

**A COMPARISON OF QIN PAI AND JIANGNAN PAI  
ERHU PERFORMANCE PRACTICE BASED ON *QINFENG*  
AND *JIANGNAN CHUNSE***

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**CULTURAL CENTRE  
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KUALA LUMPUR**

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**DESSERTATION SUBMITTED IN FULFILMENT OF  
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*Qinfeng And Jiangnan Chunse*

Field of Study: Ethnomusicology

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## ABSTRACT

This study examined into the area of performance practice on *erhu* examining two schools of playing Northern and Southern China: *Qinpai* and *Jiangnan pai*. *Pai* or school refers to a stylistic feature and performance technique that closely relate to its place of origin. *Qinpai erhu* developed in the 1950s formed a musical style that fuse between local folk and traditional music genre from Shaanxi. Jiangnan school of *erhu* playing originated from the Jiangnan and popular in Shanghai, Jiangsu and Zhejiang province reveals another musical style. Past literatures discussed the various styles of *erhu* playing, however, lacking in research on performance practice between the *Qin* and *Jiangnan erhu* schools of playing. Detailed discussion over the two major repertoire *Qinfeng* and *Jiangnan Chunse* is absent in past literatures. This paper discussed *Qinpai* and *Jiangnan pai* unique playing style and techniques. The differences between the two are analysed based on two representative repertoire *Qinfeng* and *Jiangnan Chunse*. Methodology includes participant observation, score analysis, transcription and a discussion that includes a self-reflexive account on the performance of the two pieces. The research outcome gathered various pedagogical concern in terms of performance practice that provides a reference for future scholars and *erhu* players.

## ABSTRAK

Kajian ini bertujuan untuk menganalisis persembahan *erhu* yang berdasarkan dua jenis pedagogi dari Utara dan Selatan China: *Qin pai* dan *Jiangnan pai*. Perkembangan *Qin pai erhu* sejak tahun 1950 membawa satu gaya persembahan yang unik yang menggambarkan muzik tradisional Shaanxi. Manakala muzik Jiangnan yang terkenal di Shanghai, Jiangsu dan Zhejiang menggambarkan stail tempatan juga. Tinjauan literatur menyumbang kepada konsep dan pengetahuan cara main *erhu* tetapi, bagaimana pedagogi kedua-dua stail dibezakan di repertor yang penting iaitu *Qinfeng* dan *Jiangnan Chunse* tidak dibincangkan dengan teliti. Maka, disertasi ini membincangkan gaya main dan teknik yang unik dalam *Qin pai* dan *Jiangnan pai*. Perbezaan antara dua buah muzik *Qinfeng* and *Jiangnan Chunse* akan dikaji dan analisis. Metodologi termasuk ‘participant observation,’ analisis, transkripsi dan perbincangan secara ‘self-reflexive’ dari segi persembahan. Hasil dapatan kajian dipercayai dapat menyumbang konsep, pengetahuan dan cara main *erhu Qin pai* dan *Jiangnan pai* yang mungkin bawa manfaat kepada golongan akademik dan pemain *erhu*.

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## CHAPTER 1: INTRODUCTION

### 1.1 Introduction

This study is in the area of ethnomusicology looking at the performance practice in traditional Chinese music instrument – *Erhu*. Combining concepts of performance practice in traditional music instrument is not new as the study involves both written and oral transmitted music. Two standard repertoires representing the *Qin pai* and *Jiangnan pai*: *Qin Feng* and *Jiangnan Chunse* were selected in this study. Playing techniques, stylistic features in terms of performance practice were discussed. A combination of score and performance analysis was carried out. This chapter will introduce the *Qin pai* and *Jiangnan pai erhu* playing by providing some background information, together with the research objectives, research questions, conceptual framework, significance of the study, limitation of research, and a brief outline of the dissertation structure.

### 1.2 Background of the Study

The earliest record where *erhu* and its repertoire appeared in *Tang* dynasty (Chen, 1601), however, the image and shape of the instrument has a clearer record during *Yuan* dynasty (Song, 1310). To date, this instrument has a history of a thousand years. Still, the *erhu* did not developed much since then as a traditional instrument, and only the past hundred years saw rapid development in terms of repertoire and mechanism, especially after The May Fourth movement in 1919. During that period, composer Liu Tianhua made a huge contribution in composing new pieces and expand the repertoire of *erhu* to combine with Western modern music composition technique. Due to this, playing technique developed that saw a mixture between traditional Chinese *erhu* and Western's

string instruments. This marked a change in the instrument and its repertoire, music style and playing technique.

*Erhu* repertory differs according to the Northern and Southern China styles that has a close relation to life styles, language, society's norms and character, behavior of life, cuisine and so forth. To the local Chinese community, the northern music is vigorous, loud and with brilliance, while the southern music is the immediate opposite, soft, with grace and finest. Music from the Northern region demands for bold and vigorous playing; southern music requires a character that is exquisite and warmth (Wang, 1526). According to *Xu* (1521), he believes listening to the music from the North is able to induce a kind of emotion that is inspiring and forward seeking; while the music from the South coated its listeners in sweetness, gentleness with an enjoyment of continuous flow of music. Mode used in the Northern music is diatonic scale while the Southern one adopts pentatonic scale. In northern music melody, music used more rapid scales, while the southern music more use level into the scales.

*Erhu* among other Chinese instruments such as *pipa*, *dizi*, *guqin*, and so forth requires different playing technique just like the Western instrument, where rudiments of different musical expression markings and techniques are of concern. However, to be able to interpret, perform and give a contrast of the different stylistic features, period, and techniques between the Southern and Northern musical is a demand for every *erhu* player. Moreover, since the change in *erhu* when fused with Western influence, this demand increased with expanded techniques, styles and other requirements in terms of performance practice.

On the other hand, from an ethnomusicology viewpoint, an understanding of the local culture between the North and South that leads one to differs between the *Qin pai* and *Jiangnan pai* playing style is important. *Pai* is defined as school of playing

according to a geographical region or a specific traits or character. In China, it is common to employ the word such as in politics, *zuo pai* (left wing) opposition party or, it may be used to refer to a type of character such as *leguan pai* (type of people who are optimistic). And “sect” or “faction”, in this case which meaning “school”, so meaning of *Qin pai* is “*Qin* school” or “Shaanxi province school”(Huehns,2000). *Qin pai* and *Jiangnan pai* music are considered as China’s most representative genres depicting two different style from the North and the South.

The place of origins for *Qin pai erhu* is Shaanxi. Since the 60s, this style of music began and some important works for example “*Mi hu diao* ”and “*Qinqiang Opera Theme Caprices* ”rose to fame after Lu Rirong’s performance in Shaanxi. The 60s was a time when the development of *erhu* repertoire rose to a peak and continued till the end of 20th century. More than forty works composed and the *erhu* repertoire expanded. *Qin pai* erhu and its repertoire became important and gained a position as an obligatory piece in national and international competition. As a native erhu instructor of Shaanxi, the author had long immersed in the life and music of the Northern region and believes that the life styles, habit, and other cultural norms of Shaanxi are reflected in the performance practice of the Northern *erhu*.

The earliest record of *Qin pai erhu* music was adaptation of local operas and folk songs. Since the thematic features are familiar to the locals, the music garnered good reception. The development of *Qin pai erhu*, from the initiation of the 50s, the rise of the 60s, through the formation of the 80s and the 90s, has become a regional style with a strong representation of the characteristic of Shaanxi local music genres.

On the other hand, *Jiangnan* music originated around the Yangtze region, and also concentrated in the Zhejiang province, Jiangsu province and Shanghai. Compared with *Qin pai* erhu that has a history of forty years in its development, *Jiangnan* music has

been present for nearly a century and is an important cultural representation of the Southern region. *Jiangnan* music style reveals a character that is lively, light and delicate. Rhythmic pattern is smooth and emotional up and down is rare where grace is a key character. *Jiangnan* music flourished in Shanghai, Jiangsu province, and Zhejiang province.

### **1.3 Problem Statement**

This research comes with a few problem statements. Past literatures made comparison over the Northern and Southern musical style. However, there is a lack of detailed documentation of performance practice concerning some of the *Qin pai* and *Jiangnan pai erhu* repertoire. Therefore, understanding of markings, execution of ornamentation, bowing, fingering, and so forth, are some of the questions that the present research seek to find out in detail in order to perform the two selected representative works respective *Qin Feng* which from *Qin pai* and *Jiangnan Chunse* which from *Jiangnan pai*.

### **1.4 Significance of the Study**

By analyzing the two representative works of *erhu* each from the Southern and Northern region, this dissertation provides a pedagogical and performance practice source for future scholars and *erhu* players. Playing technique, musical markings, stylistic features are some of the requirements documented in this research including a self-reflexive account of the author as an expert and experience instructor of *erhu*.

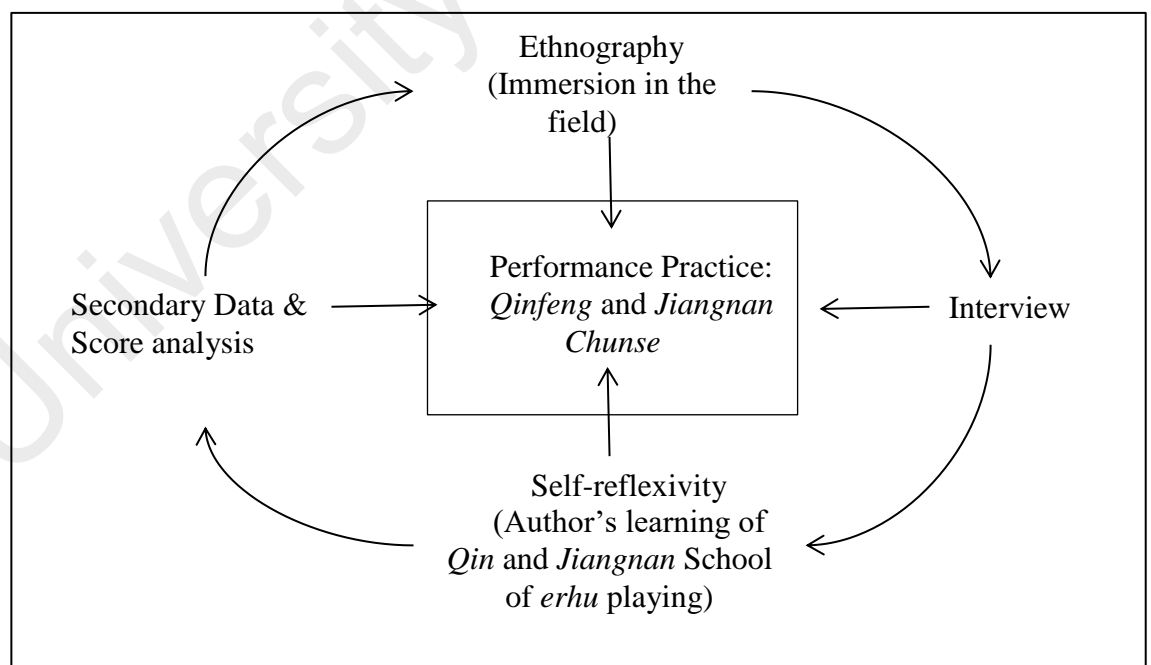
This research comes with a conceptual framework that adopts a qualitative approach. Analysis of score and recordings with a self-reflexive account as an *erhu* concert artist and instructor were the main approaches employed.



Qualitative research emphasized the richness of data (Walsh & Wiggins, 2003). In the area of performance practice, scores of *Qin Feng* and *Jiangnan Chunse* was analysis. Results gathered from the research form a synthesized outcome from both primary and secondary data: the author's self-reflexive account, ethnography of the places of origins *Qin pai* and *Jiangnan pai*, and interview with other *erhu* expert forming first-hand data, while past literatures and scores of the two repertoire remain as secondary data.

## 1.5 Conceptual Framework

This research comes with a conceptual framework that adopts a qualitative approach. Analysis of score and recordings with a self-reflexive account as an *erhu* concert artist and instructor were the main approaches employed. Theories from Walls (2002) from a musicological perspective in terms of performance practice (see Research Questions at Section 1.7), and Malinowsky (1935) from an ethnomusicological perspective form the basis of this study (see Chapter 3 for detail).



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## 1.6 Research Objectives

This research has three objectives:

- 1 To study the background of *Qin pai* and *Jiangnan pai erhu*.
2. To carry out a score analysis of *Qin Feng* and *Jiangnan Chunse*.
3. To discuss the performance practice of *Qin Feng* and *Jiangnan Chunse* based on primary and secondary sources.

As this research involves looking into a traditional instrument from China the *erhu*, thus, an ethnomusicological query was required here in looking at the cultural background of the two school of *erhu* playing. The second research objective allows the researcher to carry out a detailed analysis on the two representative pieces of *Qin pai* and *Jiangnan pai* to furnish further details via the two scores, where this differ from conventional ethnomusicological study that is on music via oral transmission. The third research objective is to synthesize data gathered from research objective 1 and 2 and to form a thorough and detailed performance practice discussion of the two works, representative of the two schools of *erhu* playing.

## 1.7 Research Questions

In this research, there are three main research questions based on Walls (2002) and Malinowsky (1935) in answering the stated research objectives:

1 What is the relationship between *Qin pai* and *Jiangnan pai erhu* music and the culture of its places of origin

2 What are the differences in music characteristic in the selected works *Qin Feng* and *Jiangnan Chunse*

3 What differs in performance practice between these two styles of *erhu* playing in terms of:

a) Markings

b) Technique

c) Ornaments

d) Melodic contour

e) Rhythmic pattern

f) Tempo

g) Fingering

h) Sound

i) Mood

## **1.8 Limitation**

Repertoire of *erhu* from the Northern and Southern region is extensive; therefore, in order to generate a complete and detailed output on performance practice the current study was based on the two repertoires selected: *Qin Feng* and *Jiangnan Chunse*. Thus a detailed inquiry into its performance practice, analysis, interview and the author's

reflexive account was enabled within a scope that was limited to the two important representative repertoire of the *Qin pai* and *Jiangnan pai* of *erhu* performance.

## **1.9 Chapter Outline**

This study consists of five chapters. The first presents a background *Qin pai* and *Jiangnan pai* music in general and also *erhu* repertoire and its development. The research's problem statements, research objectives, research questions, conceptual framework, limitation and significance of the study were also discussed. The second chapter is literature review that furnished the readers with information on the *Qin pai* and *Jiangnan pai erhu* music, detailed history and development, differences, documented by various scholars. A comparison and evaluation of the past literatures were made and the gap in the literature was defined. The third chapter is a discussion of methodology employed in this research where a qualitative research methodological framework was discussed and the area of performance practice was selected in analysing the two pieces as the research subjects. What consists as primary and secondary data in forming rich data for a qualitative research were delineated and discussed.

