

Relation between the Formation of Erhu styles and Cultural Conditions of Yu School and Qin School in Contemporary China

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Abstract

On a large territory that spans an amazing variety of landforms, China has given birth to multitudinous cultural areas that differentiates from one another greatly. Grassland culture, Lingnan culture, Jiangnan (south China) culture, Qi-Lu culture, and Central Plains culture and Sanqin culture to be expanded in the next two sections all feature distinctive artistic attraction and offer a kind of spiritual soil where simple locals take root. Erhu, a two-stringed bowed musical instrument of the nation, progressed by leaps and bounds in the past hundred years and bore on regional cultures amid the course. Central Plains Culture in Henan and Sanqin Culture in Shaanxi made a case in point in this regard, as their ideological and cultural connotations, language accents, and folk operas exerted an essential effect on the trend and growth of such musical instrument in local areas. Efforts in combing and correlating these contents reveal fundamental causes of the two varying Erhu styles and serve further study and exploration.

Keywords: Yu-School Erhu, Qin-school Erhu, Central Plains Culture, Sanqin Culture.

Introduction

In the ocean of Erhu schools in modern China, those of Yu and Qin, characterized in distinctive tunes and acting styles, enjoy unanimous recognition from experts at home and abroad in the field of folk music. Comparative study on the genres, as the author believes, steps forward to mine influence factors of regional culture on Erhu style and has far-reaching significance for their development. In a bid to sort out and sum up relevant materials of these two schools and comparatively study their styles from an angle of regional culture, this paper sets the final target on providing new ideas for the development of the current Erhu performance.

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In the current advance of music culture, probing into Erhu music style has the direct bearing on the substantive effect of its stage performance. China, since the middle of the last century, has registered research on the theory of Erhu playing, which, however, is yet to be perfected. Not until the end of the last century had academic circles worked on the systematic research on its performance theory, emergence of genres, and differentiation in styles. These rich academic achievements are charting course for efforts of contemporary Erhu composers and performers. From this, systematically sorting out Erhu styles of the Yu and Qin schools is of great academic research significance. This study, by gathering previous practices, finds use in keeping improving such techniques and composition, so as to inherit and develop the Erhu.

Materials and data gleaned so far prove works done in studying theories of Erhu music style by numerous scholars in the Chinese academic circle in the middle of the last century, and locate abundant academic results. However, nothing has been found in the longitudinal and comprehensive review of its playing style. The author hopes to summarize relevant materials of the two schools from multiple angles on the basis of consulting and researching a large number of documents to access to a satisfactory outcome. In the meantime, given efforts on studying the aforementioned topics, it expects to peek into issues of Erhu education in China, its inheritance and development, and the integration of Erhu music and multiculturalism. Surely will these studies be of certain theoretical research value.

Chapter 1 Influence of Central Plains Culture on Yu-School Erhu Style

"Yu" is a short term for "Province Yu" in ancient times, or now Henan, a province in the Central Plains of China, a cultural center and a vital communication line in China from of old. Support of political and economical exchanges and activities also turned it into a multi-cultural zone where the southern and northern cultures of all dynasties in China bordered and collided. Even then emperors fought for the throne there.

Nourished by factors such as the material foundation and spiritual culture formed in the Central Plains for a long time, this culture with its unique attributes makes the birthplace of Chinese civilization. Its extremely profuse connotation packs up profound philosophical thoughts, science and technology, life, education, and aesthetics. Against the backdrop of the excellent Central Plains culture, residents in Henan are known for warm and hospitable, straightforward character, resulting in its bold, witty, and humorous music. Local

operas, in particular, such as Zhuizi, Daoqing, Yu Opera, Qu Opera and other nearly 100 types, surged forward since the Qing Dynasty. Diverse are its musical art forms and strong is its cultural atmosphere.

