A Comparative Study Of The Erhu Music Styles Between The Henan School And The Qin School In Contemporary China

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Article Info

Abstract

Over the past hundred years, through the unremitting efforts of erhu players, composers, and luthiers, the instrument has transformed from a folk opera accompaniment instrument to a "magic oriental instrument" that represents the aesthetics of oriental music. As composers continue to develop and innovate the erhu repertoire and performers study the techniques of erhu playing, the aural enjoyment of this national instrument is constantly improving, and people are more and more profoundly interested in the erhu and more excited about its future development.

The author has summarized and summarized the current mainstream academic materials related to erhu by reviewing materials in the knowledge network, library and other relevant ways. By reading a large amount of literature, I am able to increase my academic ability to provide a strong theoretical support for the comparative study of the erhu music styles of the Yu and Qin schools in contemporary China.

Keywords:
Comparative Study, Erhu Music, Style

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Introduction

The research results will provide more academic references for the author to complete the academic paper in a more rigorous manner.

In his article "Shaanxi Style Erhu Performance Techniques", Jin Wei points out that since the introduction of the Erhu solo pieces "Qin Cavity Theme Fantasia" and "Fanhu Tune" in the 1960s, and in recent years, Erhu pieces with a strong Shaanxi style such as "Weibei Narrative Song", "Orchid Flower Narrative Song" and "Qin Wind" have been produced. They have won the favor of erhu players with their unique local style. Shaanxi style erhu music has many characteristics in terms of performance techniques, and it is these characteristics that make it different from other local styles and form its own inherent performance characteristics. Here we explore some of the characteristics of the technique.

In the article "The Characteristics and Performance Techniques of Shaanxi Style Erhu", Lu Rirong pointed out that China is a multi-ethnic country with a vast territory and a large population, and the local customs are very different. Due to the influence of dialects, customs and musical culture (such as opera, folk songs, rap, etc.) created by the working people of China over the ages, different styles of erhu performance are naturally formed to contain these rich natural resources. I have composed a number of erhu pieces in the Shaanxi style, such as "Fanhu Tune", "Rhapsody on the Theme of Qin Cavity", "Harvest Road", "Joyful Qin River", "Picking Flowers", and "Letter of Heaven", and other works by other comrades have also been released. Other comrades' works were also released, such as "Narrative of Weibei" (Zhang Huaide), "Narrative of Orchid" (Guan Ming), "Chang'an Social Fire" (Zhao Jiping and Lu Rirong), "Qin Feng" (Jin Zhong), etc. They all drew from the rich and colorful Shaanxi opera music.

Niu Miao Miao, in her article "Qin School Erhu Style from Qin Opera Music", points out that the Qin School Erhu style has a direct relationship with its local folk music (mother tone), especially with the Qin opera music, customs, and folklore. Shaanxi, the ancient Qin region, was the capital of thirteen dynasties from the Western Zhou to the Tang dynasties, thus leaving behind a rich cultural heritage of music such as court music, religious music, ancient music of Chang'an, opera music and folk music. Because of its historical traditions, geography, and the Qin character, language, and ideology, the music of the Qin region has developed a distinctive style that is different from that of other regions.

In the article "The Geographical Distribution of Henan Opera", Wu Shuxi points out that Chinese opera is a comprehensive art form that has undergone a long historical evolution and absorbed the essence of fine literature and art, and has a high existential and aesthetic value. Henan's local opera has a wide variety and distinctive features, and is an important part of Chinese opera. Local operas are produced in the local "soil" and combined with the local party, music and dance styles, and thus have distinctive local colors. Henan local opera has many varieties, and in the process of development, the flowers of Chinese local opera are competing for each other, leaving the situation that the three major operas interpenetrate each other and a number of small operas are mixed in the Central Plains.
In her article "The Birth of "Yu Bei Narrative" and "Sanmenxia Rhapsody", Peng Li points out that in retrospect, it can be found that Liu Wenjin, while inheriting the tradition and absorbing the folk techniques and traditional flavor, was influenced by Liu Tianhua's "East-meets-West" compositional experience and took the initiative to borrow Western. In addition, Liu Wenjin has been influenced by Liu Tianhua's "East-meets-West" compositional experience and has taken the initiative to borrow from Western classical music composition techniques, injecting more rational compositional thinking and professional musical techniques into his works. The two pieces are also landmark works in the history of erhu solo music in terms of expanding erhu performance techniques. The composer has boldly explored the potential of the erhu and borrowed many of the violin's techniques, effectively enriching the erhu's musical expressiveness.