## CHAPTER 2: LITERATURE REVIEW

### 2.1 Introduction

A literature review is an important part in prior to an analysis. Conducting a literature review allows the researcher to grasp the demand of the basic foundation of the research subject and also important details in the performance practice of both *Qin pai* and *Jiangnan pai erhu* music. In this chapter, the history of *erhu*, the development of the Chinese traditional opera as the root of the *Qin pai* and *Jiangnan pai erhu* music, characteristics of *Qin pai* and *Jiangnan pai erhu* music were discussed.

### 2.2 Research on *Erhu* and its Repertoire

Early record of *erhu* and its documentation began with scholars such as Song (1310) in *Yuanshi* (元史), Xu (1621) in *Nanci Xulu* (南词叙录) and Wang (1526) in *Yiyuan zhiyan* (艺苑卮言). However, the earliest record of the origins of *erhu* and its repertoire was in *Tang* dynasty according to Chen (1601). Chen stated that it first appeared in the north of the *Xi* region and therefore it was originally named as *Xiqin*. *Xi* tribe, once a minority group living in the north of China during the Tang Dynasty and the Song Dynasty. It was called *Jiqin* in the Song Dynasty, when both its performance techniques and Artistic Expression were greatly improved. Then, among the northwest minority groups appeared *Huqin*, played with the bow made from the horsetail, which is similar the *erhu* nowadays. *Xiqin* is popular with the ordinary citizens in the North *Song* Dynasty and became a kind of important rhythm musical instruments in the South *Song* Dynasty. In the Yuan Dynasty, *Huqin* is more widely-used and *Qiān jin* is added to it, making its appearance much resembled the modern *erhu*. In the Qing Dynasty, *Huqin* enjoyed a high status in the musical department in the imperial palace. Material used in

making the *erhu* was a kind of bamboo and it was considered the precursor of the string instruments in China.

The author Song (1310) recorded the physical appearance of the instrument in *Yuanshi* (元史), stated that a clearer shape was revealed only in the Yuan Dynasty. The use of horsetail for the bow, as in present, has started since the Yuan Dynasty. Since the rise of the Song Dynasty and a chaos over the Tang Dynasty for nearly over two hundred years, society, politics, economy and culture continued to developed where Chinese traditional music was in the same line developing from palace music to folk, dance, songs and drama.

Feng (1999) stated that in the north of the Song Dynasty Chenyang in his book *Yueshu* (乐书) marked the earliest record of the now *erhu* boast a history of a thousand years. Wang (2005) states that the earliest recording of *erhu* and its documentation began with scholars such as Song's treatise in 1310. Feng (1999) defines that *erhu* is an ancient musical instruments of the Hu people. Hu is a generic term for minorities living in the Western and Northern part of China, and is used for people other than the Han in ancient China. Hu may refer to *Tujue* or Mongolian thus it reflected the multicultural ancient China. *Huqin* is actually generic name given to the musical instruments used in the Hu music style. The early form of record shows that the bow made from bamboo, and horsetail, and its function as a music instrument for accompaniment to playing solo evolved to the present *erhu*.

After the Revolution of 1911 (*Xinhai* Revolution), there was a growth in composition focusing on folk music instrument where performance increased. Among them, the representative Liu Tianhua was known for his effort in developing traditional and folk Chinese music. Liu moved away from conventional thought of maintaining folk and traditional music as it is in the form of a purist and taken in a Western approach. The

composer believes that fusing the Western conservatory technique in developing the folk and traditional music of China can develop the music (Liu, 1927). One of Liu's effort in developing the traditional music instruments and their repertoire was moving away from the traditional *Gongche Pu* (公尺谱) to western notation. Second to this was the equal temperament in tuning following the Western approach. Liu composed ten *erhu* music works, three for *pipa* and a set of etudes for *erhu* and a set of etudes for *pipa*. With his efforts of composing, the performing and teaching of Chinese traditional instrumental increased, especially on *erhu* and *pipa*.

Since the 20<sup>th</sup> century, *erhu* and its repertoire had developed rapidly along with the modern global wave and influx of the other. Stock (1992) written on the *erhu* as a solo instrument that has a history of seventy years and studied over its repertoire of mainly folk music and adaptation of folk material. The same author on another article (Stock, 1993) depicts that the *erhu* has widely known inside and outside of China that started as an ensemble and accompaniment for Chinese operas which later develops as a solo instrument.

In terms of musical styles in China, Han *et al* (2011) explains that generally, from the North the music is energetic and dynamic and loud in nature. The Southern musical style is of grace, more gentle and with a softer dynamic. Thus, the following reveal literature studied on *Qin pai* from the North and the *Jiangnan pai* from the South.

In achieving the first research objective, the differences between cultural norms of northern and southern China was first examined. From an ethnomusicological perspective, the author conducted this research with an understanding of the locality as an insider who has been immersed in the field since birth gives an input to how musical style was formed culturally based on the author's knowledge with also references from literatures, analysis and *erhu* masters. An overview of the region language, lifestyle,

geography, regional traits and traditional music provided data in answering some questions over analysis and interpretation.

### 2.3 *Qin pai erhu*

The word *qin* in *Qin pai erhu* originated from *Qin* where *Qin* or *Shaan* is the abbreviation of Shaanxi Province, a northwestern province with Xi'an as its capital city, which located in the central Shaanxi. The present central Shaanxi is also known as *Guanzhong*. During the Warring State Period, there was one pass in each direction of the north, southeast and west respectively, making the central plain area easy to defend and hard to access, thus labelled as *Guanzhong*. In addition the rich resource and special geographical features see *Guanzhong* as the richest area in present Shaanxi and becomes favorable residing location in the capital of a country. Shaanxi was the capital of 13 dynasties in the history of China, including the most prosperous and influential dynasties in China, the Zhou, Qin, Han and the Tang Dynasties, lasting for over 2000 years. The dialect of *Guanzhong*, called *Qin* dialect in ancient times, was considered *Yayan* or the *lingua franca* in ancient China, because an official and standard dialect is important for a unified empire. *Yayan* according to the local community is perceived as an elegant, gentle and refined language. Thus, *Qin* dialect is the common mode of language used.

Chinese culture and language took form during this period of time. *Yayan* was recorded for a long time in Chinese classics *Shi jing* (*Historical records*) and Tang poems. Today, although *Qin* dialect has already lost its original elegant characteristics of *Yayan* and become loud, strong, and bold, it is still a unique dialect in Chinese language. This marks an important stylistique influence to its music.



In the local community of Shaanxi, it is commonly known that the *Qin pai erhu* and its styles of playing came from the local folk music of Shaanxi, (including the opera of *Qinqiang* and *Mihu*), and the folk songs of northern Shaanxi, yangko (songs people sang to celebrate their harvests). *Qin pai erhu* formed its unique regional style with the feature of Shaanxi.

Qiao (1995) mentioned that the history began thousands of years ago recorded in “Mister Lv’s Spring and Autumn Annals,” a cultural phenomenon of “the eastern tunes,” “the southern tunes,” “the western tunes”, “the *Qin* tunes” and “the northern tunes” referred to the music in Zhou area. In other words, Shaanxi province and Gansu provinces, which was called Zhou area in ancient times, had its music with the vivid local *Qin* style. According to another scholar, Huehns (2000) stated that a few important historical event after 1949 important in developing *Qin pai erhu* was the founding of Xi’an Music College and the Centre of the Shaan’xi Province *Qin pai erhu* movement founded on October 10, 1949, nine days after the founding of Communist China by Mao ZeDong on October 1).

Literature concerning the historical and development of the *Qin pai erhu* was written by a few scholars such as Min (1999), Li (2001), Piao (1998) and so forth. Min (1999) explains that the *Qin pai erhu* repertoire was performed in national *erhu* performance, chosen by many performers and athletes in the game. The author also draws on relationship between *Qin pai erhu* and the Shaanxi *local* culture and described that the locals of Shaanxi led a hard life working as farmers and that the music of *Qinqiang* and *Mihu* was a form of relief that divert their attention from their grief and hardship.

Another scholar, such as Li (2001), mentioned two important in the establishment of the *Qin pai erhu*. Firstly, the first national seminar on teaching material (textbook) held in *Shanghai* where Master *Lu Rirong* introduced several works with Shaanxi features that immediately drew attention and compliments from experts and scholars, recorded as ‘Shaanxi Style’ by the media of that time. Shortly, these works were listed as standard repertoire at conservatoire.

Secondly, in 1963, *Lu Rirong* won great success in the “Spring of Shanghai” *erhu* music competition with the works “*Qin qiang Opera Theme Caprices*” and “*Mihu tunes*.” The creation of *Qin pai erhu* school was based on the folk songs of northern *Shaanxi* and the local operas of *Shaanxi*, namely, *Qin qiang*, *Mi hu* and *Wanwan qiang*. The happy and sad tunes and the featured playing ways typical of the three kinds of local operas provided the basis of the *Shaanxi erhu* music school. The typical feature of excitement, plainness, straightforwardness is all closely related to the local habits and customs of the People in Shaanxi province. *Qin pai erhu* in Shaanxi province since the 1960s, see a development of an opus of more than 40 pieces. In the 1980s, *Qin pai erhu* repertoire becomes obligatory pieces at major *erhu* competition.

Piao (1998) stated that the formation and the development of *erhu* has a long history. He stated a few important factors that form the *Qin pai erhu*:

- 1) the work must be unique with a typical stylistic feature of its own
- 2) a complete and systematic teaching material for conservatory use
- 3) it must be of important representative of the *erhu* repertoire
- 4) widespread recognition

Jin (1989), the name of the *pai* or school is a symbolic representation of the local culture. Such as the high tones found in northern music and its nature that is passionate relates to the local people's characters that is straightforwardness, bold and ruggedness as they have to endure the tough living and working conditions of yellow earth plateau.

These scholars looked into the development, playing style and artistic characteristics of *Qin pai erhu*. Its musical styles relates closely to the *Qin qiang* opera that features wide contrast of register, strong pulse and boldness. Lu (2004) pointed that the music of *Qin pai erhu* took a great influence from the Chinese opera. The musical works use Chinese pentatonic scale's *zhǐ* and *gōng* mode. But some of *Qin pai erhu* musical works were inspired by the Chinese folk music, this music are in *zhǐ* and *shāng* mode. *Qin pai erhu* also uses modes to express happiness and sadness. In *zhǐ* mode, music frequently shows the pitch “3 6” to express joyfulness and brilliance, and “4 7” to express bitterness and sorrow. In recognizing the two differing emotion, the “3 6” as the tonics in *zhǐ* and *gōng* mode, where the downbeat music portray “4 7” as the tonics in *zhǐ* and *gōng* mode.

*Qin pai erhu* also consists of a certain degree of grace with influence from the *Mihu* and *Wanwan qiang*. The two influences resulted in the unique *Qin pai erhu* style. At the end of the *Qing* Dynasty, two stringed musical instruments and *Banhu* (a bowed two stringed instruments with a thin wooden soundboard) found their place in the *Qin qiang* accompany band. And in the 1930s, *Erhu* were included in the band. The famous music master Jing *Shengyan* gave a new life to the *Banhu* by improving the performing skills of *Banhu* and making musical creations. In 1957, the famous *Banhu* player Zhang Changcheng performed the “*Qin qiang* tunes” adapted by the Guo Futuan, and won the gold medal of the sixth international youth festival, which laid the basis for the

formation of the *Qin pai* of *erhu* and *Banhu*. Therefore, the *Banhu* in Shaanxi province made great contributions to the formation of *Qin pai Erhu* music.

## 2.4 *Jiangnan* Music

On the other hand, as this research compares the differences of styles between *Qin pai* and *Jiangnan pai* of *erhu* playing, a background on the *Jiangnan* styles is discussed. *Jiangnan*, literally means the southern region of Yangtze River. During the Warring State Period, Jiangnan was once called *Yangyue*. Later, as more and more people from Central China moved to the south, *Jiangnan* became a civilized and rich region. In ancient China, *Jiangnan* connoted southern waterfront region, culturally highly developed, beautiful and rich. *Jiangnan* covers the region south of the middle and lower reaches of Yangtze River in approximate. The locals have a common saying to describe the charm of *Jiangnan* as a paradise in heaven along with Suzhou and Hangzhou on the earth.

*Jiangnan* music, a genre of the local presents a stylistic feature that closely relates to the landscape and culture of *Jiangnan*. As a native of China, the author understands that *Jiangnan* is reputed for its scenery and that its local traditional craftwork is delicate and exquisite. The relatively small area of *Jiangnan* is densely populated and rich in resources. Therefore, geographical space for population is small and the community lives with careful use of space that is small. Hence, stylistic features and taste in *Jiangnan* are toward delicate and exquisite typically seen in *Jiangnan* painting architecture, carving and other forms. Therefore, this very much influences *Jiangnan* music with careful miniature display of embellishment, melodious theme that is of grace and never bold with grandeur.

Its musical language is close to *Jiangnan* dialect, that belongs to *Wu* dialect in the Chinese dialect family. *Jiangnan* dialect is feature by its amiable, natural and

changeable tone. In speaking *Wu* dialect, in a sentence or a phrase, sometimes only the first word is in its original tone, with all the following change its tone and pitch according to the tone of the first word and the content of the speech, which is called Cantonese tone *sandhi*. Chinese tone sandhi helps sentences to become a whole, being smooth and gliding. Tone *sandhi* is the essence of *Jiangnan* dialect.

*Jiangnan* music, to the local community, is related closely to *Jiangnan Sizhu* (*Jiangnan* Silk and Bamboo). *Jiangnan sizhu* was formed in the late the Qing Dynasty, which concept originated in the Qing Dynasty *Daoguang* period, but as a name and is probably in the 1950s (He 2012). *Jiangnan sizhu* developed in China's *Jiangsu* province and Shanghai region of Zhejiang province. The musical characteristics feature melodious music that is exquisite, light and sweet. The performance reveals different instruments in heterophonic texture complementing each other. *Jiangnan Sizhu* and opera, folk songs and tunes closely relate to *Jiangnan* culture in terms of its characteristic that is of grace and gentleness, and its relation to geographical landscape that is of miniature design in building and space usage.

Relating to historical record, as early as the Zhou Dynasty (1066 BC - 221 BC), the musical classification is commonly known as divided into eight materials: soil, leather, silk, gold, wood, stone, *pao* and bamboo. For example, silk refers to the *Qin* and bamboo as in flute. Zhan (2004) stated that in the period of *Dao guang* Emperor of the Qing Dynasty in the 18<sup>th</sup> century, Su zhou and Wu Xi areas remain as the peak in both economic and cultural development in *Jiangnan* where the main folk musical instrumental ensemble take the form of “*Su nan chui da*”(blowing and beating). In the early 20<sup>th</sup> century, the “*su nan chui da*” gradually declined and “gong and drum si he”, which is developed on the base of “*Jiangnan chuida*”, took its place and became the major performing art in the *Jiangnan* area.