1.1 Connotation and Features of Central Plains culture

Geographical division defines the Central Plains as mainly centered on Henan Province, from west to east, starting from the middle and lower reaches of the Yellow River as the core area and radiating eastward, and its culture as the general term for all Chinese cultural contents in the middle and lower reaches of the Yellow River. In the Xia and Shang Dynasties, Henan had another name of "Province Yu" or "Middle Province" that basically included most of land in the province as it was in the center of the nine provinces. In a narrow sense, Central Plains culture may be simply referred to as Henan culture. It is a key member in the family of Chinese civilization and a representative case of typical regional civilization in the state.

Thought and Culture

Feudal lords vying for the throne as early as in the Spring and Autumn Period and the Warring States Period inspired hundred schools of thought. Founders of schools of thought such as Confucianism and Taoism circled out the Central Plains region as a crucial destination for their academic activities such as study tours and lectures in the early days. The Neo-Confucianism of the Song Dynasty originated there, as well as the Taoist thought of "inaction", and academic theories of Mohism's "universal love and non-aggression". Unexampled is its ideological and cultural thickness.

Poetry

The Central Plains is also a cradle for Chinese poetry. "The Book of Songs", China's first collection of poetry that consists of "Feng", "Ya" and "Song", shines brightly in the club of Chinese poetry culture. "Feng" follows fifteen national styles, of which eight are sourced from the Central Plains region, which mirrors its healthy poetic cultural atmosphere and the description and yearning of the people for a better life; Of "Four Books and Five Classics", must-read masterpieces for ancient scholars, the "Shangshu" in the "Four Books" was compiled by a historian in Luoyang, Henan during the Eastern Zhou Dynasty; In the Western Jin Dynasty, the noted writer Zuo Si brought forth "Sandu Fu". His fame had filled the world and the overwhelming popularity of this new work had caused shortage of printing paper in Luoyang; In the era when Tang poetry and Song poetry prevailed, many poets and poems from Henan pictured its fine view.

Art

In terms of music, the Jiahu bone flute unearthed in Wuyang, Henan Province is known as "the first flute in China". It is the earliest physical musical instrument discovered in China, with a history of about 7,800-

9,000 years. When it comes to drama, Kaifeng contributed to the variety play in the Song Dynasty. Yu Opera is still the most popular genre in China, and Luoyang, a city in the province, mattered for staging "acrobatics" in Song Dynasty. Moreover, the well-known then painter Zhang Zeduan's "Riverside Scene at Qingming Festival" described Bianliang at that time, which is now Kaifeng and highly restored the cultural prosperity of the Central Plains in the old days.

Inclusive is the world for culture of the Central Plains, as well backed by the said. Driven by its special geographical location and a battleground for military strategists all the year round, it became a land of treasures where politics, economy, and culture of countries continuously blended, collided, and developed. In the process of cultural integration of ethnic groups, the fittest survived, gradually forming a cultural situation in which various cultures are intertwined and interdependent.

1.2 Art of Erhu Performance in Henan Opera

Erhu, a national musical instrument, was first used as an accompaniment instrument in Henan opera bands in the late 1930s, nearly a hundred years ago, the author found through the induction and summary of relevant literature and with reference to the third part "Attached to Stage - Memoirs of Chen Suzhen" of the book "Henan Literature and History Materials". In the long years of Henan opera development, Erhu assumed a role of support and has grown together with Henan opera. With its unique compatibility and nationality of timbre, it plays an important auxiliary role in the accompaniment of Henan opera and conquers the hearts of the audience with its soft and strong tone.

Development and Application of Erhu in Henan Opera Orchestra.

