study of erhu players.

Development of Erhu in China

Erhu, also known as Huqin, is a traditional stringed instrument in China and has a history of more than 1,000 years. Until the beginning of the 20th century, Erhu carried out milestone reforms in notation, composition, performance skills, teaching, etc. Since then, erhu has changed from a single accompaniment instrument to a solo instrument, and the art of erhu performance in China has gradually prospered. The emergence of erhu transplanted works can be traced back to the 1920s. Mr. Liu Tianhua recorded the Yuehu tune "Han Gong Qiuyue" and played on the erhu. However, there were few transplanted works at that time and they were not widely recognized. It was not until Mr. Huang Haihuai adapted and transplanted "Jiangshui" based on the songs of the Northeast region that he achieved great success that the transplanted works received attention and

practical application.

The emergence and development of erhu transplanted works, especially the vigorous development of foreign instrumental transplanted works, has made erhu's expressiveness constantly improve and improve. With a high level of improvement, the appearance of transplanted works not only enriches the traditional erhu expression, but also puts forward higher standards and requirements for performers and learners on the technical level. At the same time, in order to adapt to the emotional expression of the original works, after continuous attempts by many performers, erhu performance art has improved and innovated some new performance skills on the basis of traditional performance skills. It is more systematic and perfect at the technical level.

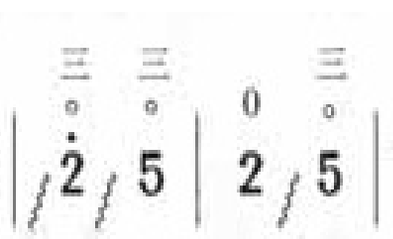
The Characteristics of Erhu's Skills in Playing Different Works

Today's erhu works can be roughly divided into two categories: traditional erhu works and transplanted erhu works. Traditional erhu works not only refer to the works created by ancient musicians, but also include the modern ways of using the native people's own methods and experiences, and the erhu performance works created for the erhu with the typical characteristics of the ethnic people. Transplanting erhu works is to perform some form of musical works such as other instrumental music or songs in various ways, and it can be played in the way of erhu performance. This form of music is called transplanted works. The transplanted erhu works can be divided into Chinese musical transplanted works and foreign instrumental musical transplanted works. Among them, the transplanted works of Chinese music mainly take Chinese instrumental music (such as Suona, Banhu, Jinghu, Diaohu) and local opera works as transplanted objects, while the transplanted works of foreign instrumental music mainly take Western instrumental music (such as violin music) as transplanted objects. Nowadays, the performance art of erhu in China is showing a diversified trend, and the creation forms of erhu works are becoming more and more abundant. Different types of erhu works have also formed their own unique technical characteristics in the long-term performance practice.

(1) Characteristics of performance skills of traditional erhu works

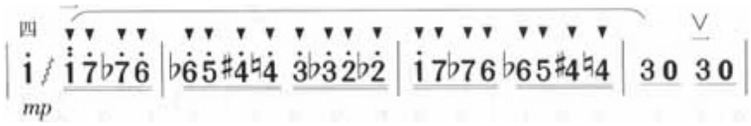
Erhu sounds very close to human voices. Traditional erhu music works usually have smooth melody and round rhythm. The rhythm seems simple, but the performance is full of charm. Traditional music is like Chinese landscape painting. For example, erhu performer Song Guosheng's erhu work "Yu Xiang Xing", the left and right hand skills are very rich, widely used, and distinctive, especially the handling of glide, bow and other techniques with local characteristics.

Example 1



The music starts with the four witty slides of witty and witty. When playing, the amplitude is large, the speed is fast, the finger touches the string, and the finger and palm are relaxed, so that the sound with natural harmonics is played. Rustic, showing the ambitious nature of Henan people.

Example 2



In this section of "Yu Xiang Xing", the technique of combining the bow and glide is also used to imitate people's laughter to express the witty and positive character of Henan people.

Traditional erhu works are good at expressing spiritual mood, and the use of left and right hand skills is comprehensive and systematic. In the performance techniques of traditional erhu works, the techniques of changing handles, kneading strings, glissando, leaning, vibrato, overtones, fingering and so on. All have the characteristics of national stringed instruments. The expression of music language in traditional erhu works is closely related to the lives of working people. Erhu works that describe the customs of different regions all have typical local style characteristics, which come from local languages, geographical factors, climate, lifestyle and other aspects. Traditional erhu works use string-kneading, glide, exaggerated bowing, bow-jumping and other techniques to express the customs of different regions and improve the appeal of music.

(2)Characteristics of the performance skills of erhu transplanted works

Transplantation of musical works is an important method of erhu music creation. Erhu transplantation works can be divided into Chinese musical transplantation works and foreign instrumental musical transplantation works. Both types of works are based on the use of a certain musical work that has been created through certain means. Erhu's performance method makes the original work form unchanged, but also has the unique artistic characteristics and charm of Erhu.

Characteristics of Erhu's skills in playing Chinese transplanted works

The transplantation of Chinese music works is an important means of erhu transplantation. Through the transplantation and adaptation of other instrumental works and dramas in China, many erhu works with national and local characteristics have been produced. Erhu's expressiveness. Take the erhu song "Qinqiang Theme Caprice" as an example. This song is a erhu work expressing the heroic character of the northwestern people. According to the melody characteristics of Qin Qiang music, the tune has formed unique performance skills under the premise of ensuring the traditional performance methods of Erhu. "Huanyin" and "Bitter Sound" are the characteristic sounds of Qin Qiang music. Erhu should pay attention to the description of the low bitter, sad, indignant and sad feelings of "Bitter Sound" and the bright and strong and vigorous emotion of "Huanyin" come out. In terms of strength, the former sentence is stronger and the lower sentence is weak, or the lower sentence is strong and the sentence weak is a sharp comparison, showing the relaxed character of the people of Shaanxi.