After the opium war, Shanghai became the more flourished state economically and folk music developed there. With ensembles that fit to the size of a room, light percussion instruments were added without the usual loud gongs, drum and *suona* that are more suitable for open space such as in opera. After the New Culture Movement around the time of May 4<sup>th</sup> Movement in 1919, the founding of many mass organizations contributed to the greater development of light stringed and woodwind instruments. In 1958, several representative stringed and woodwind instruments music were recorded in the form of open band score, and the name *Jiangnan Sizhu* was termed and becomes a unique folk music ensemble in China (Witzleben, 1995). The music of *Jiangnan Sizhu* as a reflection of Jiangnan was perceived as graceful and lively (Cheung, 2008).

Famous composer and performer A Bing or Hua Yanjun, as mentioned in (Stock 1993), reveals strong Jiangnan styles in bowing and ornamentation in his recording (Witzleben, 1995). Similarly, important *erhu* composer Liu Tianhua was a student of Zhou Shaomei, a master of *Jiangnan sizhu* music and his composition was most likely influenced with *Jiangnan* style (*Ibid.*).

## **2.5 Conclusion**

In China, it is known to the native that the natural geographical condition in the north with harsh weather made survival a major task of struggle. Therefore, the local believes that they have simple, honest, straightforward and conservative personality. The living condition of the south is much better and thus leisure permits such as art, literature, social networks and so forth. Compared to the characteristics of the Northern inhabitant, the Southerners are more tactful, reserved and quiet. To the local, it may be common to hear descriptions that the Southerners are mild and less aggressive compared to the Northern people. Lu xun, famous Chinese writer of *Luxun QuANJI* 《鲁迅全集》 once

described that the Northerners are honest people whom are straightforward and simple, and the Southerners are clever and skilled, however, he criticized that honesty is closely related to stupidity where the intelligence lead to a cunning character (Young, 1988).

Thus, this is obvious in theatrical plays in the north that has a loud dynamic in presentation. For example, in *Qin Qiang* (*Qin* opera), the actors would literally shout text from scripts. The southern opera have more varied intonation. Some opera genres are similar to folk songs, as *Huangmei xi*, *Huagu xi*, etc. The dramas in the north have contents that usually tells the skill of the actors, and are best for historical plays; while those in the south are best for the legends and love stories. The most typical of the northern dramas is *Peking* Opera, in which the male actors play the role of females, adding to heroism to the female roles. The most typical of the southern dramas is *Yue* Opera (This especially the regions south of the Yangtze River, not about opera which prevalent *Guangdong* province, because they are same pronunciation in Chinese), in which women actors play the roles of males, making the male characters gentle and tender like women. Thus, the background of the other art forms between the Southern and Northern is important as an influence to the *erhu* repertoire. Li (1982) describes the northern culture is analogous to a mountain that is high, never complex and with grandeur; while the southern culture can be analogue to water, witty, tender, delicate, elegant, dream.

As Han *et al* (2011) depicted, the northern and southern musical style differs as the former is more dynamic and energetic while the latter has a more gentle nature. Literature concerning the Northern *Qin* and Southern *Jiangnan* pai of *erhu* playing were reviewed. However, there is a lack of detailed documentation in terms of musical analysis and pedagogical material, that provide thorough information to *erhu* players in terms of performing styles, technique and historical or cultural background. Thus, this

research attempts to fill the gap in the literature, by focusing on *Qin feng* and *Jiangnan Chunse*, two representative repertoire of the *Qin pai* and *Jiangnan pai*.

University of Malaya



## CHAPTER 3: METHODOLOGY

### 3.1 Introduction

This research is based on the performance practice of two schools of *erhu* playing – *Qin pai* and *Jiangnan pai*. Thus, a qualitative theoretical framework was employed and a few approaches were carried out such as primary and secondary data collection, score analysis, performance analysis, and interview. The research took a duration of a year as a fulfilment of a Master's Degree requirement, and the author's reflexive account as an *erhu* artist in China for many years provided further data.

### 3.2 Qualitative Theoretical Framework

This research was based on qualitative method. The goal of the research is to find out the performance practice of the two pieces *Qin Feng* and *Jiangnan Chunse*. According to Walsh and Wigen (2003), qualitative data delivers rich data. These come in the form of primary and secondary data where in this research, come from the author's reflexive account as an *erhu* concert artist, interview with experts, score and recording analysis and literature review. The final phase took on data coding and decoding in delineating patterns and features (Lincoln & Guba, 1985), and in this study the *Qin pai music* and *Jiangnan pai* music playing styles and techniques in *Qin Feng* and *Jiangnan Chunse* were then served as an outcome of the research.

### 3.3 Data Collection

This research began with a collection of primary data and second data, these information and data include the study of the history of the *erhu*, to research the north and south of opera music history, because *erhu* was first used opera accompaniment of musical instruments as the emergence of identity, however, opera was the most direct and most comprehensive performance for the local culture, and only learned about the different cultures of the two operas, in order for the two factions want to track the

performance of the *erhu* musical language understanding. These information and data all from book, articles and so on.

### **3.3.1 Primary Data Collection**

Interviews with the important *erhu* experts form an important approach in this study. The main informant of *Qin Pai erhu music*, and *Jiangnan pai erhu* experts were approached. *Qin pai erhu* and the authors of "*Qin feng*", understand the *Qin* development process the and many creative background of *erhu* works, and the geographical and cultural manifestations

### **3.3.2 Secondary Data Collection**

A preliminary step before setting research goal and proposal is collecting secondary data related to the research subject. A literature review was completed with a synthesized report of the contributions from past scholars, and also an important step as for what Caulley (1992) stated, in searching a gap in past studies. Studying past literatures furnished the author with fundamental knowledge in understanding the basis of knowledge of *Qin pai* and *Jiangnan pai* music and the development of the instrument *erhu*.

Reviewing past literatures was also important in the decision making of selecting two repertoires of the *Qin pai* and *Jiangnan pai erhu* music. This study focuses on *Qin feng* and *Jiangnan Chunse* and the scores are part of the secondary data important for this research.

## **3.4 Analysis**

This research is in qualitative in nature thus, data collected were coded and analysed. Data sources include score analysis, discussion on cultural and historical component,

interview and recording analysis. Since this study was based on performance practice, analysis formed the main method in this research.

#### **3.4.1 Score Analysis and Performance Practice**

In this research, although traditional music instrument from an ethnomusicological perspective is concern, however, when it comes to notated music, the conservatoire tradition of performance practice may be inevitable in examining the two differing styles and practice of *Qin pai* and *Jiangnan pai erhu* playing. Still, musicologist Walls (2002) explained that notation may be insufficient, by drawing an example of an early text from Francis Couperin in 1717, the composer stated an analogy of notation to language, as it may be a norm that what was performed on an instrument may differ from what was written. Walls emphasized Couperin's statement that "This is why foreigners play our music less well than we do theirs" (p.18). The statement recalls similar concerns in many ethnomusicologists work such as Nettl's study of Persian music and was never regarded by his teacher that he could accomplish the music as any Persian do (Rice, 2008).

Thus, in this study, the methodological concern that is most important is the analysis of notated score and the realization of sound in the context interpretation and performance practice, not limited to score analysis but also an interview with the composers and recording analysis. Two scores and audios visual recording of *Qin feng* and *Jiangnan Chunse* were analysed in this research. This was proceeded by the author's personal reflexive input with lessons from reputed *erhu* teacher Jin wei and the immersion in the field as an insider. In this process, criteria set in the area of performance practice according to Walls (2002) and from an ethnomusicological point of view from Malinowsky (1935) were as follows:

- What are the characteristics of *Qin pai* and *Jiangnan pai erhu* playing

- How should be the indication and markings on the scores be executed based on the *Qin pai* and *Jiangnan pai erhu* musical.
- What type of timbre is intended in both *Qin pai* and *Jiangnan pai erhu*.
- What kind of technique should be employed in attaining the *Qin Pai* and *Jiangnan pai erhu* musical style and timbre of erhu.
- How should ornamentation be executed in *Qin pai* and *Jiangnan pai erhu* music based on *Qin feng* and *Jiangnan Chunse*
- What is the requirement of bowing and its intensity in dynamic
- What are the expressive devices that are related to the local culture of origins of the *Qin pai* and *Jiangnan pai erhu* music from an ethnomusicology point.
- Are there any missing indications that are not notated in the score of *Qin feng* and *Jiangnan Chunse* but are important expressive device which is orally transmitted.

In this research, the above criteria form a guidelines in analysis where coding of data on the scores and performance from audio visual recording were analysed.

### 3.4.2 Interviews and Recording Analysis

In this study, interview and recording analysis formed two other sources for data triangulation apart from score analysis. Two in-depth interviews were carried out to Jin wei, on February 4, 2016 at Shaanxi, *Xi'an*, and Guan min, on December 20, 2015 at Shaanxi, *Xi'an*. Interview is an important method in this research as the composition studied belongs to living composers. Thus, interview enabled the researcher to capture the un-notated intention of the composer and enabled data triangulation.

Jin wei, the composer of the selected famous pieces representing the *Qin pai erhu* – *Qin feng*, is the author's *erhu* master. Jin was a professor of the Folk Music Department

at Xi'an Institute of Music, and a known *Qin pai erhu* master. He composed *Qin Feng* in 1989 and this becomes a reputed *erhu* repertoire that received affirmation from Chinese music circles. In *Qin Feng*, Jin intentionally embedded both the features of *Shaanxi* local music and special *erhu* playing techniques. On the other hand, Guan ming, a famous composer whose reputed work *Ballade of Lanhua* was well received is also notable in his *erhu* composition based on Northern Shaanxi folk. The composer is also familiar with the Southern styles and furnished the author with details (see Chapter 4).

Personal communication with Zhou Yuguo (May, 2016) and Collin Huehns (April, 2016) also delivered some insights into the research subjects. Zhou Yuguo was the composer for *Qin feng* accompaniment and is considered a composer who knows the piece very well in terms of its requirement in performing styles and its historical background. On the other hand, coincidentally, while studying the literature, the author found another researcher who studied under the same master as the author, Collin Huehns, published a few articles on *Qin pai erhu* playing. Huehns as a writer of the *Qin pai* first started as an outsider and studied the *erhu* upon reaching the field of study and performed for 4 years (1993-1997) under the teaching of Jin wei at Xi'an Conservatory. The author managed to speak to Huehns and exchange more information, from Huehns perspective as a scholar and a foreigner.

In terms of the music audio and video analysis on *Qin feng*, the author selected three reputed performance by Wang xiao (王啸, May 26, 2010), Yan Jiemin (严洁敏, n.d.) and Niu Miaomiao (牛苗苗, October 10, 2007). Wang xiao is known in the *erhu* community as the representative figure of a new generation of *erhu* artist. Wang won prizes in many competitions and received awards including a gold medal in Ashley Cup 2007 featured on CCTV folk music aired on local TV programme. The same

performance selected for video recording analysis was a featured live performance in the *Second Time "2 to the Nth" Concert* organized by The Folk Music Department of the Central Conservatory of Music in December 2008.

Yan Jiemin, on the other hand is currently an associate professor of *erhu* in the Central Conservatory of Music. Yan was the first to be awarded a double Bachelor's Degree in Chinese national instrumental music performance and composition. In 1982, she won the first prize at the National Junior Folk Instrumental Music Solo Competition. In 1989, she won the second prize in *erhu* young professional group in Art Cup China International Instrumental Music Competition. In 1994, she won first prize in Taipei International Folk Orchestral Concerto Competition. The video performance selected in this study is a live performance of Yan at the Xi'an Conservatory of Music in 2009.

The third artist selected in this study, Niu Miaomiao is an associate professor at the Xi'an Conservatory of Music. In 2008, her name listed in the *66 World Famous Musician of Huqin*. She won a third prize in the Fu Li Tong Cup International Chinese Instrumental Music Solo Competition. Her recording on *Qin feng* was selected for this study which was performed at "Qujiang Yin" in October 2007.

In terms of music audio and video of *Jiangnan Chunse*, three prominent artists were selected for this study, Song Fei (宋飞, 2002), Yu Hongmei (于红梅, February 19, 2014) and Zhu Changyao (朱昌耀, May 4, 2010). Song Fei, daughter of famous *erhu* master Song fei, a professor of Tianjin Conservatory of Music, is a renown *erhu* performer and educator in contemporary China and vice president of China Conservatory of Music. In China, Song is reputed as the 'Queen of Chinese Folk Music.' Her video of live at an *erhu* solo recital at the Grand Theater of Nanjing culture and Arts Center on May 26, 2002 was selected in this study.

Yu Hongmei, an equally famous *erhu* artist and director of Department of the Folk Music Department of the Central Conservatory of Music was selected in this study too for her performance. Her solo album CD "Plum Capriccio" won the first prize of the first National Outstanding Literary Award for Audio and Video Products in 1998. Yu was a recipient of many awards including New York's Pro Music International Award and Best World Music Prize of 'Indie Awards' internationally. She is the first Chinese musician who were honored the world-noted award since the establishment of the World Music Awards for more than 20 years. Thus, her recording of *Jiangnan Chunse* was selected in this study.

Zhu Changyao, a recipient of the First Prize for *Erhu* in the Outstanding Performance Award in National Instrumental Solo Competition in 1982, is a key artist in China. He was also the Second Literature and Art Award recipient given by the People's Government of Jiangsu Province, and was awarded the Special Government Allowance award by the State Council of the people's Republic of China in October 1991. His recording from the Huayin Music Network was selected in this study.

### 3.4.3 Self-Reflexive Writing in Analysis

In this research, the author Xi chen (席晨 see <http://music.snnu.edu.cn/yinyue/>), as an *erhu* concert artist whom have taken *erhu* lesson since the age of eight under the reputed *erhu* master Jin Wei, and a lecturer at Shaanxi Conservatoire of Music, was regarded as an insider to the research subject. The years of experience in *erhu* playing at the same time contributed some insights as a self-reflexive account in discussing the performance practice of *Qin feng* and *Jiangnan Chunse*. Orally transmitted instruction gathered from classes attended based on *erhu* expert such as Jin wei were presented as data that are crucial in analysing the two pieces, that is absent from scores.

In this approach, the research answered questions listed by Walls (2002) in attaining what he calls for a 'thickly contextualised understanding of a musical score' (see p.23). Discussion that concerns the absence of markings, patterns of playing styles, bowing, the ideal timbre between the two *erhu* school provide information to its performance context.

From an ethnomusicological point of view, Malinosky (1935) listed text, structures and the musical process linked directly to our daily lives are important elements in studying music. Thus, the approaches employed in this research cover both the conservatoire tradition of notated music to the absence of markings in orally transmitted music.

