



**การบรรเลง เอ๋อหู ของ “ชูซง”
ณ ศูนย์การเรียนรู้ศิลปะเยาวชน
เมืองกว่างโจว มณฑลกว่างตุง
สาธารณรัฐประชาชนจีน**

The Erhu playing of “Chu song”
at youth art learning center
of Guangzhou, Guangdong province,
the People’s Republic China

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บทคัดย่อ

วัตถุประสงค์ของการวิจัยคือ: 1) ศึกษาเทคนิคการเล่น เอ่อหูของ “ซูซง” ที่ศูนย์การเรียนรู้ศิลปะเยาวชนกวางโจว มณฑลกวางตุ้ง ประเทศจีน 2) เพื่อสร้างคู่มือเทคนิค ให้เล่นหนังสือแนะนำเพลง “ซูซง” สำหรับเอ่อหู

ระเบียบวิธีวิจัย เป็นการวิจัยแบบเชิงคุณภาพ กับการใช้แบบสอบถาม กลุ่มตัวอย่างคือผู้เชี่ยวชาญด้านดนตรี เอ่อหู จากสถาบันการสอนดนตรีใน มณฑลกวางตุ้ง การวิจัยครั้งนี้ใช้วิธีการรวบรวมข้อมูลผลการสัมภาษณ์และวิเคราะห์ข้อมูลนำมาสร้างคู่มือออกแบบระเบียบวิธีวิจัย, การตรวจสอบความถูกต้อง, ความสอดคล้องและประสิทธิภาพของเครื่องมือ, จากผู้เชี่ยวชาญ 3 คน

ผลการวิจัยพบว่า 1) ได้ข้อมูลความรู้จากผู้เชี่ยวชาญ 3 คนนำมาสร้างคู่มือการสอน การเล่นเอ่อหู ของ “ซูซง” ที่ศูนย์การเรียนรู้ศิลปะเยาวชนเมืองกวางโจว มณฑลกวางตุ้ง, 2) ได้คู่มือการสอนจำนวน 4 บทเรียนประกอบด้วย บทเรียนที่ 1 ความเป็นมาของการกำเนิด และการแนะนำผู้เขียน บทเรียนที่ 2 ทำความเข้าใจโครงสร้างพื้นฐานและการวางนิ้วของ เอ่อหู บทเรียนที่แบบฝึกหัด 3 การวิเคราะห์ลักษณะสร้างสรรค์ของ “ซูซง” บทเรียนที่ 4 การวิเคราะห์ประสิทธิภาพ เทคนิคของ “ซูซง”

คำสำคัญ:

เอ่อหู, หนังสือคู่มือ, เทคนิคการเล่น, มณฑลกวางตุ้ง

Abstract

The objectives of research were: 1) To Study Erhu Playing Technic of “Chu Song” at Youth Art Learning Center of Guangzhou, Guangdong province, China 2) To creates technic guidebook play “Chu Song” song guidebook for Erhu.

The research methodology is qualitative research. With the use of questionnaires, the subjects were music experts Erhu from the music academy in Guangdong province. This research used the method of collecting interview results and analyzing the data to create a manual for research methodology design, validation, consistency and tool performance from 3 experts.

The research findings were 1) knowledge from 3 experts was used to create The Erhu Playing guidebook of “Chu Song” at Youth art Learning Center of Guangzhou, Guangdong province, the People’s Republic of China 2) The Erhu Playing guidebook of “Chu Song” was obtained. A total of 4 lessons consisting of Lesson1 Background of the creation of Chu Song and introduction of the author, Lesson 2 Understand the basic structure and fingering of the Erhu, Lesson 3 Analysis of the creative characteristics of Chu Song, Lesson4 Analysis of the performance technique of Chu Song.

Keywords:

Erhu, Chu Song, guidebook, Playing Technique, Guangdong province

● Background and Research problems

Although many people begin to learn the Erhu, the skills are complex and aried, and many of them are not easy to master quickly, which leads some learners to give up halfway through the course. If you want to learn the Erhu well, you must break down each skill in Erhu playing individually for in-depth study, and then blend these skills together to produce a competent Erhu piece. The traditional Erhu piece actually deviates from the modern music that students listen to nowadays, but “Chusong” is an Erhu piece that combines the East and the West, not only inheriting the traditional Chinese music. Also, seeing the reference and use of the Western music. It is similarly suitable for Erhu learners to practice their playing techniques, as it has a wide range of techniques that are aesthetically pleasing to students and allows them to practice most of the skills of Erhu playing.