It can be seen that, in addition to maintaining the essentials of erhu basic performance, the transplanted works of Chinese music not only maintain the essentials of the erhu basic performance method, but also imitate the original techniques of instrumental music or the singing style of the opera. The transplantation and adaptation of the model borrowed from the performance techniques of other national musical instruments to make Erhu's own playing techniques more diverse.

Characteristics of Erhu's skills in transplanting works of foreign instrumental music

The transplantation of foreign instrumental music works gradually emerged after the founding of New Chi-

na. The transplantation of western music works has had a profound impact on the performance art of Chinese erhu. The transplantation of foreign instrumental works mainly takes violin works as the main transplantation object, aiming to improve the performance skills of erhu players, especially on the flexibility of fingers, intonation, and large-span change of hand skills. Take the Allegro part of the violin transplantation work "Chardash" as an example. This piece of music is composed of sixteenth notes and large cuts, showing a lively jumping emotion. Because the violin is an external bow, this piece of music uses the technique of jumping the bow when playing the violin, and the erhu is a built-in bow with a bow hair worn between the two strings. In order to achieve the same graininess as the violin With clarity, erhu should change the original playing method of pressing the bow on the barrel with the thumb of the right hand, instead of gently lifting the bow away from the barrel, and suspend the bow and apply force outward to make the bow The resilience of the bow is fully absorbed by the bow hairs, resulting in a sound effect similar to the violin jump bow performance. In the performance, you should also use the handle change and minimize the frequency of the change, focusing on the clarity and graininess of the fast bow.

It can be seen that the transplantation of erhu works by foreign instrumental music, based on the application of erhu's basic performance skills, has raised new topics for the art of erhu performance in terms of arpeggios, fast bows, scales, and shifting techniques. This allows players to have more learning space for erhu learning and performance for difficult playing skills.

Similarities and Differences of Erhu's Skills in Playing Traditional Works and Transplanting Works

The difference in performance skills between traditional erhu works and transplanted erhu works mainly occurs between traditional erhu works and transplanted works of foreign instrumental music, The difference between the two playing skills is mainly reflected in the aspects of emotional expression, music system, and new skills of transplanted works.

（1）Traditional works and transplanted works have different expressions of emotions

Traditional erhu works are good at expressing emotions. Taking Liu Tianhua's masterpiece "Empty Mountain Bird Language" as an example, the whole song uses the technique of relying on sound to change different pictures, with a slower speed-a little faster-come to play, simply The use of string touch and kneading techniques, portamento imitating the call of birds, shows the freedom of the traditional Erhu works, and portrays the deep and profound mood of the birds in the empty valley.

The structure of foreign transplanted works is rigorous, and the works have very high requirements for performance techniques, such as "Chardash", "Song of the Wanderer", "Introduction and Rondo Capriccio". The emotional expression of these works reflects the romantic beauty of the Western world. The appearance of these transplanted works also has a positive significance for the expansion of Erhu's playing style.

（2）The music system of traditional works and transplanted works is different

In the creation of Chinese music works, ethnic tunes are used, and in the performance techniques, glide, lean, and rich and variable bows with ethnic characteristics are used. The creation of foreign instrumental

music mostly uses size adjustment, the structure of the work is rigorous, the performance is difficult, and the techniques of chromatic scale, arpeggio and long-span change are often used.

（3）Adapt to transplanted works, evolve new skills

Although both erhu and violin are bowed string instruments, they are very different in form. Because the violin is a fingerboard instrument and has two more strings than the erhu, the bow is also an external bow. Erhu ’s built-in bow also has no fingerboard, so Erhu ’s playing method is very different from the violin. Therefore, when playing transplanted repertoire, the player improved the performance of Erhu ’s playing skills for the needs of the style Drawing on the violin’s playing skills, a new playing technique adapted to the erhu playing style was formed.

In the transplanted works of foreign instrumental music, arpeggios, chromatic scales, large-span swings, etc., which are quite difficult to perform, are often used. The processing methods of these performance techniques are different from the traditional erhu works in terms of performance methods and timbre processing. . In the processing of traditional works, the left hand touches the string and the way of changing the handle is usually to actively drive the wrist and palm through the arm. During the whole process, the hand is fixed, and the wrist passively follows the arm to change the handle. The sound of this way of changing the handle is delicate. Soft, with Chinese national characteristics. In the transplanted works, the fingering sequence is relatively strict, and the four-tone tone is basically maintained. When changing the handle, the finger is required to be active and flexible, and the palm and the large and small arms follow the movement of the finger. The overall movement is required to be smooth and fast.

Erhu’s performance techniques used in transplanting works are complicated and difficult, and they are very different from traditional performance techniques, but they have not changed the art of erhu performance. Drawing on the new techniques formed by Western violin techniques does not change the characteristics of Erhu. The vigorous development of the transplanted works has broadened the scope of erhu performance in terms of technique, tonality, rhythm, tempo, etc., and has a positive impact on erhu performance art.

Conclusion

To sum up, the performance skills of different types of erhu works are different. The performance skills of the same type of works have their obvious characteristics. The development of the performance art of erhu needs to keep pace with the times. The performance skills of traditional works and transplanted works Reform and apply a longer-term perspective. Accurately grasping the development status and performance skills of different types of works can help players more accurately interpret the meaning of different types of works. Erhu’s playing art is broad and profound. This article only discusses some of the basic performance skills of Erhu’s traditional works and transplanted works. Erhu’s playing skills are rich and diverse. Only by constantly studying hard and practicing innovation can we become more and more scientific and perfect.

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