### **3.5 Conclusion**

The above approaches highlighted the requirements for a research in qualitative framework and in the area of performance practice examining the interpretation, performance and techniques required in attaining the musical features of both pieces *Qin Feng* and *Jiangnan Chunse*. The data collected from score analysis, video analysis, interviews, and the author's self-reflexive account formed what was labelled as 'rich data' by Taylor (2005). Data were coded in searching for answers pertaining to the research objectives and research questions. In the final step, data saturation, as how Ravitch and Carl (2015) described was achieved and that marked the end of the analysis where data were confirmed in delivering a report to answer the performance practice of the *Qin pai* and *Jiangnan pai* of *erhu* performing styles. The above methods employed reveal the act of data triangulation where different sources contributed to data reliability.



## CHAPTER 4: ANALYSIS AND DISCUSSION

### 4.1 Introduction

In this Chapter, analysis and discussion follows the order of the research objectives. The chapter opens with an analysis and discussion of the background of *Qin pai* and *Jiangnan pai* of *erhu* in answering the first research objective. The places of origins of the two styles and its cultural elements that have a strong influence on its musical styles were discussed. An analysis of the score followed on in providing data answering to the second research objective. The last part of this chapter discussed the performance practice in answering the final research objective that can only be achieved with data generated from the first two objectives via data triangulation.

### 4.2 Score Analysis and Performance Practice

In this section, an analysis of scores from two pieces was conducted in answering the second research objective. The first repertoire *Qin feng* is a prominent work in the *erhu* repertory and obligatory piece used in competition. During an interview with Jin (2015), the composer describes *Qin pai erhu* music gives a strong emphasis on rhythmical feature of Shaanxi local music and neglected performance technique. Thus, in *Qin feng* (see Figure. 4.1), the composer Jin wei, who is a reputed *erhu* master in China, ingeniously combined features of Shaanxi local music with added *erhu* playing techniques that is from a conservatory tradition dissimilar to the nature of folk music, that is simple and with less virtuosic technique. Huehns (personal communication, April, 2016) believes that the word “*Feng*” from the title reflect a kind of mood that gives a feeling of bold and unrestrained spirit. Huehns told the author that he witnessed how Jin wei’s carried out this mood in his performance. Thus, Huehns translated *Feng* as ‘spirit.’ In an interview with Jin wei (2016), he explained that “*Feng*” comes from the three

categories designated for music in *Book of Songs*, that is *Feng, Ya, Song* (see Section 4.3 for further explanation).

In this piece of music, players are required to consider both aspects, where a folk tradition was combined with conservatory technique of instrument skills of mastery. The following analysis and discussion reveals the author's own learning from the composer Jin wei, and data triangulation with references from literature and analysis.

**Figure 4.1 Introduction of *Qin feng***



The piece opens with a lively *yangqin* introduction with *mp*. The *yangqin* or dulcimer is the accompanying instrument. A simple dotted rhythmic pattern accompaniment ended with broken chord that meet with the *erhu* entrance.

Figure 4.2: Introduction of *Jiangnan Chunse*

**江南春色**

朱唱耀、马熙林曲

【引子】  
散版、稍自由

二胡

扬琴

2

3

4

8

mp

mf

p

The second piece *Jiangnan Chunse* (see Figure. 4.2) is an adaptation of folk ballad of Southern Jiangsu. Thus, the following analysis and discussion will display how the piece showcase the heavily infused *Jiangnan* style in its elegance and delicateness that comes from its cultural, geographical and performing arts background where an *erhu* performers should look into.

The introduction of *Jiangnan Chunse* begins with an announcement entry of *erhu* and a *rubato* passage on the accompanying instrument *yangqin*. A quasi dreamy and fantasy-like introduction of the piece calls for a display of the *erhu* running notes passages. The timbre required here is clear and bright. In an interview with Guan (2015), he explained that the *Wu* dialect of *Jiangnan* features softness and varied tone fluctuations. The *Wu* dialect has a great impact on *Jiangnan* folk music where the variable and diversified tones are the direct reasons of exquisite and variable rhythms. Thus, the melodic contour of *Jiangnan Chunse* recalls that of its dialect.

In the *Jiangnan Chunse* introduction, the natural overtones and rhythm reflects the *Wu* language and the placid accompaniment may call for an imagination of the scenic South Yangtze River. Control between space, tempo, and fluctuation of tones here has a high requirement of the *erhu* and the *yangqin* as the markings of *sanban*, *shao ziyou* (散版, 稍自由) indicates that the performers need to execute the special requirements of freedom with *rubato*.

As an *erhu* player, it is noticeable that when learning the introduction of both pieces, the demand for a performer is different. *Qin feng* has a more solid and static rhythmic pattern while *Jiangnan Chunse* is free with more ornamentation. In the following sections, musical elements stated in the third research question such as melody, ornamentation, dynamic and bowing were analysed and discussed.

#### **4.2.1 Melodic Component**

The melodic contour in *Qin feng* and *Jiangnan Chunse* reveals different features of *Qin pai erhu* performance and *Jiangnan pai*. In *Qin pai erhu* performance, an ascending

melody usually reveals bigger interval gaps while a descending is just the opposite. In addition, the melodic contour has much contrast.

**Figure 4.3 Examples of melodic characteristics of *Qin feng***

m.11



m.20



m.23



m.31



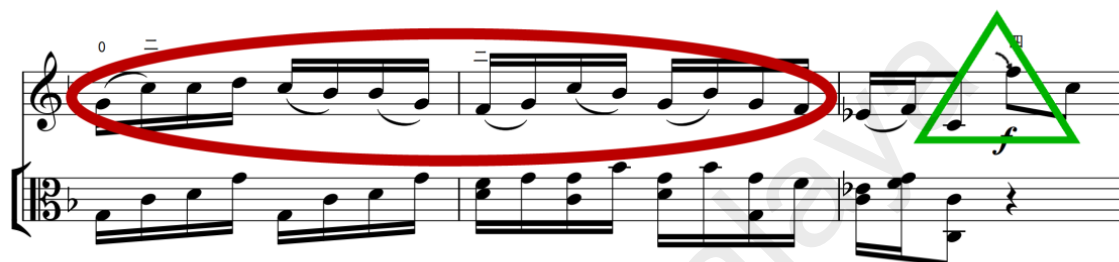
m.39



mm.51-52



mm.18-20



mm.21-26



mm.30-32





For example, in m.11, m.20, m.23, m.31, m.39, and mm.51-52 of *Qin Feng* (see figure 4.3), larger leaps over a distance of a fourth or fifth interval are being used repeatedly. The leap could be more than an octave at times. An *erhu* player may tend to express naturally the outpouring musical emotion due to the intense soaring melodic contour that creates a bigger contrast between pitch fluctuation.

In terms of melodic characteristics, taking *Qin feng* as a case in this research, *Qin pai erhu* reveals two major traits. Firstly, when the melodic contour is in an ascending order, a bigger leap of interval is the norm. The reverse is true for when the melody is in descending order. From the score, a green triangle shape was used to mark the motifs in ascending order such as m.20, m.23, m.31, and m.34. A wide leap of interval that forms a perfect 11<sup>th</sup>, major 7<sup>th</sup> and major 9<sup>th</sup> seen in these examples, call for technical brilliancy of the player in terms of pitch accuracy. As Zhang (2006) perceived, these are traits of the Western violin in application to the traditional Chinese *erhu*.

In the section where it is marked red, mm.18-19, mm.24-25 and m.33, the melodic contour has a descending direction and it is notable that interval was narrower as such of a major third, minor second and minor third is gathered. Also, more frequent stepwise pattern is observed.

Another important trait of the *Qin pai* is its character that has a huge contrast resulting in a style that can be tragic, passionate or fiery at times. The irregularity of the melodic contour with huge leaps and running semiquaver passages give distinct Shaanxi local characteristics.

**Figure 4.4: Melodic characteristics of *Jiangnan Chunse***



In contrast, *Jiangnan Chunse* shows that melodic contour has a closer distance between pitches and regularly calls for stepwise motion,(see figure 4.4), in m.2, and mm.9-14. *Jiangnan* folk music has a tendency towards clearer pentatonic mode without much variant such as additional chromaticism. This allows the music to keep within its character that is gentle, delicate and a reflection of the charm of the *Jiangnan* scenery. Whether the melody is in an ascending or descending order, the intervals between pitches are close.

#### 4.2.2 Ornamentation

In terms of ornamentation, the use of *portamento*, *mordent*, *trill* and so forth has a different approach between the *Qin pai* and *Jiangnan pai* of *erhu* playing. In this



section, analysis from *Qin feng* and *Jiangnan Chunse* reveals the difference in application.

Throughout the score of *Qin feng* via analysis, ornaments such as *acciaccatura*, *appoggiatura*, trill, mordent and *portamento* are present. Due to the emotional characteristic of the *Qin pai*, the execution of ornamentation in *Qin feng* gives a greater density if compared to *Jiangnan Chunse*, that aims for a lighter and more lyrical manner.

**Figure 4.5: Examples of *appoggiatura* and trill in *Qin feng***

m.10 and mm.15-16 (as marked)



In the introduction, the *adagio* of *Qin feng* is a less ornamented section. A trill occurs only twice on a weaker beat at mm.15-16 and an appoggiatura is present at m.10 (see Figure 4.5). In the recording analysis of Wang xiao, Yan Jiemin and Niu Miaomiao,

this section was played with utmost care by the three notable *erhu* artists. In the *Adagio* attention focus on emotion of the music. The trill that occurs at mm.15-16 mark two important point of the section as the only obvious ornament found in the introduction and the trills create an uncertainty to this slow but yet not totally serene atmosphere.

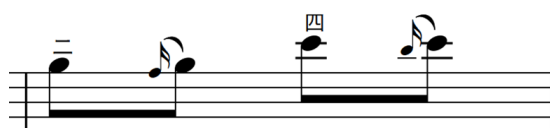
As the music progress, *appoggiatura* and *portamento* appear quite frequently such as in m.10, mm.15-16. Audible in the recording analysis of Wang xiao, Yan Jiemin and Niu Miaomiao, these ornaments call for a characteristic that features strength and vigour with an outpouring emotional performance. Quick strokes of muscular contraction and relaxation in executing these ornaments are required. This recalls the characteristics of *Qin* people and the music reflects closely to the local culture. Finally, the *adagio* section ends with another long trill.

**Figure 4.6: Example of ornaments in *Qin feng***

m.29 Portamento



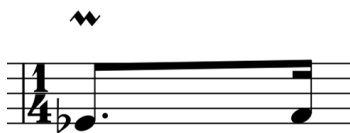
m.35 Appoggiatura



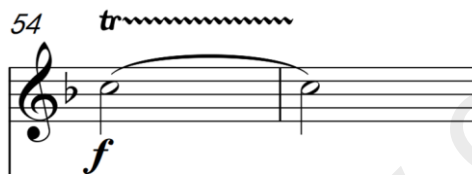
m.37



m.52 Modernt



mm.54-55 Trill



The m.29, m.35, m.37, m.52, and mm.54-55 (see figure 4.6), via a self-reflexive account of playing these two pieces, executing ornaments in both *Qin feng* and *Jiangnan Chunse* requires two different styles. The former calls for vigour and passion while the latter emphasize on a linear phrase that develops the melody in a more horizontal direction.

**Figure 4.7:** Example of ornaments of *Jiangnan Chunse*

mm.8-15



mm.40-46



An obvious difference witnessed in a *Jiangnan pai erhu* playing is its more frequent use of ornamentation. In *Jiangnan Chunse*, there is a noticeable ornaments more than that of *Qin feng* as a comparison, such as trill, *appoggiatura*, *portamento* and mordent almost in every measure (see Fig. 4.7). In the following section, more detailed analysis of ornaments execution is discussed.

The trill in *Jiangnan Chunse* is executed at a slower pace compared to that of *Qin pai* requirement. In the author's learning of the *Jiangnan pai erhu* playing, it is gathered that the goal is to attain a tranquil and graceful character. When relating the *Jiangnan* musical styles by referring to the local *Jiangnan* folk songs, it is common that a *portamento* and *appoggiatura* appear before a sung text, whereas, trills are always played in major second. For example, in *Gushu Fengguan* (see score in cipher notation below), almost every sung text is preceded by ornamentation. Ornamentation employed in *Jiangnan pai* music such as in *Jiangnan Chunse* creates a stylistic feature that is graceful, smooth and refine.

姑 苏 风 光

1=D  $\frac{2}{4}$  (大九连环) 苏州民歌 鞠秀芳记谱

中板稍慢

【词头调】

( $\dot{1}$ .  $\underline{\underline{235}}$   $\underline{\underline{2161}}$  |  $\underline{\underline{5. 1}}$   $\underline{\underline{3561}}$  |  $\underline{\underline{5}}$  - ) |  $\underline{\underline{6.5}}$   $\underline{\underline{3.523}}$  |  $\underline{\underline{55}}$   $\underline{\underline{5.}}$   $\underline{\underline{6}}$  |  $\underline{\underline{1.6}}$   $\underline{\underline{5332}}$  |

上 有 (呀) 天

$\underline{\underline{41.}}$   $\underline{\underline{6}}$  |  $\underline{\underline{3612}}$   $\underline{\underline{32353}}$  |  $\underline{\underline{21232}}$   $\underline{\underline{16}}$   $\underline{\underline{5}}$  |  $\underline{\underline{6}}$   $\underline{\underline{1}}$   $\underline{\underline{6}}$   $\underline{\underline{6553}}$  |  $\underline{\underline{5}}$  - |  $\underline{\underline{5356}}$   $\underline{\underline{1}}$  |

意, 下 (呀) 有 苏 杭, 杭 州

$\underline{\underline{5332}}$   $\underline{\underline{41}}$  |  $\underline{\underline{3221}}$   $\underline{\underline{3561}}$  |  $\underline{\underline{5.3}}$   $\underline{\underline{5}}$   $\underline{\underline{53}}$  |  $\underline{\underline{5332}}$   $\underline{\underline{1}}$   $\underline{\underline{21}}$  |  $\underline{\underline{6}}$   $\underline{\underline{1}}$   $\underline{\underline{5}}$   $\underline{\underline{65}}$  |  $\underline{\underline{3.2}}$   $\underline{\underline{1}}$  |

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( $\underline{\underline{7. 6}}$   $\underline{\underline{5356}}$  |  $\underline{\underline{1}}$   $\underline{\underline{61}}$   $\underline{\underline{2535}}$  |  $\underline{\underline{1}}$  - ) |  $\underline{\underline{3.535}}$   $\underline{\underline{6516}}$  |  $\underline{\underline{5.3}}$   $\underline{\underline{5}}$   $\underline{\underline{53}}$  |  $\underline{\underline{5332}}$   $\underline{\underline{1}}$   $\underline{\underline{21}}$  |

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In terms of data triangulation, data gathered from various sources stated in Chapter 3 including recording analysis, were synthesized for data reliability. In the selected recording analysis, it was audible that the performers' recordings mentioned in Chapter 3, presented a softer touch to these ornaments with grace in executing the *Jiangnan* musical style. A self-reflexive account of working on this piece recall a relaxed and light movement on the left hand radiocarpal joint in order to capture the stylistic

features of the ornaments in *Jiangnan* style, that reminds the reputed scenic beauty of the South of Yangtze River.