The development and application of the Erhu in Henan local operas is inseparable from the contribution by Mr. Liu Tianhua, a modern Chinese Erhu performer and composer. In opera accompaniment, its shape and low volume, by contrast, weaken its timbre in the accompaniment band with rich sound effects. Mr. Liu noticed many deficiencies in terms of volume and other aspects. Constrained by the industrialization in China, most of the Erhu in the country were produced by small workshops or non-professional workers. No unified standard system was there for reference. In terms of Erhu performance tuning, Mr. Liu, to make it more harmoniously blend with the timbre of other accompaniment instruments, innovatively borrowed from the tuning method of the violin. Since then, this national musical instrument has reported fast upgrade in the fields of opera accompaniment and instrument solo. Mr. Liu's hard work opened up a scientific and professional path, and brought Chinese folk music to the world art stage through Erhu.

While Mr. Fan Cuiting made direct contribution for its use in Henan Opera. During his school days, Mr. Fan visited famous teachers, such as He Guifu, a famous Peking Opera master. These learning tours laid a solid foundation for his in-depth research on Henan Opera. Mr. Fan devoted all his life to the reform of Henan Opera, and devoted all efforts to bring Henan Opera into the theater for performances, creating a new chapter of modern style. In 1934, he founded Yusheng Theater. The daily operation highly borrowed the management model of Peking Opera theater, focusing on stage theater management and scheduling daily performance rehearsals and stage performance training for actors. Daily rehearsal of the band made Mr. Fan Cuiting keenly aware of the shortcomings of the Henan opera accompaniment band. That is, compared with the main accompaniment instruments of Peking Opera, Henan Opera Orchestra was incapable of achieving the high-pitched and loud Jinghu (a two-stringed bowed instrument with a high register) timbre effect like in Peking Opera, letting alone highlighting the free and easy, bold and unrestrained musical style of Henan Opera. At the same time, the band was in short of a bass accompaniment instrument like the Beijing Erhu that contrasts with the high-pitched tone of Jinghu. The accompaniment of Peking Opera forms such a classic music style through the cooperation of the two accompaniment instruments with different aesthetics, the Jinghu and the Beijing Erhu.

Tuning and Modulation of Erhu in Henan Opera Orchestra

Erhu, an accompaniment instrument in Henan opera, must match the pitch of Henan opera singing. Therefore, the tuning method for the accompaniment of Erhu in Henan Opera is slightly different from the tuning method in which the inner and outer strings are fixed as a set of small characters d and a pioneered by Mr. Liu Tianhua, and needs to be combined with the tuning method of Banhu, the original accompaniment instrument of Henan Opera. In the middle of the 1920s, the singing voices of Henan opera were mostly sharp and high-pitched. The tuning of Banhu in Henan opera is generally in the key of $\sharp F$ and G. After the 1930s, female actors shined on the stage, and gradually overthrew the previous form in which all female characters in the play were played by male actors. To combine the higher-pitched melody range of female actors, the tuning method of the accompaniment instruments of Henan opera has also been adjusted accordingly. Simply put, the tuning of the E key was adopted, such as in the classic Henan opera selections "Chun Qiu Pei" and "San Shang Jiao" and other plays, the female lead heroine were basically tuned in the key of E.

In the middle of the 1950s, re-unification of Henan opera changed the previous E to $\flat E$ as the unified standard. For example, the Danjiao singing part in the classic aria "The Great Sacrifice Pile" of Henan Opera

is tuned in the key of $\flat E$. However, with the continuous development of Henan opera, old artists still insisted on singing in the key of F or $\sharp F$ that they have long been accustomed to. A case in point was the famous Henan opera actor Yan Lipin, who always insisted on setting the key of F in the middle and late stages of his performing career. In the accompaniment of Henan opera, the tuning method of the accompaniment instrument is flexible and changeable, balancing the matching with the singing and the vocal conditions of the actors at the same time.