In his article "On the Characteristics of the Central Plains Culture and the Basic Measures to Inherit and Promote the Culture of the Central Plains", Liu Tongban points out that the culture of the Central Plains is the sum of the material and spiritual culture of the Central Plains. The most essential feature of the historical culture of the Central Plains is its "root" and "backbone". To inherit and carry forward the culture of the Central Plains, we should raise three major awarenesses, be alert to four problems, make articles on six levels, and eventually form eight cultural industries with Henan characteristics.

In his article "Creating an ideal vehicle for expressing emotions - The rich use of left and right hand techniques in the erhu work "Yu Xiang Xing"", Chen Zhijie points out that the analysis of the left and right hand techniques of the erhu work "Yu Xiang Xing" is a way to explore the expressive meaning of this work, specifically from two aspects: the slide and the bowing changes. The ultimate goal of this analysis is to analyze the technical characteristics and reveal the emotional connotation of the work, to grasp the law of unity between technique and expression, and to provide a theoretical basis for our actual performance.

In his article "The Development of the Erhu in Henan", Hu Ning pointed out that the Erhu is a traditional national instrument in China, with a rich musical expression and a wide influence among the people. As the birthplace of Chinese civilization, Henan has rich folk music and opera music resources, which provide fertile soil for the development of erhu art, but the current development of erhu art is not optimistic. In order to promote the development of erhu art in Henan, it is necessary to strengthen the inheritance of erhu art in Henan style in teaching; to strengthen the theoretical research of erhu art in Henan; to strengthen the construction of erhu music in Henan style; and to strengthen the dissemination of erhu music in Henan style in foreign cultural exchange.

The analysis of the above literature search results shows that since the founding of New China, the academic community has been interested in the art of erhu. The research has emerged as new research themes and formed new theoretical domains in different time periods, respectively. In general, these research results focus on the historical tracing of the erhu and the interpretation and understanding of regional musical styles. The analysis of the historical derivation of the development of the erhu, as well as the interpretation of regional musical works, provides a wealth of information, perspectives, and other bases for this selection.

**Theoretical Basis**

The purpose of this thesis is to explore the factors that shaped the erhu styles of Henan and Shaanxi through a comparative study of the two Chinese erhu styles, and to provide some feasible advice on the future development of the erhu style in China from the perspective of historical changes, geographical features, and the degree of customs and customs in Henan and Shaanxi.

From the perspective of cultural identity theory, China is an ancient country with 5,000 years of civilization, and the erhu, an ancient instrument representing traditional Chinese music culture, has a very long history, and Chinese people have a strong sense of cultural identity with this national instrument. The Erhu is a folk instrument with a strong cultural identity, both in its "vocalized" interpretation and in its subtle expression of the Chinese people's introverted character.

The structure of the erhu is determined by the long musical history and tradition of China, and the development of traditional Chinese music has gradually formed a unique way of musical expression. Western music is more rigorous than our traditional music, which is more loosely structured, and because our traditional music developed in a unified environment, it has a more obvious holistic character, while the West is more inclined to structural contrast and symmetry. The Erhu clearly reflects the unity of our traditional culture and its gradually changing national character.

In the current development of music culture, the exploration of erhu music style is directly related to the substantive effect of erhu stage performance. This study will help us to summarize the experience of our predecessors and improve the techniques of erhu performance and composition, so that we can better inherit and develop erhu music.
**Theoretical Implications**

From the information I have investigated so far, many scholars in the academic field in China have already carried out research on erhu music style theory in the middle of the last century, and have very rich academic research results. The author hopes to summarize and summarize the information on the erhu styles of both the Yu and Qin schools from multiple perspectives, based on a large amount of literature, in the hope of arriving at a satisfactory research result. It is also hoped that after studying the issues related to the erhu styles discussed above, further exploration of the future erhu education in China, the inheritance and development of erhu music, and how erhu music can be organically combined with multiple cultures will have some theoretical research value.

**Innovation points of this study**

The local (regional) characteristics of the Chinese folk instrument Erhu music style, the regional nature of the musical tones, the ethnicity of musical thinking, and the inheritance of musical culture, Erhu music is a natural state of existence.

**Conclusion**

This study builds on the above with three innovations.

1. In this paper, while studying the erhu styles of the Yu and Qin schools, we will also analyze the factors that shaped their styles by drawing on the performance styles of other ethnic instruments from both places, especially the accompanying instruments in opera music.

2. In this paper, we will compare the dialects of Henan and Shaanxi in order to investigate the direct and indirect influence of dialect phonetics on the erhu style of these two regions.

3. Both the Zhongyuan culture in Henan and the Sanqin culture in Shaanxi have a very heavy historical deposit. The author will organize and summarize the relevant materials of these two cultures in a deeper way, and explore the factors related between these two regional cultures and the formation of the two erhu styles of Henan and Qin from the humanistic perspective.

**Reference**


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