**Figure 4.8: Example of trill on *Qin feng* and *Jiangnan Chunse***

*Qin Feng*



*Jiangnan Chunse*



The figure displays two musical excerpts. The top excerpt, titled 'Qin Feng', shows a single trill (marked 'tr') on a note that is not the strongest beat in the measure. The bottom excerpt, titled 'Jiangnan Chunse', shows three measures of music. Three specific trills are highlighted with red rectangular boxes: one at measure 33, one at measure 36, and another at the end of the third measure. The first trill in measure 33 is marked with a wavy line and 'tr'. The second trill in measure 36 is also marked with a wavy line and 'tr'. The third trill at the end of the third measure is marked with a wavy line and 'tr'. The background of the image contains a faint watermark reading 'University of Malaya'.

As an example, as a comparison between *Qin feng* and *Jiangnan Chunse* (see figure 4.8) shows that a trill on a weaker beat in *Qin feng*. In the recording analysis, all three *erhu* concert artists (Wang xiao, 1' 13" – 1' 21"; Yan Jiemin: 0' 50" – 0' 56"; Niu Miaomiao: 0' 47" – 0' 54") emphasized strong pressure in executing the trill that is repeated thrice. Thus this conforms to the performance practice in terms of ornamentation and to the author's own reflexive account. The artists also maintained a

slower pace and an intense pressure on the string that gives a stronger and deeper resonance.

In *Jiangnan Chunse* mm.33 – 38, as marked in figure 4.8, the artists Yu Hongmei, Song Fei, and Zhu Changyao revealed different treatment to trill execution. Yu Hongmei executed the trill in a gentle and yet resonating sound projected during mm. 33 – 34 (Yu Hongmei: 2' 37" – 2' 50"), however not the same in m.36. Yu omitted the trill in her playing, as in the context of folk music, performers decide ornamentation as music is orally transmitted, such as in the genre of *Jiangnan Sizhu*.

Song fei on the other hand also did not follow the notated score. Song did not execute the trill in 2'18"--2'30" as written in measure 36 but delayed half a beat before executing the trill. Zhu Changyao on the other hand at 2'31" – 2' 43" executed the trill in mm.33-34 with dense and intense pressure. Again, similar to Song, Zhu delayed half a beat before the trill entrance at m.36.

It is gathered that, although composers' markings were written, however, in terms of *Jiangnan pai erhu* playing, the performers featured in the recording tend to be more free in neglecting the composer's intention. Probably following the *Jiangnan* music style, as it is more embellished as in its origin, thus, this allow freedom for the performers to alter some of the composers' marking.

In this issue, it appears that in playing the *Qin pai* and *Jiangnan pai erhu* differs to the Western conservatory performance practice. As Schippers (2006) discussed, authenticity from a Western conservatory tradition refers to various issues such as the instrument used in the context when the composition was written and remaining truthful to the score and the composers intention as such written by Cook and Butt. Via analyzing the data collected in this study, it appears that in this recontextualized music

written for the traditional instrument *erhu* calls for an attention over the two, authenticity of the composer's intention and authenticity of the folk music style. Thus, a performer's own interpretation over the tradition of the *Qin* and *Jiangnan* local music styles together with his or her choice of embellishment is allowed, at the same time, executing the composer's written notation. There is no treatise written on these issues based on past literatures, and the various recordings show that performers decide their own stylistic performance, technique, bowing and so forth in executing these pieces.

#### **4.2.3 Dynamic and Bowing**

In terms of dynamic, due to the characteristics of the two style of *erhu* playing, there are some differences call for different bowing approaches. In the case of looking at *Qin feng* and *Jiangnan Chunse*, in the author's own reflexive learning and practice the two pieces, the author was taught by Jin wei to differentiate in terms of pressure and bowing. The dynamic of both pieces begin softly. However when the theme enters, the difference becomes obvious. *Jiangnan Chunse* continues with soft and exquisite characteristics whereas when the main theme of *Qin feng* enters after the introduction, the music immediate calls for a massive full force with outpouring emotion.

In addition, data were confirmed via interview with the composer Jin wei (2016) who expressed the same. In addition, Jin (1989) stated that in *Qin pai erhu* playing, the wrist, arm, and fingers should be in a relaxed and flexible mode. He added that pressure and dynamic is required however, it can never be forced as that will affect the timbre. To Jin, neither light nor heavy in its extreme will generate a good timbre, and there is not fixated formula or approach in bowing and he believes that this is relied on the performer's personal style and his or her own aesthetic judgement in executing the music.



In terms of recording analysis, all three performers when playing *Qin feng* presented full bow with deep resonance. In terms of bowing and the intensity created in the performances, all three performers performed the same and this conforms to the author's learning but not in every aspect. For example, the degree of dynamic in executing a *spiccato* differs from how some artists may perceive and the composer's intention. There are also some differences in the data collected. During an interview with Jin wei (2016), the *spiccato* appeared in such as the *allegro* section in measure 134-163 should be executed with bold, unconstrained straightforwardness. In the recording analysis, Wang Xiao (4' 48" – 4' 09" section), Niu Miaomiao (4' 17" – 4' 39"), Yan Jiemin (4' 19" – 4' 40") however, executed with only moderate bowing pressure that differs from Jin wei's demand. However, the three artists gave emphasis by using a fast full-bow, meaning committing to the full length of the bow but in quick speed, still managed to give some pressure to the marked *spiccato*. The intensity is still present.

In contrast with the three artist's performances, the author's own learning from Jin wei in executing *spiccato* revealed a different approach. Jin taught the author to execute the *spiccato* in quick speed and Jin reminded to make full use of *kangong* (砍弓), or literally 'chopped bow.' This differs to a full-bow at quick speed such as performed by the three artists Wang, Niu and Yan. The bowing Jin taught refers to playing by maintaining only the middle part of the bow in contact with the strings with great pressure where dynamic is at its most. The said instruction by Jin was not written in past literatures or marked on the score and was gathered by the author's reflexive account in her learning. Thus, some of the bowing technique, pressure and dynamic treatment of the piece may be best captured by learning with the living composer.

In terms of *Jiangnan Chunse*, when the author was learning *Jiangnan pai erhu* playing, analyzing the score reveal an immediate difference between the *Qin pai* and *Jiangnan pai* musical style. The bowing and dynamic treatment using a *Qin pai* will be very much inappropriate for a *Jiangnan* piece. The author recalled Jin wei's warning with a common phrase known to the Chinese literate 'never employ the same technique just because of conveniences' (千万不能以不变应万变) to play the two schools of *erhu* in the same manner.

In the recording analysis *Jiangnan Chunse*, all three selected performers Yu Hongmei, Song fei, and Zhu Changyao presented a graceful approach in executing bowing and in terms of dynamic treatment. Even in the *allegro* section at mm.50-94 captured in Yu Hongmei's version (3' 53" – 4' 20"), Song Fei (3' 23" – 3' 47"), and Zhu Changyao's version (3' 42" – 4' 09") show careful bowing in executing the tricky syncopation of three measures. Relating to the literature, Ruan hong (2008) pointed out that the *erhu* playing requires very careful tactful smooth grasp of the intensity, and Yu, Song and Zhu presented the same by executing this section using short and light bow strokes that resulted in easy sounding, light and lively playing.

In past literatures, Jin (1961), Gao (1981) and Li (1982) stated that *Jiangnan* musical style aims at *qing* or 'lightness' (轻), *xi* or 'smooth' (细), *ya* or 'elegance' (雅). *Qing* does not denote 'light' as only within a range of pressure, but it captures the meaning of lively, fast and with grace. *Xi* refers to how a performance should be smooth and meticulous in every small detail while *ya* refers to the elegance and beauty of the music. All three traits performed differ to that of the *Qin* musical style. Ruan (2008) stated that a technique of bowing call *langyin* or 'wave sound' (浪音) is a unique technique required in performing *Jiangnan* music. This technique requires the performers to bow at a slow speed while simultaneously moving the bow up and down in delivering an

effect analogous to the sea wave. In the author's self-reflexive account in executing *Jiangnan Chunse*, the wrist joint and arm must be kept at a relaxed and flexible manner at all time in order to attain the characteristics of *qing*, *xi*, and *ya*.

Li (1989) stated that bowing remain the basic requirement in deciding a performance's style and timbre. Pressure in bowing enabled emotion, therefore, the intention of the performer in capturing certain mood in the piece all depends on bowing.

In the author's learning experience, master Liu Changfu reminded that southern music is gentle, so playing musical works in this style requires relaxation and coherence of bowing, Liu made an analogy to the scene of floating clouds and flowing water. When moving the bow up and down the player needs to be very careful as the requirement of *langyin* as mentioned earlier is a unique characteristics of the *Jiangnan* style. On the other hand, Lu Rirong taught a few techniques such as accelerating the bowing speed and creating strong friction between the bow hair and the strings can lead to a strong *Qin pai* that is passionate and free. Jin wei on the other hand whom taught the author his piece *Qin feng* also demonstrated a 'cut bow' to express a sonorous and passionate style of the *Shaanxi* province.

In analyzing the two pieces *Qin feng* and *Jiangnan Chunse* bowing requirement, different bowing and dynamic attention should be given to. Factors concerning bowing are:

- 1) allocation of the bow section
- 2) the relationship between the speed and force
- 3) String-shifting

In the *adagio* section of both pieces (see Appendix for full score), *Qin feng* differs to *Jiangnan Chunse* where a shorter bow is more frequently used while the latter required a longer bow due to the rhythmic pattern of the pieces. The markings of accents and *forte* are obvious and regular in the *Qin feng*, but in *Jiangnan Chunse* there is little markings. Bowing details are linked to the requirement of articulation and dynamics. Since a considerable amount of attention is required for *Qin feng* in stressing the change of bow, application of stronger pressure on bowing, swift bowing and so forth can be applied. In *Jiangnan Chunse*, however, effort must be made to hide any audible signs of bow changes in achieving gradual and smooth changes of dynamic and phrases.

Therefore, the style of *Shaanxi* local music is straightforward and outburst in emotion, so in terms of bowing, quickness and strenght are required. While the Southern music like that of the *Jiangnan Chunse* is full of sophistication and elegance, in terms of bowing, the player should aim for a soft and relaxed sound as possible and bow-changes process should be at minimum recognition and a continuous flow analogous to that of free flowing water should be achieved. It must be particularly reminded that the Southern *erhu* playing style lays stress on the continuous and smooth rhythms in the breath of music. The effect relies on the bowing strength during the bow-changing which forms the rise and fall of the bow.

Thus, as a summary, the bowing pressure and dynamic treatment between the two styles require different approach. In *Qin pai erhu* playing, the required characteristics of the *Qin pai* music such as passionate, outburst and dynamic, requires a bowing where the pressure at the point of contact between the bow and the string features strong pressure that leads to full resonance. Even on the score, the abundance of dynamic markings at the *Allegro* section reveals the composer's intention in capturing the characteristics of *Qin pai* musical style. It is noticeable by analysing the notated score

that reveals m.64, m.92, m.98, m.128, m.140 and m.159 the composer Jin wei regularly repeated the sign of *forte* as a reminder to the performer.

On the other hand, in *Jiangnan* musical style, such as based on the analysis of *Jiangnan Chunse*, the requirement of grace, gentleness and lightness calls for an elegance performance. By analysing the score of *Jiangnan Chunse*, there are many markings for *legato* and although there are *forte* signs, however, the bowing and dynamic treatment is different from that of the *Qin pai*. There are less reinforcing of the *forte* sign on the score and together with the *legato* requirement, smoothness becomes the prime concern in bowing and dynamic treatment. In the Jiangnan school of *erhu* playing, the performer should never go for extreme emotional outburst and strong dynamic like that of the *Qin pai*.

#### 4.2.4 Fingering and Vibrato

In terms of fingering, there is a huge difference between the *Qin pai* and *Jiangnan* *erhu* playing. The mode in *Qin* music differs to that of *Jiangnan* that only capture the five pentatonic pitches, thus, the latter rarely stretch further than a third in interval gap. *Qin* musical style in terms of melodic interval has a huge difference where the contrast is much apparent than that of the *Jiangnan*. Jin (1989) explains that in *Qin pai* *erhu* playing, *louxuan* (搂弦) or fingering is an important technique where it originates from the *banhu* used in Shaanxi *xiqu*(opera).

However, Jin reminds that the difference between *erhu* and *banhu* is that the left hand's fingers pressure is different. In *erhu*, the fingers pressure on strings is very demanding as the *Qin pai* will not be attainable if the pressure is too light, and when it comes to the opposite, if it is too heavy, the timbre will be affected. In *Qin pai* *erhu* playing, *louxuan* at interval such as *erdu* (二度)(major second), *sandu* (三度)(minor third and major third) or *sidu* (四度)(perfect fourth) requires an ideal pressure that

aims at a full resonating sound with a strong *Qin* essence. Jin explains that *Jiangnan pai erhu* playing has the opposite where the beauty of gracefulness and the heavily ornamentated music must be performed with delicate fingers pressure on strings.

As an example, Jin (2009) during a TV interview *Art House Art* program mentioned the technique of *banhu* ‘decline’ where he pointed at the end of the cadence point of *Qin feng* at measure 21, the technique requires the player to execute the appoggiatura to the tonic with four fingers pressing on the string simultaneously. Once tension is achieved, an immediate act that moved away all fingers from the last digit leaving only the index finger on the string.

**Figure 4.9: Example of fingering on *Qin feng***

mm.9-10



m.29





In Niu Miaomiao's version (0' 27" – 0' 31"), however, she captured the playing as mentioned by Jin wei (see Figure. 4.9). Again at 1' 35" – 1' 38", Niu employed Jin's way of fingering in capturing the two tones in the same manner. However, Wang xiao at 2' 06" – 2' 09" did it still her way (see Figure 4.10 ), and Yan Jiemin on the other hand executed the notes by performing a *portamento*. Jin (2016) in an interview described that Yan's playing will make the timbre very thin.

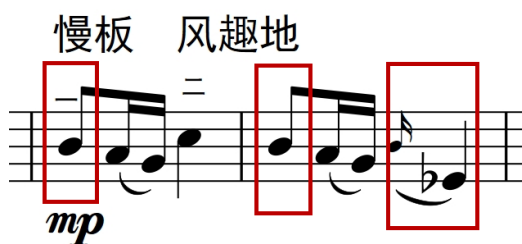
**Figure 4.10: Author's Demonstration of Fingering**



In the video recording analysis, Wang xiao (0' 48" – 0' 51") and Yan Jiemin (0' 27" – 0' 30") employ the normal way which is to use little finger and the forefinger to produce the two tones (see Figure. 4.10).