On the other hand, since the standard tuning of the Erhu is the tuning method of the inner string $d1$ and the outer string $a1$, the production of the strings is basically based on the tension brought by this range to the strings of the Erhu. In the case where Erhu was used as an accompaniment instrument for Henan opera, the tension of the ordinary strings was significantly increased on the original basis, which brought about adverse effects such as insufficient mellow sound and a high probability of "wolf tone". Especially when playing the outer strings, the excessive tension of the strings made it impossible for the player to use the vibrato to express the relevant musical emotions reasonably, which hindered the stage performance of Erhu in Henan opera accompaniment. After the 1960s, special strings for Erhu were developed specifically for the accompaniment. To adapt to stronger tension, this kind of strings were slightly thicker than ordinary Erhu strings in terms of production shape, similar to the "erquan strings" specially used for Erhu performance "Erquan Yingyue", which perfectly addressed the above problems, making the instrument more perfect to complete the accompaniment task.

Relation between Erhu and Banhu in Henan opera accompaniment.

In Henan Opera performances, Erhu and Banhu (a bowed two stringed instrument with a thin wooden soundboard) accomplished the main accompaniment tasks at present. Erhu is mellow and delicate. After Mr. Liu's improvement, the effective range can reach three octaves. Banhu is sharp and exciting, and its range is wider than that of Erhu. The two complement each other in the accompaniment of Henan Opera and are indispensable. During the accompaniment process, due to the transparent and bright treble of the banhu but the low effect of the bass, the role of the Erhu as a supplement to the bass tone is highlighted. The timbre of the anthropomorphic vocal cavity fully complements the melody of the bass part, making the whole accompaniment effect more closely integrated with the arias of Henan opera, especially the lyrical melody fragments with many high-key tunes in Henan opera. At this time, if the high-pitched melody of Banhu is highlighted again, the whole singing voice will appear relatively pale and weak, and even have a harsh auditory experience. Adding the middle and low range melody accompaniment of Erhu will

make the whole accompaniment music more mellow and add richer audio-visual effects to the overall performance.

1.3 Yu-School Erhu style set off by Henan dialect

Mr. Yang Yinliu has done a lot of research on the relation between instrument performance and dialect. The musical vocabulary of instrumental music cannot be completely separated from the musical vocabulary of vocal music, Yang believed (1989). Although no lyrics raised a higher threshold for directly and clearly seeing the relationship between them and language, from the perspective of the accumulation process of their musical vocabulary and the processing process of specific works, there are sometimes reasons that cannot be ignored for their relationship with language.

Dialect is bound up with musical vocabulary. The author believes that the formation of local music style is deeply influenced by the local dialect. From another perspective, dialect is the basis for the formation of local music style. Selection "Who Says Women are Inferior than Men" in the Henan opera clearly indicates that this melody is full of the charm of Henan dialect.

The standard Mandarin Chinese that is commonly used in China is divided into four phonemes, namely "Yinping, Yangping, Shangsheng, Qusheng". Henan dialect is also developed from these four kinds of phonemes. However, there is a great contrast between the pronunciation of some specific words and Mandarin. It can be found from Table 1 that there is a big difference in phonology between the Mandarin and Henan dialects of this Henan opera libretto. For example, characters "Ge" and "Bian" in Mandarin are pronounced as Yinping, but Yangping in Henan dialect, revealing the humorous character of Henan people.

Table 1 Comparison table of Mandarin and Henan dialect phonology
"Who Says Women are Inferior to Men"

	Liu	Da	Ge	Jiang	Hua	Li	Tai	Pian
Mandarin	/	\	—	v	\	v	\	—
Henan	\	\	/	\	\	/	v	/
Dialect								

Source: Compiled by this study

Table 1 indicates that when singing this piece of Yu opera, the melody and tone of its libretto are basically consistent with the Henan dialect. Interpreted in Henan dialect, the image of Hua Mulan has more persistence and sonorousness of Henan people, which further highlights Mulan's determination and perseverance to join the army in place of her father. Henan dialect is reflected in many local style works,

and it plays a role of icing on the cake and finishing touch to these works.