● Research objectives

The objectives of research were:

1. To Study Erhu Playing Technic of “Chu Song” at Youth Art Learning Center of Guangzhou, Guangdong province, China;
2. To create technic guidebook play “Chu Song” song guidebook for Erhu.

● Literature Review

1. History of Chinese Erhu
2. The composition and structure of Erhu

3. Erhu of technical
4. Famous Erhu musician
5. Exercise book
6. Related Papers

● **Research Methodology**

Qualitative Research

Research Findings

Chapter 1 Analysis of the Works of Chu Song

Section I. Background of Composition

Chu Song is a large-scale concerto for double huqin and folk orchestra, which later developed into several versions for double huqin and piano, Erhu and piano. The piece was premiered at the 2nd Beijing Huqin Festival in 2014, with Zhao Hanyang and Zhao Yuanchun in the lead roles, and received an enthusiastic response upon performance. Why does it resonate so strongly? In the composer’s own interpretation, the work is based on the historical allusion of Farewell My Concubine, and the two themes of “hero” and “love” are portrayed through the performance of two huqin, in order to celebrate the valor and perseverance of the Chinese people throughout the ages, as well as the loyalty and faith. The work is a celebration of the valor and perseverance of the Chinese people through the ages, as well as their loyalty and faith.

In the second section, the stylistic and formal characteristics of “Chusong”, the author believes that it is necessary to grasp the

structure of the whole piece from a macroscopic point of view, and then gradually understand the syntactic structure and the corresponding melodic development techniques, so that we can analyze the use of the left- and right-hand techniques of “Chusong” in depth and make the musical language more fully and accurately expressed.

1. Structure of the piece

The structure of “Ode to Chu” is in sonata form. The piano part is full of historical vicissitudes and brings people into the historical picture, which leads to the main theme of “hero” in the presentation part of the piece, i.e., bars 21-34, ending on the main note re in D minor, followed by the connecting part in bars 35-41. The piano accompaniment gradually changes the mood from heavy and mournful to the intertwined theme of “love”.

Create Guide books

The second theme in the most vocal part of the presentation comes in bars 42-67, with the interweaving of the gaohu and Erhu voices, expressing the moving love story of King Chu and his beloved concubine Yu Ji.



The next section, from bar 86 to bar 164, is a tense, heart-pounding piano accompaniment that transports you to a scene of intense battle.



The recapitulation section is 165-263 bars, in which the author dynamically recreates the “heroic” theme and the “love” theme. The “heroic” theme is reproduced in a rhythmic pattern of eight and then sixteen, combined with a two-measure rhythmic pattern, which makes the music powerful and shows the greatness of the Chu king and his army, who defied all odds. In the recapitulation of the “love” theme, the accompaniment is transformed from a soothing decomposed chord to the same octave repetition as the “love” theme, bringing the whole piece to its climax, echoing the first and last, and returning to the

tonality. The Erhu solo part, which is interspersed between the two themes in the recapitulation section, is the finishing touch.



The coda, which follows the recurring section, ends in a very fast and emotional passage. The music in this section is based on the change of tempo and the double chords of the unfolding section, and the change of intensity and the use of accents conclude and sublimate the whole piece. It is a piece that leaves you feeling unfulfilled afterwards.



Syntactic structure



The syntactic structure of music, like language, has different combinations of words, phrases and sentences. Under the guidance of my tutor and through my own practice, I have found that it is important to clarify the syntactic structure of music in order to express the content more accurately. This is because the syntactic structure includes aspects of pitch relations, rhythm and tempo, pitch range variation, and linguistics.

The melody can be smooth, upward, downward or around. The rhythm and speed determine the character and musical feeling of the piece. The change in pitch range determines the color of the music, with the Erhu being thick and full in the bass range and crisp and bright in the treble range, and the degree to which the music is played in different positions and with different bow friction, which requires a high degree of control. The Erhu is like the human voice. so In addition to the above three things, it is also important to emphasize the importance of verbalization, which means that you can play whatever you want to say through the Erhu, so playing phrases is like speaking, with a certain logical accent, and a main part and a decorative part. The composer’s intended musical connotation can

be captured more precisely by reading the score accurately and then training the technique.