In addition, in the author's reflexive account studying the *Qin pai* works such as the famous work *Qin Opera Theme Capriccio*, *erhu* master Lu Rirong taught that a player must categorized the *vibrato* into two types: vibrato that does not highlight certain pitches, and light and heavy vibrato. In the first type of vibrato, Lu advised that in a sad melody, a player should be careful in using vibrato and avoid emphasizing main tones such as below in Figure 4.11.

**Figure 4.11: Vibrato discussion on *Qin feng***





In the second type of vibrato explained by Lu, the player should know that lighter vibrato should be applied to phrases that are euphemistic in character, and heavier vibrato for more bold or passionate sections.

**Figure 4.12: Example of finger on *Jiangnan Chunse***



In *Jiangnan pai erhu* playing, the focus is on its graceful melody that is elegant and delicate. Thus, during a performance, the arm, wrist and fingers must be flexible and relaxed. Fingers pressure on the string demands a difference to that of the *Qin pai*, because the *Jiangnan pai* calls for frequent embellishment. In the author's self-reflexive account of learning the *Jiangnan pai*, embellishment may occur even at a very narrow interval gap between notes that calls for a quick action to execute written ornaments.

Thus, flexibility of the wrist joint is very important for quick movement. For example, as marked on the score of *Jiangnan Chunse*, the ornaments that occur are marked by the author in a square box(see Figure 4.12).

In the video recording analysis, Figure 4.13 shows Yu Hongmei's fingering at mm.17-32. Song fei presented the same at 1' 14" – 1' 18."

**Figure 4.13: Yu Hongmei's fingering example for *Jiangnan Chunse* demonstrated by author**



Meanwhile, Zhu Changyao directly plays the ornament in the first position (1' 54" – 1' 30").

There are two major differences in the three artists' playing. Firstly, at mm.17 Yu Hongmei and Song fei added an ornament of the second position with the index finger in front of the first tone. Secondly, at m.19 and m.21, three players show different techniques when playing with the index finger with different tones. However, they have

one thing in common that is, at m.26 and m.29, where it supposed to use the index finger executing different pitches, three players chose to hold on to the position and instead, use three fingers to glide on in executing different pitches.

**Figure 4.14: Zhu Changyao's fingering example for *Jiangnan Chunse* demonstrated by author**

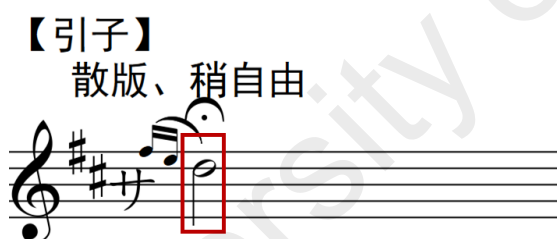


Although the players showed differences in playing the music, all three clearly demonstrated an obvious wrist-guiding-fingers movement. This is due to the Jiangnan school of *erhu* playing that is strongly influenced by the *Jiangnan Sizhu* performance technique: employing the index, middle and fourth fingers of the left hand in pressing over the string (Ruan, 2008). In playing *Jiangnan Chunse*, it rarely requires the fifth finger and in the video analysis, this conforms to the author's self-reflexive record. According to Ruan (*Ibid.*), this is because the range of register in Jiangnan music is very

limited, and thus the use of glide and the fingering technique aims to attain a smooth and softer timbre.

As the author recalled of her lesson with Professor Liu Changfu of Central Conservatory of Music during the summer of 1997, Liu explained that the Jiangnan style is very demanding on the left hand technique such as *dayin* and *portamento* that gives the melody a dense texture. Liu warned that if a heavy vibrato is employed at a high amplitude with a slow frequency, the authenticity of a Jiangnan style is at loss as the style should be light and graceful. He added that fluctuation of pitch on a vibrato should be fast but with smaller pressure in order to achieve sound that is soft and with elegance. The example that he showed me was the introduction of "*Jiangnan chunse*". (see Figure 4.15).

**Figure 4.15: Liu's teaching on *Jiangnan chunse***



[Introduction] Loose version, free headed

At the *Ad Lib.* Section of the piece, Liu advised that the vibrato should come in gradually and that the timbre changes from light to more pressure using the bow, where Liu depicts that it should reflect the beautiful morning mist along the *Jiangnan* rivers and lakes.

### **4.3 Advice from the *Erhu* Masters**

In carrying out this study, the author was fortunate that the representative *erhu* master Jin wei was the author's teacher, and thus the author managed to interview him.

Jin wei is a local of *Shanghai*, however his likes of Shaanxi music is due to what he described as “thick and dark atmosphere” (2016). Jin Wei explained that the writing for *Qin feng* came from his learning of the *Qin pai* which the *Qin* opera influenced work were the representative work of the Shaanxi, however, he felt that lacking in playing technique that can reflect the Shaanxi musical tradition. Therefore, Jin composed *Qin feng* that combines the local musical styles with *erhu* technique necessary to realize the stylistic features of *Qin pai*.

Jin wei also informed the author that the *Qin pai erhu* playing relates closely to socio-historical, cultural and natural environment of Shaanxi province. Shaanxi, with a geographical location in the middle of the yellow river, is the origin of the Chinese civilization. Thus, the musical culture has a long history. Jin explained that *Lü lü yi shuo* (Assumptions on Music) stated that “In the Tang Dynasty, music of region to the west of *Tong guan* pass is the most popular.” *Tong guan* pass is the eastern entrance to *Guan zhong* area, or present central Shaanxi province, so this remark means that the music of *Guan zhong* is the most popular during the Tang Dynasty. *Chang’an*, the capital of the *Tang* Dynasty, located in *Guan zhong*, and it’s also the political and cultural centre of China before the 10th century, have highly developed political culture and folk culture, including music culture.

During the Han Dynasty, the songs, music, ballads and poems collected by *Yue Fu*, or the Music Administration, had abundant descriptions of *Qin pai* music. The ancient *Longtou Ge* from Han Dynasty read “The river running from the *Long shan* Mountain makes a wailing sound. Looking at my hometown *Qin chuan*, my heart went broken. ” This folk song is typical music of the northwestern China, high-pitched, desolate, forceful and grand, which shows a source of *Qin pai* music. *Qin* opera starting from the Song Dynasty also had a great influence on the musical culture in ancient China.



Photo of Jin Wei (Photo courtesy of Jin Wen)

In *Qin feng*, Jin explained that *Qin* is the shortened form Shaanxi, and *feng* is from the *Yue shu* (Book of Songs). The *Yue shu* is the earliest collection of poetry in China, the poems are classified into three types respectively: *feng*, *ya* and *song*. The *feng* collection has 160 pieces, including folk songs from 15 different places, including the Qi, Han, Zhao, Wei and Qin Dynasty in ancient China or the present Shaanxi, Shaanxi, Henan, Hebei, and part of Shandong Province. They are mainly folk songs from the yellow river region, which form the core content of the *Yue shu*, *Feng* means folk songs. *Ya* means court music including 105 pieces, which were played during the banquets of nobles or a gathering of state dukes. *Ya* includes *Da ya* and *Xiao ya*, the former being court odes composed by nobles while the latter works of personal feeling. *Song* is collection of sacrificial music and epics, which were played in praise of ancestors and gods. Therefore, *Qin feng*, in a word, means the folk song of *Shaanxi*. Jin wei added that in recent years, a large number of *Qin pai erhu* works was by Shaanxi musicians created,

these works enriched *Shaanxi* local style. Generations of performers made great contributions to the development of *Qin pai erhu* music.

Music instruments and their playing techniques and styles have a close relation to the composition and its place of origin. Similarly in *Qin feng*, the player should pay special attention to the *Qin pai erhu* playing techniques. The first technique is *lou xian* and is a very important playing technique derived from the *Shaanxi* local opera accompaniment instrument *Ban-hu*. *Lou xian* is one of the important performance method of *Qin pai erhu* that requires the players to first understand finger pressure before commencement of the music. Neither too light nor too heavy finger pressure should be applied in order to achieve the timbre required.

Master Jin also mentioned the fingering after *lou xian*. Although most mature players have their own distinct fingering arrangement however, reasonable fingering enable ease of playing and in order to capture the styles of the music. *Qin pai erhu* fingering is affected by its regional style that is displayed in its melody where differing sets of fingering application results in a unique style of playing.

The third is bowing requirement. In *Qin feng*, players may pay more attention to the right hand of the bow. The unique style of *Qin Pai* may requires a contrast of fast, or forceful bow in quick changes of pressure in order to attain the *Qin* characteristics of bold and vigour.

*Jiangnan* refers to the Spring of the Southern Yangtze River. *Jiangnan* folk music are usually not grand, structure is usually balanced and with smooth rhythmic flow. Due to the dense population, its folk music does not give much concern in sound projection and thus, the *Jiangnan pai* to the local is analogous to gentle whispers.



Photo of Guan ming (Photo courtesy of Guan ming)

Guan ming (2015) mentioned a lot on the interpretation of *Jiangnan* music by referring to *Jiangnan Chunse*. Guan explained that *Jiangnan* folk music is inherited from the tradition of folk songs of *Wu* region, being exquisite, gentle, elegant and refined. *Jiangnan* is geographically important in providing source of rice and fish, with beautiful landscape of gardens, streams and bridges. Thus, *Jiangnan* folk songs are gentle, exquisite, reserved and charming, as described in Liu yong's *Ci*. Guan (2015) made a reference to Gu Jigang's *History of Wu Folk Songs* "Wu folk songs are folk songs prevailing in this region where "this region" refers to the area speaking *Wu* dialect in Yangtze River Delta. The early *Wu* region refers to the territory of *Wu* State, covering the present *Nanjing*, *Yangzhou* and its surroundings. The *Wu* region now usually refers to the region speaking *Wu* dialect, covering the south of *Jiangsu*, north of *Zhejiang* and *Shanghai*, which forms a *Wu* culture circle. *Wuxi* is the centre of the *Wu* cultural culture.



It is a historical city and a centre of collecting *Wu* folk songs, having an important position in the history of literature. *Wu* folk songs are different from the poems, odes and verses written by literati. Folk songs are cultural product of lower-class people as Guan explained. They were created orally by lower-class people and spread orally among lower-class people, carrying strong and unique national characteristics and local color.

In terms of ornamentation, *Jiangnan* regional singing styles reveals a large amount of ornaments where the local see this as a requirement of attaining *Runqiang*. Various ways of performing voice *portamento* and *coloratura* refers to the tunes and lyrics, and in the purpose of seeking accordance with the content. Thus the *erhu* player may benefit from a familiarization of these tradition.

Guan reminds that folk music in *Jiangnan* is popular in its beautifully soft and smooth elegant style. *Jiangnan* in Guan's description, is a fertile land with delightful sceneries, charming classical gardens and landscapes, also glamorous bridges with running creek's whisper. These natural environment and lifestyle form the amiable and gentle personalities of local people. As music could vividly reflect local customs, it reveals the characteristic, temperament, habitude, and all other aspects from particular regional traits. In this case, the mellow tenderness and shimmery grace of *Jiangnan* folk music is an appropriate demonstration.

Guan refers to *Zhi Xin Ke*, a *Jiangnan* ballad from Southern Jiangsu in drawing a better understanding of the origins of *Jiangnan Chunse*. The great Chinese musician Tian han once wrote new lyrics and another musician He Lüting adapted the music, making it a popular song *Tianya Genü* (The wandering songstress) which later became the theme song of the famous movie *Ma lu tian shi* (Angel on the road). The 1930s always reminds Chinese people of this song, which embodies the only direct impression

of popular music of the 1930s. It is fair to say that it takes a special position a part of the movie *Ma lu tian shi*.

*Jiangnan Chunse* is also a piece of *Erhu* music adapted from this folk song *Zhi xin ke* by *Ma Xilin* and *Zhu Changyao*. *Jiangnan Chunse* describes the spring of *Jiangnan*. In March, the willows wave gently in spring of south China, and everything is full of life and vitality. The composer's introduction of *Jiangnan Chunse* reminds that the folk song of *Jiangnan* has beautiful rhythms, representing people's love and anticipation for happy lives.

*Jiangnan* music, based in the southern folk songs or songs. Melody is more on the basis of the traditional Chinese channel mode of creation. So attention should be paid in these musical elements. Guan advised that the first important requirement is position changing, and is one of an important step to deliver an expressive playing. Therefore, the player needs to be careful in fingering and position that may results in accuracy of pitch, rhythmic accuracy, and a display of expressivity and musicianship in a physical way to the member of audience during a performance. *Jiangnan Chunse* according to Guan requires the player to display very fluent and graceful movement, where the movement from wrist is the lead that guides the change of finger position. More importantly, the wrist and finger movement should not take place at the same time.

The second consideration is bowing technique. It is different from that of the *Qin pai* where *Jiangnan pai* require the player to use soft pressure to deliver a smooth bowing movement. Change of bow using the right hand must comes from the wrist before a combination of movement from the arm takes place. In this way, according to Guan, playing can be smooth and refine.

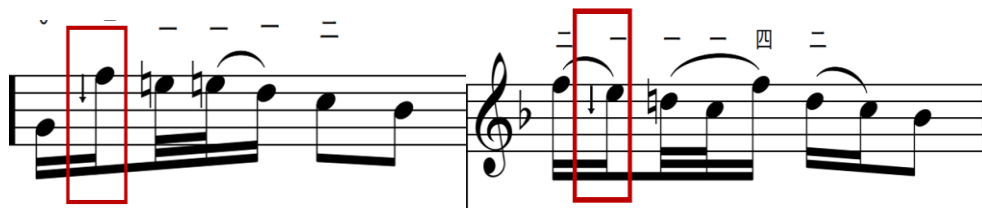
#### 4.4 Discussion: Performing *Qin feng* and *Jiangnan Chunse*

Based on the data gathered, *Qin pai erhu* are based on Shaanxi local music, such as Shaanxi Opera or Northern Shaanxi folksongs, and mainly adapted the tunes of *Wanwan qiang* and *Xian qiang*, two Shaanxi local operas. Therefore, in playing *Qin feng*, attention should be given to familiarity of the pitch of the tonic in *huanyin* (joyful tune) and *kuyin* (bitter tune) which are used in Shaanxi local operas.