Central Plains culture is rooted, inclusive, and diverse. In the continuous evolution of history, it has been baptized by wind, frost, rain, and snow, played an important role in the process of promoting Chinese civilization to the world, and also a great role in the development and inheritance of the Yu-School Erhu style. Similarly, the Yu-School Erhu music also reacts to the culture of the Central Plains, adding many artistic elements to its continuous renewal, so that it can continue to flourish in the ocean of Chinese traditional culture.

Chapter 2 Influence of Sanqin Culture on the Qin-school Erhu Style

History has it that the academic term "Sanqin" appeared in the historical period of the peasant uprising at the end of the Qin Dynasty. Xiang Yu, the overlord of Chu, mobilized troops to massacre Xianyang, the capital of the Qin State. After the fall of the Qin State, Qin Prince Ying was killed, and Zhang Han was worshiped as King Yong, in charge of the west of Xianyang; Sima Xin was enthroned, as the emperor of Sai, in charge of the east of Xianyang to the Yellow River; Dong Yi, the ruler of Di, administered Shangjun, known as "Sanqin" collectively. Since then, people have referred to the Guanzhong area and northern Shaanxi area as "Sanqin", which is the origin of the historical term.

Strictly speaking, the current Sanqin land is the general name of the Guanzhong area, northern Shaanxi area and southern Shaanxi area of Shaanxi Province. However, from the cultural point of view of the history of the Sanqin, the land of the Sanqin does not include the current southern Shaanxi area, because the southern Shaanxi area is closer to Sichuan in terms of geographical location. The connotation of its cultural structure is more biased towards the Bashu culture than the Sanqin culture mentioned in this paper. Since the development of the land of the Three Qin Dynasties, there are many kinds of folk music, and the regional style characteristics are obvious, among which Qinqiang, Daoqing, storytelling, folk songs of northern Shaanxi and other musical art forms are all reflected. The Qin-school Erhu style will naturally be influenced by the Sanqin culture, and it has the artistic characteristics of high-pitched, passionate, rough and unrestrained Qin Opera. As far as the Qin local dialect is concerned, it also has the unique upright character of Shaanxi people, with clear and beautiful language, and a deep and simple voice.

2.1 Connotation and Features of Sanqin Culture

During the maturity of the Sanqin culture and the prosperous Tang Dynasty, after the demise of the Qin Dynasty, the landlord class clearly realized that it is difficult to firmly grasp the power in their own hands only by relying on pure violence. Theories such as Zhiyi were

introduced into state governance, and combined with the autocratic rule of the Legalists, the early Sanqin culture was formed. Chang'an in the Han and Tang Dynasties, which is today's Xi'an, has become the political, economic and cultural center of the country after a long period of development, and has also served as an important town for cultural exchanges and learning between the East and the West on the Silk Road. But with the passage of time, China entered the Song and Yuan Dynasties, and the political, economic, and cultural centers began to gradually develop to the southeast. The Silk Road moved from the land to the southeast coast and became the Maritime Silk Road. Since then, the Sanqin Culture is in decline.

Through the induction and summary of relevant literature, the author preliminarily believes that many traditional Chinese cultural and ideological characteristics emerged during the natural development of Sanqin culture.

Ideological characteristics of the unity of man and nature dominated by humanities.

"Theory that man is an integral part of nature" is an ideological characteristic with a strong historical accumulation in traditional Chinese cultural thought. From the historian Sima Qian in the Han Dynasty to the Guanzhong culture in the Song and Yuan dynasties, from Confucius who founded the Confucian school to Neo-Confucianism, these philosophical thinkers all advocated that man and nature should be regarded as an organic and unified whole. The natural environment can change or even affect people's lives. Similarly, people's daily life and work can also react to nature. Both man and nature have life and spirituality. It is under the guidance of this simple philosophical thought that all living beings in the Sanqin land can skillfully combine the principle of "the unity of man and nature" into their daily lives. Sanqin culture with unique charm.

Inclusive enterprising spirit of openness and cultural psychology of emphasizing practicality and utilitarianism.