The theme of “heroes” in Chuson is presented in the presentation and reproduction sections respectively.

Musical score for measures 15-17. Measure 15 is a whole rest in the treble clef. Measure 16 features a melodic line in the treble clef and a bass line in the bass clef. Measure 17 shows a melodic line in the treble clef and a bass line in the bass clef, with a dynamic marking of *sf*.

Musical score for measures 18-21. Measure 18 is a melodic line in the treble clef. Measure 19 features a melodic line in the treble clef and a bass line in the bass clef. Measure 20 shows a melodic line in the treble clef and a bass line in the bass clef. Measure 21 features a melodic line in the treble clef and a bass line in the bass clef.

Musical score for measures 22-25. Measure 22 is a melodic line in the treble clef with a dynamic marking of *sf*. Measure 23 features a melodic line in the treble clef and a bass line in the bass clef. Measure 24 shows a melodic line in the treble clef and a bass line in the bass clef. Measure 25 features a melodic line in the treble clef and a bass line in the bass clef.

Musical score for measures 26-29. Measure 26 is a melodic line in the treble clef. Measure 27 features a melodic line in the treble clef and a bass line in the bass clef. Measure 28 shows a melodic line in the treble clef and a bass line in the bass clef. Measure 29 features a melodic line in the treble clef and a bass line in the bass clef.

The melodic direction is mostly upward, with the bass range being used, resulting in a low, mellow tone. The use of the high E of the inner string gives a sense of sadness and tears to the overall tone. The musical logic of the two is similar, with a regular four-bar phrase that begins with an ornamentation D and then falls on the backbone E. The F then serves as a transition to the next backbone B and E. The triplet of ornamentation follows the backbone D to clarify the tonality. However, as can be seen from the score, the different presentations of the theme are interpreted differently in terms of tempo, intensity, and accompaniment. The “heroic” theme in the presentation section is slow and tense, in 4/4 time, with mf intensity, and a simple accompaniment, mainly for the soloist. In the “Hero” theme of the recapitulation section, the above-mentioned dynamics of the recapitulation, i.e., the accompaniment changes to a powerful march, the force changes from mf to f, the speed increases from medium to medium fast, and the tempo changes to 3/4 time, which is more in line with the characteristics of a march and highlights the fearlessness of the theme. This is a sign that the music is more intense and passionate than before.

The “love” theme is presented in the same way as the “heroic” theme, in both the presentation and reproduction sections.

First system of musical notation, measures 23-28. The tempo is marked $\text{♩} = 60$. The music is in treble and bass clefs. The bass clef part features a prominent melodic line with a slur and a *mf* dynamic marking. The treble clef part has a *mf* dynamic marking and includes a section with a wavy line indicating a tremolo effect.

Second system of musical notation, measures 29-34. The music continues in treble and bass clefs. The bass clef part has a *mp* dynamic marking. The treble clef part features a melodic line with a slur and a *mf* dynamic marking.

Third system of musical notation, measures 245-249. The tempo is marked $\text{♩} = 76$. The music is in treble and bass clefs. The bass clef part has a *mf* dynamic marking. The treble clef part features a melodic line with a slur and a *mf* dynamic marking. The system concludes with a *rit.* (ritardando) marking.

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Fourth system of musical notation, measures 245-249. The music is in treble and bass clefs. The bass clef part has a *mf* dynamic marking. The treble clef part features a melodic line with a slur and a *mf* dynamic marking. The system concludes with a *rit.* (ritardando) marking.

Chapter 2: Chuson Technique

It is well known that technique serves the work and the work serves the art. It can be seen that the final transmission of technique is art. The famous singer Liao Changyong once said that all vocal singing techniques are in the service of the work, and the emphasis is on singing. The Erhu is like the human vocal cords, which vibrate through the friction of the bow and strings. The Erhu is like the human vocal cords, which vibrate through the friction between the bow and the strings, producing beautiful music that refreshes the soul. Therefore, we can see that playing well is a vital means of communicating the art. Accurate practice and technique with the right and left hands is fundamental. By practicing technique accurately, we mean that the performer must establish the connection between technique, musical content, and emotion; If the parts are independent of each other, the music will seem hollow. Therefore, the analysis of Chuson from the macroscopic to the microscopic level in the first chapter provides a theoretical basis for understanding the technique of this work.