In the process of playing *Qin pai* music, the player initially needs to analyze whether the two sections belong to *huanyin* or *kuyin* respectively. Guan ming (1998) indicated that the three modes of Han ethnic group in China consist of ceremonial music, *qing yue* (pure music) and *yan* music (court music). The first two modes are played in most parts of China, while the third mode is just played in the middle region of Shaanxi province and Kazakh area in Xinjiang province. As an example, a C major in *Yan* music (court music) give an addition of two notes, *qingjiao* and *qingyu* to the traditional pentatonic mode which is a musical mode with “1 2 3 4 5” and finally turns out to be “1 2 3↑4 5 6↓7” with identical scale order to that of *kuyin* in the *Qin pai erhu*. Therefore, players should pay particular attention to the two notes in *Qin pai erhu* performance. The obvious notations appear frequently in the first section of *lento* in *Qin feng*.

While playing the note of this notation, special attention should be paid to find the differences of this note with the original 7 and original b7 in a cipher notation context. When this note is mistakenly played as the original 7 or b7 by performers, experienced listeners of the *Qin pai erhu* can easily notice the mistakes.

**Figure 4.16: Example of the pitch discussed on *Qin feng***



## 秦风

金 伟 曲

二胡

扬琴

*mp*

6

渐慢

慢板 风趣地

*mp*

12

*pp*

15

*tr*

*tr*

18

0 二

四

*f*

2

21

24

27

30

33

36

It should be emphasized that the two characteristic pitch of *Qin pai erhu* are 4 and b7. As Huehns (2000) stated, in Shaanxi local opera, the *Qin Opera*, *Mihu*, and *WanWan Opera* all belongs to a specific scale used, that is, the spectrum markers 4 and b7 are different from the pitch of equal temperament, micro b7 and micro # 4. *Kuyin* and

*Huanyin* are used to distinguish the *Qin pai erhu* into the two distinct musical color. In the Adagio of *Qin feng*, almost every bar has such a characteristic pitch, the heavy and full tone of which cannot be performed solely on string rubbing or press and rub of the left hand, demand a coordination from the right hand that gives the speed and strength of the bow. Thus the unique music features of impassioned and bold of Shaanxi Opera can be highlighted.

In the performance of *Jiangnan Chunse*, the characteristics of Chinese Pentatonic mode mark its unique character. This music is an adaptation from the Jiangnan melody, *Intimate Guest*, which is a part of the collective tune, *Dajiu Lianhuan* in Suzhou, Jiangsu province. Thus, familiarity in the *Jiangnan* style aids in understanding the performance practice of the piece *Jiangnan Chunse* and playing the *Jiangnan pai erhu* style.

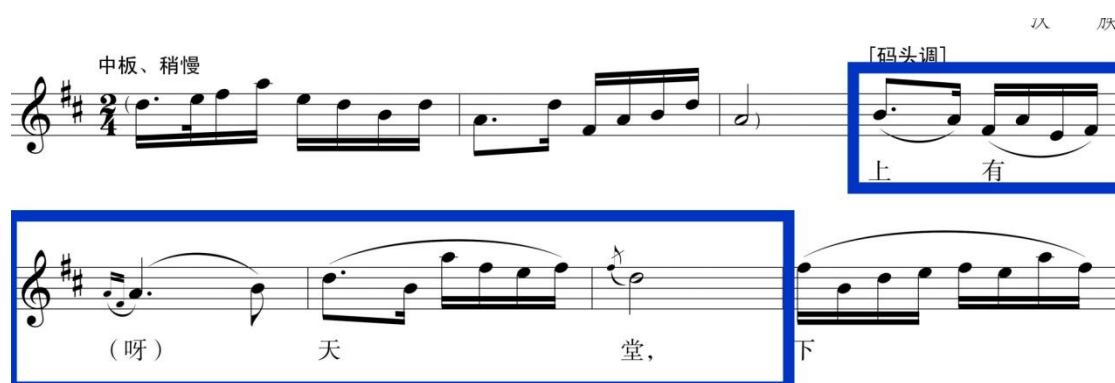
Figure 4.17: Example of characteristics of Jiangnan chunse



The melody of *Jiangnan Chunse* (see Figure. 4.17) is identical to *Dajiu Lianhuan*, popular song of SuZhou (see Figure. 4.18). In the process of adapting the melody, the composer employs the variation identical to the *Jiangnan pai*.

Figure 4.18: Example of *Dajiu Lianhuan* and *Jiangnan chunse*

*Dajiu Lianhuan* mm.3-6



Variation at mm. 1-4 of *Jiangnan Chunse*

12

*Da jiu lian huan* at mm. 7-10

(呀) 天 堂, 有 苏 杭, 杭 州

Variation at mm. 21-24

有 苏 杭, 杭 州

*Da jiu lian huan* mm. 11-17





fixed melody on a lower register. This variation shows rigorous repetition of a fixed melody and the variation of the harmony in another sounding part and the orchestration. In the second type, strict variation refers to a musical structure formed by keeping the basic structure of the main theme, maintaining the fundamental frame of the melody and harmony, employing much more flexible variation methods such as the cadenza development of the melody, and even using other mode and the tonality in order to change the musical mood. In the third, free variation, more elements were introduced in developing the melody towards a larger context that brings in new mood or character of the piece.

In terms of ornamentation, data gathered and analysis show the two different approaches in ornamentation between the *Qin pai* and *Jiangnan pai erhu* playing based on the two pieces *Qin feng* and *Jiangnan Chunse*. Ornamentation is regarded as adding character to the backbone of the music in enriching the skills and musical tunes.

Analysis of *Jiangnan Chunse* shows that as a representative of *Jiangnan* folk music style, performers should keep a soft but resonating bowing pressure on their right hands. While techniques such as glide, puff, empty decorating sounds, left sound and so on, belong to the traditional skills of left hands. Ornamentation belongs to the performing techniques of left hands to some degree. However, there are some differences that ornaments added extemporaneously according the performers' habits in the process of them performing the *Jiangnan pai* such as in the *Jiangnan Sizhu* tradition.

The video analysis reveal that some performers may not follow the markings on the score, which differs to that of the Western conservatory tradition that the markings by composers must be fulfilled, as a performer must realize the composer's intention. Still, the *erhu* pieces stand between the genre of folk and Western conservatory tradition and

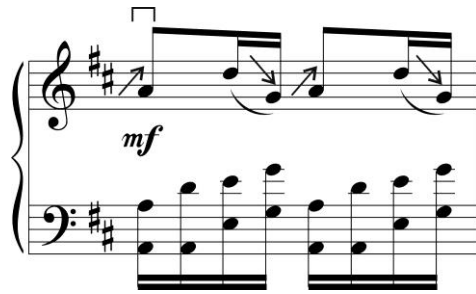
thus issues of authenticity may not be as apparent as in the Western conservatory tradition although composers such as Jin wei in *Qin feng* is influenced from the west.

Understanding the cultural background of the *erhu* pieces thus play an important role in performance practice. In this two works studied in this research, one is composed with the inspiration taken from opera of Shaanxi, the other is adapted with the main theme of folk song from the south of China. Lu (2004) wrote, *Qin pai erhu* music applying the Shaanxi local opera elements mostly belong to the *Zhidiao* and *Gongdiao* in Chinese classical five tones, while the music applying folk music mostly belong to the *Zhidiao* and *Shangdiao*. The division of *huanyin* and *kuyin* in Shaanxi local operas gives a division of joyful *Zhi* tune, bitter *Zhi* tune, joyful *Gong* tune and bitter *Gong* tune.

To identify whether the music is of a *huanyin* and *kuyin* rely on an identification of the tonic. The tonic of joyful *Zhidiao* and *Gongdiao* tune is 3 and 6 respectively, while the tonic of bitter *Zhidiao* and *Gongdiao* is 4 and 7. But it should be noted there is a special musical phenomenon in Shaanxi local operas and folk music that the two notes 4 and 7 have different pitches in comparing with averages, 4 being higher than the average law 4 but lower than #4, and 7 is lower than average law 7 but higher than b7. Therefore, in notations of Shaanxi music,  $\uparrow 4$  and  $\downarrow 7$  are often used, which requires very accurate pitch so, as to achieve the flavour of the music. In addition, from an ethnomusicological point of view, ethnography may be appropriate in studying the performance practice of the two *erhu* style. In *Qin pai*, performers may achieve a familiarity of the cultural background by getting familiar with the culture of Shaanxi: unrestrained personality of Shaanxi people, the frankness of speech, and casual life style, which makes *Shaanxi* music either heroic and lofty or lingering and euphemistic. For example, the Adagio and Allegro section of *Qin feng* may provide the performer the

characteristics of the Shaanxi cultural traits (see below Figure. 4.19) such as the constant fluctuation of pitch, *tenuto* signs, and accented melodies as discussed in previous sections is similar the Shaanxi operatic singing, and characteristics of local people, the same as perceived by the author being a native to Shaanxi.

**Figure 4.19: Example of special pitch on *Qin feng***



2

21

24

27

30

33

36

*mp*

*mf*

*f*

*mp*

As Huehns (2000) stated, one of the most noticeable features of instrumental technique is the pressing on the string to cause an increase in pitch, because *erhu* has no

fingerboard. For example, the *banhu* technique mentioned in previous section. The technique of *Banhu* in Shaanxi requires the player to keep the position and struck the pitches using four fingers at the same time to change the tension of sound from the little finger to thumb. The timbre produced is very much of a *Qin pai* character. On the contrary, the style requires an opposite technique. In the author's personal experience in attempting to achieve the *banhu* technique, the author did not manage at first and instead, visited the famous *banhu* player Ji zhe performance at the Opera Research Institute of Shaanxi Province. Thus, the author believes that an immersion in the local area of the school of *erhu* such as Shaanxi for *Qin pai erhu* is important in order to grasp a better understanding of its styles and playing technique.

In terms of rhythmic elements, the music of *Qin feng* is mainly composed by quavers, which need a much longer bow to perform in a fast paced than the semiquavers. These quavers are also stronger sounding than executing semiquavers. In addition, the frequent markings of dynamic, accents, and tenuto sign demand the player to execute these notes with pressure and characters. Comparing with *Qin feng*, the music *Jiangnan Chunse* has many semiquavers. The using of bow is shorter and smoothness is required in order to portray the Jiangnan musical style that demands a balanced bowing pressure. This can highlight the lively and vivid character of *Jiangnan* music. Thus, musician should use the bow smoothly and steady, with a moderate volume and graceful tone. In *Jiangnan Chunse* more interval of a third with grace note is present and attention should be given to attaining different pressure in executing the two pitches. Jin during the author's past lessons mentioned "strong yet not to be noisy, weak yet to be audible."

What Jin mentioned is similar to performing the western instruments where sound produced must be in deep resonance that can reach to the back seat of a concert hall. In fact, since the modern composed *erhu* composition like *Qin feng* and *Jiangnan Chunse*,

performers have to pay attention to the western influence and technique. Zhang (2009) mentioned similarities between the Western violin with the modern *erhu* composition to that from the western conservatory tradition. He stated that the change in *erhu* repertory was notable in its obvious resemblance of the violin when Chinese composers returned to mainland China after conservatory training in the west. The author revealed a list of borrowed technique from the violin for the left hand such as:

1. Artificial harmonics
2. Long-ranged arpeggiation
3. Long-range scale runs
4. Very fast chromatic sixteenth-note passage
5. *Pizzicato* combined with *arco*
6. Pitch control in uncommon keys/unconventional scales
7. Fingering pattern (inter/intra string hand position) (p.26)

Thus, both *Qin pai* and *Jiangnan Pai* technique is equally demanding while in the pursue of performance practice, an understanding of the violin technique may help in the apprehension of the western influence towards both schools of *erhu* playing. From the perspective of a cultural outsider, *erhu* may be known as the oriental violin for four reasons:

1. a stringed instrument that resembles the western strings
2. a fretless instrument that depends solely on the performer's fingering and movement in acquiring pitch accuracy
3. the construction of a wooden body and use of horse hair for the bow
4. the instruments layout in *minyue tuan* (Chinese orchestra) mimic the layout of the western symphonic orchestra.

The bigger challenge in *erhu* performance is similar to the violin, that is its nature being a fretless instrument and hence pitch accuracy and intonation are challenging. The difference between the *erhu* and the violin is the missing fingerboard and thus the variation of pressure over the strings from the left hand is a deciding factor in pitch accuracy. From the author's self-reflexive account, changes made to the tension of the strings or with the fingers pulling over the strings may alter the pitch. The absence of fingerboard gives an advantage of playing the stylistic characteristics of local folk melodies as different techniques such as 'rubbing,' 'kneading' and so forth enhance the musicality of the songs. Vibrato in *erhu* is similar to that of the violin and can change the timbre of the sound with variation on the frequency of the pitch. Still, the requirement of bowing from the right hand should be well combined, similar to the violin.

As analysis in the previous chapter, the results conforms to the author's 31 years of *erhu* learning, in where special technique is deemed an important requirement in both *Qin pai* and *Jiangnan pai erhu* playing. The demands of technique of playing depends on the mood of the music, may it be lively, joyful or sad and solemn. Taking musical works *Qin feng* as an example, in its second section, the technique used in the last note is rubbing with ease.

**Figure 4.20: Example of 'rubbing' on *Qin feng***

mm.9-10





Rubbing is a technique that calls for a simultaneous pressing on the string by four fingers, and once the tension of the string changes, three fingers are released where the control of pitch is left with only one finger pressing on, the sound achieved is vigorous, dense and with deep resonance. The below the Figure 4.20 shows the last note of from the example of *Qin feng* to be executed in this way.

**Figure 4.21: Example of *tenuto* on *Qin feng***

mm. 21-22



m31



m40



For other examples, mm.21-22, m.31, m.40 (see Figure. 4.21) shows some marked samples of where a performer is required to change the tension of the strings and at the same time, the finger is to attain the skills of sliding upwards. Using the same finger in sliding upwards or downwards, in order to make pitch changes in executing the notes marked in circles should not leave the strings. In addition, the wrist needs to be remained still without swaying, and thus, muscular contraction of the hand, wrist joint, and fingers is at its optimum, resulting in brilliancy of sound that is solid, and deep in resonance.

The discussion of *Qin pai erhu* playing reveal some requirements for *erhu* technique that aims at achieving a deep resonating sound with the use of different technique. However, the same technique although used in *Jiangnan pai* playing such as in the example of this study *Jiangnan Chunse* demands for different technique that involves more over the radiocarpal joint in action.

**Figure 4.22: Example of section involving wrist technique on *Qin feng***

m.11



m.18



m.28



For example, in m.11, m.18 and m.28 section (see Fighre.4.22) ,the requirement of the wrist is at its exact opposite to that of the examples given in *Qin feng*. The wrist or the radiocarpal joint must be flexible and remain as the core in guiding the fingers (as the peripheral) in executing a *portamento*. In this way, the tension of the strings will not be altered, pitch gliding from one to another reveals a more flexible mobility from the wrist joint movement and thus, ornaments such as *portamento* or grace notes are executed with grace. In this way, the *Jiangnan* school of *erhu* playing presents a graceful character, unlike that of the *Qin* that has a forceful and solid character. The sound produced in the playing of *Jiangnan pai* presents a melodious and relaxed music as constant changes between muscular contraction and relaxation is attained.