By geographical location, the land of Sanqin is known as "Eight Hundred Miles Qinchuan". To the east is Tongguan, to the south is the Qinling Mountains, and to the northwest is the loess and high jade and the sand dunes next door. To seek development under these conditions, one must have the spirit of pioneering and aggressive. Throughout the history of Qin, every emperor centered on the Guanzhong area. After establishing or consolidating the political power, the ruler quickly expanded outside the pass, known as a generation of emperors ruling the country. From another point of view, the Sanqin culture also has an inclusive mentality. In the process of development, it has continuously integrated a large number of religious cultures such as Chinese Taoist culture, Confucian culture,

and Buddhist culture, and organically transformed these ideas into benefits for its own inheritance. The cultural thought of development and development has enriched its own cultural connotation. While the people of Qindi were pioneering and forging ahead, they naturally developed a cultural mentality of emphasizing practicality and skill, so that limited natural resources can be maximized.

The simple atmosphere of seeking truth and courtesy, and the nostalgic mentality of loving traditional culture.

Because of the long history of Sanqin culture, the people of Qindi have had the cultural characteristics of simple folk customs and emphasis on etiquette since ancient times. Cheng Xi mentioned in "Zhangzi Yulu · Houlu 1": "Guanzhong people are vigorous and dare to do things." This ideological feature did not remain unchanged. With the southward shift of China's political, economic, cultural, and transportation centers during the Yuan and Song dynasties, the simple atmosphere of seeking truth and respecting etiquette gradually transformed into a sad and nostalgic mentality. It represents the decline of this culture.

2.2 Art of Erhu Performance in Qin Opera

Qin Opera is one of the important genres of Chinese Bangzi Opera. The sonorous and heroic opera music of Qin Opera fully reflects the tenacious and simple character of the people living in the land of the Sanqin Dynasties. Qinqiang music is composed of singing music and accompaniment music, and the instrumental accompaniment part is divided into two types: "Wenchang" and "Wuchang". Wenchang is mainly brisk, delicate and slow-tempo music. Its main purpose is to accompany the singers of Qin Opera, so as to match the singing melody and achieve the effect of contrasting the music; Wuchang has a clear rhythm, and the accompaniment instruments are mainly composed of percussion instruments, which cooperates with the stage movements of Qin opera actors, so as to achieve the purpose of portraying characters, shaping characters and reflecting conflicts in the plot.

Erhu mainly appears in the literary field in the accompaniment of Qin Opera. Because of its delicate, soft timbre and wide range, it is an indispensable accompaniment instrument in Qin Opera. As it plays the main instrument in various operas and undertakes the main melody performance task of the whole opera, it is characterized as one of the three accompaniment instruments in Chinese opera (the other two are Banhu and Sanxian (a three-stringed plucked instrument)).

Baoqiang musical instruments generally refer to that in the performance of opera. It not only undertakes the task of supporting the singer's accompaniment, intermission and other melody interludes, but also serves as an accompaniment instrument for the

main tasks of solo, ensemble or lead performance according to the requirements of different types of music and the changes and developments of the opera plot. It unveils that the important position of the enveloped instrument in the opera accompaniment music. In the development process of modern Qin Opera, the accompaniment band continues to grow and develop. To make up for the weak volume of the Erhu, an Erhu unison group of about ten people will be added to play part of the melody. Due to the special role and important position of Erhu in Qin Opera, the music style of Qi-School Erhu absorbs a lot and draws lessons from the melody and style of Qin Opera, making Qin-school Erhu music known as a genre with a strong regional style among the many Chinese Erhu genres.

Relation between Qin opera music and Qin-school Erhu.