Section I: Left-hand Technique

1. Vibrato

The use of vibrato in Erhu performance greatly enhances the musical expression of the Erhu. The main types of vibratos are tumbling, pressing, sliding and gouging. The combination of rolled and pressed vibrato is often used in music. In some pieces, there are special treatments that use the slide of a falling instrument. Thus, the amplitude and frequency of the vibrato changes depending on the musical image and mood of the piece.

In the “Hero” theme, the hero is a strong and powerful musical figure, and the heroic theme in the recapitulation section is more powerful, so in the treatment of the vibrato technique, the author believes that a more profound frequency and amplitude should be used in order to better portray the heroic figure.

The theme of “love” portrays a beautiful love story. In the presentation part of the love theme, which is gentle and expansive, the vibrato can be tumbled, without the frequency and amplitude being too fast, to fit the flow of the melodic line, but when we turn to the impassioned reprise part, the music will be too soft if the vibrato is still tumbled because of the high emotion.

Generally speaking, the amplitude and frequency of vibrato are proportional to the mood of the music. Therefore, in the ending, unfolding and ending sections of the “Chorus”, the vibrato should be changed according to the change of mood. For the ending section, the vibrato should be slow and shallow, while for the unfolding section, the vibrato should be fast and strong, with the fingertips exerting deeper pressure on the strings and for the coda, which plays a concluding role.

2. Vibraphone

The vibrato is also used extensively in Erhu playing. It is a technique similar to vibrato, in which one finger presses the string and the other finger lifts and drops it, with the need to pay attention to the elasticity of the fingers. The vibrato can be vibrato while kneading, continuous vibrato, no vibrato to vibrato, slow to fast vibrato, etc.

Again, the speed of the vibrato changes according to the mood of the music. Most of the vibrato in the piece is in the second degree, but some Mongolian works also use the third degree.

In the Chu Song, the following trills need to be explained. The first is the trill in the theme of “love” in the presentation section



In bar 45, there is a short waviness, which we should actually play for 676 three notes. The theme of “love”, mentioned above, is a pleasant, sweet musical mood. Therefore, in addition to the elasticity of the fingers, the trill should be played as a finishing touch, as if it were a dragonfly, with a relaxed musical mood. Special attention should be paid to the first two notes, which should be short but not too light.

Next, the trill of the unfolding section



3. Reserved Fingers

The reserved finger is when two or more fingers are pressed on the strings at the same time. It is very easy to overlook the role of the reserved finger in practicing a piece, which often leads to a lack of musical color and a lack of clarity in fast sections. In the Chorale, there are several places where the reserved finger is used in the fast sections. As mentioned above, the recapitulation Cadenza is divided into three small sections. These three sections have many of the same reserved fingerings, such as mi, fa, sol, descending xi, and dol, and the reserved fingerings are basically one and two fingers. In addition, there are a few places where a regular combination of fingerings is used.



In bar 217, each rhythmic pattern moves the fingers downwards in a regular pattern of one, three, two, four, and in bar 218, each rhythmic pattern moves downwards in a sequence of four, two, three, four, one, and two. In the chorale, the reserved fingers are used frequently, except for the Cadenza section, where they are used consistently in other sections. The use of the reserved finger is not arbitrary, but requires the performer to read the score, find the same backbone, and determine the fingering in order to clarify the use of the reserved finger.

Section 2 Right Hand Technique

Once you understand the left-hand technique of the Chu song, you need to match the right-hand technique with the right-hand bowing.

Right-handed bow technique

In Chuson, the main bowing techniques are: long bow, continuous bow, quiver, fast bow, split bow, and string change. The long bow is usually used in the gentle musical material, and is involved in the themes of “Hero” and “Love”. The “hero” theme in the presentation section reflects the heaviness and vicissitudes of history, so the long mi needs to be bowed close to the strings to ensure that the *mf* is strong and builds up to *F*, and that the tone is always full. The “hero” theme in the recapitulation section is a dynamic recapitulation, so the same long bow should be used with a change in strength and speed, so the bow should exert pressure on the strings and the bow speed should be faster than before, in order to create a different musical image.