Due to its strong performance style of northern Shaanxi and its grand and free and easy stage effects, Qinqiang music has not affected the development direction of Bangziqiang operas in the history of Chinese opera development, and has also deeply influenced the style of Qin-school Erhu performing arts. Cheng Shaohua (2014) emphasized that Erhu, as an accompaniment instrument, plays an extremely important role in the Qin Opera Orchestra. The role it plays is irreplaceable by any instrument, although it is a supporting role. However, it is necessary to be precise in cooperating with Banhu and cooperating with actors, and not to overwhelm the other, so as to play Qinqiang music well. Most of the main materials of Qin School Erhu music are taken from local folk opera music such as Qin Opera, Wanwan Opera, Meihu Opera, etc., showing bold, free and easy, delicate and soft music characteristics. The characteristics of the melody reflect the strong local flavor of the Sanqin land all the time. In terms of performance techniques, it has absorbed the performance techniques of another musical instrument in Qin Opera——Banhu. In addition, there are different methods of changing handles with the same sound and different fingers, the method of pressing strings with open fingering with fixed positions, and the processing methods of music such as long-span slides and jump slides. These series of techniques are basically taken from the playing skills of Banhu or the characteristics of the melody style in Qin Opera.

With the advance of the times, the audience's appreciation level and the artist's creative level and creative concept are constantly improving. Numerous opera artists have created a large number of new-style Qin School music and new-style Qin Opera according to the development and changes of the new era. These new works created on the basis of retaining the traditional music style are not only the inheritance and development of traditional operas, but also strongly promote the continuous growth of the Qin School Erhu, adding multiple stage identities to the Qin-school Erhu. Integrating Qinqiang

accompaniment instruments and stage solo instruments, the artistic energy of Erhu has been brought into full play in the land of Sanqin.

Baoqiang performance of Erhu in Qin opera.

The author found that the melodies of Qin Opera can be divided into three types by consulting relevant literature and watching a large number of videos related to Qin Opera. The first is the rhythmic lyrical singing. The melody of this kind of singing is mostly slow rhythm with more tunes and fewer characters. Usually a character sound requires several times of ups and downs, which can fully express the rich emotions of the characters in the opera; The second is the narrative singing style of Andante. This kind of singing is mostly of Andante speed. It mainly introduces the relationship between characters and tells the reason of the story. Most of the tunes are relatively single. Similar to the folk narrative ditties in various parts of China, a single melody is used to set off multiple libretto, focusing on the narrative of the language, with fewer accents and more characters. The purpose is to quickly complete character descriptions, story descriptions and other tasks within a limited time; The last is dramatic singing with strong melody. The main purpose of this type of singing is to express the contradictions and conflicts in the story. It brings the audience's emotions to a climax, and it is also known as the dramatic singing style of "yelling, crying and laughing" among the people.

Inspired by the accompaniment of opera music, the Qin style Erhu style is vividly reflected in the accompaniment of Qin Opera. The two are interdependent and affect each other. Therefore, the accompaniment music of Qin opera has a profound influence on the style of Qin school Erhu, which has a high reference value for the study of the performing art style of Qin school Erhu.

2.3 Qin-school Erhu style set off by Shaanxi dialect

The northern Shaanxi dialect is one of the biggest features of Shaanxi folk songs. The use of dialects in folk songs and Qin School Erhu works makes these works of art more simple and moving. The formation of dialects is inseparable from the topography in terms of geographical location, and it is also the product of the production and labor of the local people. The northern Shaanxi area is dominated by the Loess Plateau, and the folk customs are simple and honest, which makes the northern Shaanxi dialect not only have a gentle and delicate soft beauty, but also a bold and rough masculine beauty.