The misconception of the legato bow is to play each note very evenly. We should think about how to play the music with a sense of tone with two average patterns. The theme of “love” in both the presentation and the conclusion is very singing, so the player must pay attention to the distribution of bow sections and bow speed, and the bow hairs should only be placed lightly against the strings to give the tone a sense of flow.

The trill is used in Chuson works to drive the mood.



In the Chu Song, the strong and weak beats of each rhythmic pattern of the unfolding section bring out the characteristics of the sub-bow, i.e., clear, unobtrusive and powerful. Therefore, when playing with a strong sub-bow, you should practice with the middle bow section so that the right hand can transfer more force to the bow without wasting force. The fast bow and the string change, both of which occur together to form a fast string change technique; require the player to maintain an even strength, a clear string change, and a flexible right wrist shift. In the Chuson, the fast string change is used extensively in the unfolding and colorful sections, which requires the player to practice from slow to fast, and to find the right place for the string change and the elasticity of the bow when changing strings, so that the music can be played with spirit.

4. Bowing and Variation

In a piece of music, the melody needs to give a change of tone, and we also need to make a reasonable bowing method on the basis of bowing, which simply means when to use continuous bowing and when to use split bowing. The two roles have already been mentioned above, so when dealing with the chorus, we need to arrange the bowing according to the changes in mood and musical image to make

it more suitable for the feeling of the human voice. The love theme gives changes, so there are many combinations of consecutive and divided bows, and there is a triplet bar that needs attention.



The triplets here have a crescendo tendency, so we should not use consecutive bows when arranging the bowing, because this tends to weaken the driving force of the music, but one bow at a time, by changing the bow length and bow speed, it is easier to reflect the crescendo driving force, so as to achieve the strength of the next bar f. The spread section is more of a split bow, reflecting the angularity.

Double Strings

With the development of today's Erhu works, the double string has been widely used as a modern technique to enrich the sound. The double strings are played with both the bow stick and the bow hair acting on the strings, and the inner and outer strings sounding at the same time, creating a double effect in fifths or even other degrees of pitch.

The use of double strings in the Chu Song depicts the feeling of a fierce battle scene.



First of all, the score shows that each rhythm pattern is marked with an accent. When practicing the double strings, the player must first pay attention to the balance of the inner and outer voices, with the index finger and thumb against the bow stick, the middle finger and ring finger lightly against the bow hair, and the bow flat on the barrel. In the Chorale, the double strings are often accompanied by accents, and the player needs to pay attention to the distribution of logical accents while ensuring the balance of the voices. In the example 19, the tempo is 7/8, so the rhythmic combination is 3+2+2, which means one accent on three beats, one accent on two beats, and one accent on two beats, so the double strings should pay special attention to the accents in order to have a hierarchy, otherwise the music will appear in pieces. In this example, the double strings and the monophonic part need to change quickly, and since everyone has a different touch, the player needs to find the right bow grip to ensure a smooth performance.

6. Discussion

Based on the exchange with three experts, the author set out to create an exercise book on the right- and left-hand techniques of the Erhu on the basis of the Chuchu. In order to ensure the rationality and rigor of the exercise book, the authors repeatedly consulted a large amount of right-hand literature and designed the exercise book in strict accordance with its theory and rationale.

However, there are some shortcomings in this study; Although the exercise book was created, it has not been formally used in teaching, and its use is not yet known to further expand the study of teaching effectiveness.

● Recommendations

General Recommendations

1. The overall difficulty of the piece Chu Song is high, so this exercise book is more suitable for those who have a little bit of basic Erhu learning.

2. The Erhu left and right-hand techniques must be practiced at the same time, otherwise the Erhu is prone to out of tune and other situations in the performance.

● Academic Recommendations

When following up on the design of the Erhu technique exercise book, consideration should be given to choosing pieces at different levels of difficulty so that the exercise book is suitable for learners of different fundamentals.

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