The pronunciation of northern Shaanxi dialect has a special charm, which is mainly reflected in the pronunciation of front and rear nasal sounds. In northern Shaanxi dialect, it is easier to convert the front nasal sound into the back nasal sound when pronouncing, for example, "qin" is pronounced as "qing" and "yin" is read as "ying". In addition, Northern Shaanxi dialect is also very rich in the use of

overlapping words. For example, words such as "Lukoukou", "Shui Lingling" and "Xiaohexi" often appear in daily life, which reflects the delicate and humorous people in northern Shaanxi. Therefore, when singing folk songs in northern Shaanxi, the appearance of these redundancies also enhances the cultural connotation of folk songs in northern Shaanxi. This unique rhetorical technique reflects the authentic flavor of folk songs in northern Shaanxi. From another perspective, the use of lining characters in the northern Shaanxi dialect is also unique. There are often a large number of lining characters in folk songs in northern Shaanxi, such as "Ouch", "Hey", and "Hey Yier". The lining words themselves have no specific meaning, and their main purpose is to enrich the gaps in the melody and make up for the gaps in the rhythm, making the folk songs more layered and rhythmic as a whole.

Let's draw our attention back to the performance of the Qin School Erhu. The performance style of national instrumental music is basically affected by the tone. Especially for the Erhu, an instrument that can highly restore the tone of people's speech, it is necessary to pay attention to the expression of tone when playing, because no matter what kind of music there is a story. Although unlike art forms such as songs and operas, lyrics can be used to express musical meanings, excellent instrumental works can fully explain musical themes in a narrative way. Taking Putonghua as an example, there are four tones in total. When used in Erhu performance, it is necessary to pay attention to the imitation of each tone. One tone is "straight", which can be understood as the slow long bow or medium-speed bow movement of Erhu. It is usually reflected in the narrative melody in the music and can express the tone of the work. Tranquil, serene picture; The second tone is "rising", which can be understood as the use of the bow at the violent end of the Erhu performance or the rhythmic melody that expresses the joyful and cheerful scenes, which can bring a brisk and festive picture to the audience; The three tones are "decline and rise", which can be understood as various glide techniques in Erhu performance. It is the use of such performance techniques as upslide, downslide, and jumping slide that makes the instrument more humane. It is unmatched by western violin instruments; The four tones are "falling", which can be understood as the bowing in the Erhu performance, or the processing of making the melody stronger and then suddenly weaker. This kind of performance basically expresses the characters' anger, sadness and other emotions. The big portamento in can also be understood as "falling".

Therefore, it can be seen that the Shaanxi dialect has a profound influence on the playing style of the Qin school Erhu, especially in the accompaniment of the Qin opera, where the performance and processing techniques of the accompaniment are closely integrated

with the local dialect. This kind of artistic method that cooperates with each other has and reacts with the performance style of the Qin School Erhu, so that the Qin School Erhu style can have a more vivid local flavor in the nourishment of the Shaanxi dialect. It also provides a large number of music materials and performance skills that can be used for reference for the Chinese Erhu performance art, and has made outstanding contributions to the preservation of the folk style of the Chinese Erhu performance art.

Conclusion

The formation of the Yu-school and Qin-school Erhu styles and the cultural environment are inseparable from the influence of the unique culture formed in the region. Both "Central Plains Culture" and "Sanqin Culture" are an integral part of the five thousand years of Chinese culture. "Central Plains culture" is rooted, inclusive, and diverse. In the continuous evolution of history, it has been baptized by wind, frost, rain and snow, and played an important role in the process of promoting Chinese civilization to the world, and also a great role in the development and inheritance of the Yu School Erhu style, especially in the two aspects of opera music and dialect. At the same time, the Yu-school Erhu music reacts on the culture of the Central Plains, adding many artistic elements to its continuous renewal, keeping it flourishing in the ocean of Chinese traditional culture; The "Sanqin culture" is essential in the development of the Qin school's Erhu. The opera music and dialects of the Qin region also influenced the development of the Qin school's Erhu all the time. Compared with the influence of "Central Plains Culture" on Yu School Erhu, "Sanqin Culture" can also be reflected in the cultural heritage. After all, Xi'an, the capital of the province, is called the "Ancient Capital of Thirteen Dynasties", which accumulated a profound cultural heritage for the Qin-school Erhu, introducing the audience the profound sense of history on this land.

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