Figure 4.23: Example of composer's marking of tempo changes on *Jiangnan chunse*

4

【二】  
慢起渐快

The musical score is written for a two-staff instrument, likely the Erhu, in the key of D major (two sharps). It begins with a tempo marking '【二】 慢起渐快' (Section 2, Ritardando then Accelerando). The score consists of six systems of two staves each. The first system includes a measure with a '四' (4) marking above a note. The second system has a 'V' marking above a note. The third system features a forte 'f' dynamic marking. The fourth system has a '内' (inner) marking above a note. The fifth system has a '四' (4) marking above a note. The sixth system has a '四' (4) marking above a note. The score ends with a double bar line and a repeat sign.

In terms of the *Jiangnan pai erhu* playing technique, the outcome of the analysis shows that ornaments can be added by the performers besides those that were already

marked by the composer. Special techniques that involves in playing grace notes for example, including padded-finger *portamento* and periodical *portamento*, which are the dominant techniques of the left hand in the performance of the *erhu* of *Jiangnan*. Among all the techniques, the frequent use of the minor second shows the special characteristics of *Jiangnan*. Certainly, there is the technique of *vibrato* in the *Jiangnan* school. Different from the technique of pressing and rubbing in the *Qin* reveals the opposite of the placid rolling frequently used in the *vibrato* of *Jiangnan* music, which vibrates a little more slowly.

The characteristics between the two pieces *Qin feng* and *Jiangnan Chunse* as analysed due to many factors such as technique, bowing, stylistic features and so forth. Another distinct characteristic is its melodic rhythmic component and tempo. The outcome of the analysis shows that in *Jiangnan Chunse*, frequent use of flights of semiquavers in the Allegro section is observed. The stately semiquavers maintains the stability of the folk tune. The section begins from m.49 where the Allegro enters, but the performers should gradually increase speed in arriving at the intended speed based on the score. Score analysis reveals the gradual change of tempo from m.49, gradually adding speed of 20 bars till m.70 where the tempo arrives at fast speed. (see Figure 4.23) Such gradual changes of the tempo shows the ingenious writing of the composer in maintaining the elegance and grace of the *Jiangnan* style instead of an abrupt change of tempo.

Zhou Yuguo (Personal Communication, May 2016) stated an obvious difference between the register in the accompaniment of the two works *Qin feng* and *Jiangnan Chunse*. The former was kept within the range of bass and the latter in a higher register. He explained that this is because of the many thousands of years of civilization of

Shaanxi, so in *Qin feng* the lower register evokes a sense of history and vicissitude, that is different from the liveliness and lightness of Jiangnan music.

Figure 4.24: Example of accompaniment in *Qin feng*

秦风

金 伟 曲

二胡

扬琴

6

渐慢

慢板 风趣地

12

15

tr

tr

In terms of the accompaniment of the two pieces, *Qin feng* and *Jiangnan Chunse* were written for the *yangqin* (dulcimer). The introduction of *Qin feng* shows the dulcimer introducing the tonality of the piece at a slow tempo in delivering calmness.

(see Figure 4.24). When the *yangqin* section comes to a cadence point, the *erhu* entered without any gradual entrance but an abrupt one portraying the straightforward character of the culture of *Shaanxi*. The accompaniment mainly provide a register in the bass, barely on a higher register. Such simple accompaniment figurations and range relations serve perfectly as a foil to heaviness and profundity of the main melody.

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江南春色

On the other hand, the introduction of *Jiangnan Chunse* (see figure 4.25) shows long notes after the entry of the *erhu*. The *yangqin* performs a pentatonic tone 1-3-5-6 as an appoggiatura on D major. Li (2007) explains that the sound type is achieved by short



arpeggio spreading from low to higher register at an increasingly fast speed, which is suitable for reflecting a scene with waves and ripples sparkling on a pond. In the prolonged sound of the main melody, the *yangqin* part shall tactfully fill the gaps of the main melody by repeatedly using broken chords, rapid arpeggios, by hitting on the rounded bamboo and other accompaniment techniques in the long sound of the main melody.

After the introduction, the delicate *yangqin* part shows the tonal melody of the *Jiangnan Chunse* and at the same time, it creates an anticipation for the entering of the first two sections of the main melody, delivering a coherent flow that reflects the Jiangnan musical style. From the score analysis in the previous section, it is noticeable that the introduction of *Qin feng* reveals the same use of *arpeggiando*. However, the difference lies in the register of the *yangqin* part where in *Qin feng* a lower register was used and thus, creating a more mellow tone that reflect more of the Shaanxi *opera* style where the solo displays more of a standout rigour.

Referring to the cultural tradition of the Shaanxi opera, the *largo* section of *Qin feng* reflects the *opera* in its way of slow and tight progression. In the local *opera*, there is a style where the sung part is in stately crotchet while the accompaniment moves along in quavers, therefore, giving an effect of a contrast of slow and steady moving melodic line with a middle part that moves with more speed. The local has a saying of "play tightly and sing slowly" or "strike tightly and sing slowly." Similarly in *Jiangnan Chunse*, the *erhu* plays in stately crotchets and minims while the accompaniment is in broken chord with quavers (see below Figure. 4.26).

Figure 4.26: Example of *Largo* Section of *Jiangnan chunse*

The musical score is written for a piano in 4/4 time, featuring a treble and bass staff. The key signature has two sharps (F# and C#). The score consists of six systems of two staves each, covering measures 102 through 107.

- Measure 102:** The treble staff begins with a half note G4, followed by a quarter rest, then a half note A4. The bass staff starts with a half note G3, followed by a quarter rest, then a half note A3. A fortissimo (*ff*) dynamic marking is present. The bass staff contains sixteenth-note runs, with some notes beamed in groups of six.
- Measure 104:** The treble staff has a half note G4, a quarter rest, and a half note A4. The bass staff continues with sixteenth-note runs, including beamed groups of six.
- Measure 106:** The treble staff features a half note G4, a quarter rest, and a half note A4. The bass staff continues with sixteenth-note runs, including beamed groups of six.
- Measure 107:** The treble staff has a half note G4, a quarter rest, and a half note A4. The bass staff continues with sixteenth-note runs, including beamed groups of six.

Throughout the piece, various musical notations are used, including slurs, ties, and specific fingering or articulation marks (e.g., '四' for 4, '内' for inside, '外' for outside, and 'V' for breath or bow marks). The overall texture is dense due to the rapid sixteenth-note passages in the bass.

Figure 4.27: Example of accompaniment on *allegro* of *Qin feng*

6

134

138

141

145

152

158

击测版

*f*

*mp*

*f*

On the other hand, at the latter half of the *allegro*(figure.4.27), the player knocks at side panel by dulcimer as playing accompaniment part, the sound of which is similar to that of percussion instrument such as *pan-ku* and *pang-tzu*. This shows the clean and

angular characteristics of music in *Qin* area and serves as a pivotal role in musical emotions.

Thus, generally, in reviewing and analyzing the two pieces, the data contributed to much insights into the performance practice of these two works in terms of notation, composer's markings, the balance between folk genre and a western conservatory composition, and relation to tradition of the two cultures.

#### **4.5 Conclusion**

This Chapter reveals three main findings from a research looking at the performance practice of *Qin pai* and *Jiangnan pai erhu* playing based on two works *Qin feng* and *Jiangnan Chunse*:

1. The cultural background of the two styles of *erhu* playing
2. Stylistic characteristics of the two works
3. Special technique applied to the two works

Analysis of the two works reveal its strong affiliation to the local tradition and other local folk music forms and styles. This includes local people's characteristics, feelings and aesthetical background. The *Qin pai* and *Jiangnan pai erhu* reveals two contrasting characteristics and styles that reflect the local's life styles and habit.

Through analysis, the author finds that the melodic contour and writing reflects very much the local's dialect where markings of articulation reflects the vocal styles of the local opera. This also refers to the timbre acquired in performing *Qin feng* and *Jiangnan Chunse*. Timbre in differentiating the *Qin* and *Jiangnan* styles is one of the most important expressive devices, and as an element of music, it is as important as tempo, articulation and pitch. This along with bowing and pressure applied to executing notes from both works is very important in presenting the two contrasting style of the *Qin*

where *Qin feng* shows a passionate and straightforward character that has many contrasts in articulation, dynamic and timbre while *Jiangnan Chunse* reveals a smooth and gentle work with elegance.

In terms of *erhu* as a Chinese traditional instrument, its development and playing techniques can be seen from these two works, has developed and its technique becomes varied. Local tradition is still heavily infused in these two works along with the influence of western conservatory technique in composition writing.

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## CHAPTER 5: CONCLUSION

### 5.1 Introduction

This research discussed about *erhu* performance practice where two representative works were chosen as the case in studying the two schools of *erhu* playing *Qin pai* from the north and *Jiangnan pai* from the south in China. This research mainly focused on *Qin feng*, which is a piece from the *Qin pai erhu* playing, and *Jiangnan Chunse*, a piece of *Jiangnan pai*. By analyzing the score according to theories of performance practice from Walls (2002) and from an ethnomusicological inquiry, discussion on the composer's markings, special technique required from the two school or *pai* and to what extent interpretation from individual's is concern and its cultural background that marks the stylistic differences between the two styles was reported in Chapter 4. In this concluding chapter, a summary of finding suggests that for future researchers, the author recapitulate the research process of this study.

### 5.2 Summary of Findings

This study was carried out in a duration of two years, however, not totally restricting to the candidature period as when an emic perspective is concern. The first step conducted in this research is literature review, providing knowledge of what past scholars had written on the playing of *Qin pai* music and *Jiangnan pai* music. Literature covered includes the formation of those differences and the connection between those styles and the local custom. Various interpretation by scholars and their perception over the two playing styles were reviewed where most of the scholars or performers writing on their experience stressed the regional characteristics by way of style in performing, some included theoretical explanation and analysis of the two kinds of music.

Comparing literature written on the two regions *Qin* and *Jiangnan* and their musical styles, studies on *Jiangnan* music is minimal. More scholars focused on *Jiangnan Sizhu*. In light of this, when analyzing *Jiangnan Chunse* and *Jiangnan* style of playing, the author relied on other relevant documentation on the local folk song, or works written on other instruments such as woodwind. Besides, most of the scholars whom written on *Jiangnan* music were not performers, thus, to the author, these writings were mostly based on an etic perspective. The author believes that by combining theoretical input, and experience in performing the two *Qin pai* and *Jiangnan pai erhu* playing where in this study, based on the two works were selected, made a difference in reporting on performance practice.

Methodological concern in this study was given to a qualitative research framework such as Walsh and Wigen (2003), where rich data were involved. Rich data were in the form of primary and secondary data where in this research, sources of data were from the author's reflexive account as an *erhu* concert artist and lecturer, interview with notable *erhu* masters, score and recording analysis and literature review. Primary data came from a direct contact from the composer of the piece such as Jin wei, where the most important element 'the composer's intention' frequently mentioned in the study of performance practice was gathered. An interview with Zhou Yuguo also furnished details on the accompaniment of the piece. Such as in *Qin feng*, personal communication with Zhou gathered that the range of register in the accompaniment has an obvious difference between *Qin feng* and *Jiangnan Chunse* in terms of range of register. The former stays within the range of bass while the latter is in the alto and treble part.

Interview as an approach in this study provided an in-depth understanding on the characteristics of the music from both regions. On the one hand, the composer and the

composer of the accompaniment enabled the author to understand how to appropriately express the characteristics of *Shaanxi* music in the perspective of a local people, or as a musician, and also bearing in mind the differences from *Jiangnan* music. On the other hand, perspective from a foreigner such as Huehns through his four years in *Xi'an*, furnished details on how he viewed the performance practice of the *erhu* schools.

Score analysis enabled the details from the composition of the two pieces. Via analysis, the markings by the composers, notation, various musical parameters were studied. Recording analysis revealed another outcome where the performers may not completely adhere to the markings of the composers. The outcome reflected a tradition of playing within the folk music genre.

The research objectives of this study: 1) To study the background of *Qin pai* and *Jiangnan pai erhu*, 2) To carry out a score analysis of *Qin Feng* and *Jiangnan Chunse*, and 3) To discuss the performance practice of *Qin Feng* and *Jiangnan Chunse* based on primary and secondary sources were achieved by using the research methods proposed. The first section of Chapter 4 reported on the author's finding over the background of the *Qin pai* and *Jiangnan pai* erhu playing. Through the analysis of two representative works, the outcome furnish new details to readers the difference between these two kinds of music style. Consideration given over the local tradition such as language, living habits, architectural style, personality characteristics and the local drama and so on, were reported as huge influence over the works.

In data triangulation, via the author's self-reflexive account, score and recording analysis, and interview, the author gathered although the two works are composed and written work, however, authenticity or the aim of adhering to the composer's intention such as that from the western conservatory tradition may be different here. Yet, as *Qin feng* and *Jiangnan Chunse* were notated composition, its nature of playing differs to that



of a traditional musical context since the music are not orally transmitted. One of the research output in this study gathered that an understanding of the local folk music style and performance practice remain important concern when performing works from the two schools of *erhu*. Thus, performance practice requires musicians to study the local tradition and musical styles from the north and south of China.

China covers a large geographical area and thus, culture is diversified with many ethnic groups. The regional cultures and economic formation are different owing to their particular geographical locations and natural conditions. Since ancient times, the music styles between the north and the south were different. The style of the south is graceful and restrained, while that of north is bold and unrestrained. The south is soft and gentle, while the north is with freedom. From the literature gathered along with other sources of data, music from the south is graceful, restrained, soft and delicate, while the north is bold, unrestrained and free.

*Erhu*, is a popular classic Chinese music instrument and received its popularity since the last century to date. In the data collected, the repertoire of *erhu* is divided into different schools from different region such as from Shaanxi (*Shaan* or *Qin*) gave birth to the *Qin pai*. The recognition came from the 50s when Lu Rirong of Xi'an Conservatory performed two pieces "*Qin qiang Opera Theme Caprices*" and "*Mihu diao*". Experts all over China in the field termed this kind of music as *erhu* of *Qin pai*. In the literature and as explained in Chapter 4, *Qin pai erhu* has its roots from Shaanxi folk songs, opera (*Qin qiang*, *Mihu* and *Wanwan qiang*).

Based on approaches taken as described in Chapter 3, Chapter 4 presents the analysis of the two selected repertoire and the performance practice of *Qin pai* and *Jiangnan pai*. With the score and performance comparative analysis of two pieces, analysis and discussion on *Qin feng* and *Jiangnan Chunse* in section 4.2 provide some

insights into the performance practice. Prior to that, understanding of each styles and characteristics was found important in delivering the music. Thus in Chapter 4, a brief introduction of *Qin feng* mainly about *feng*'s bold and unrestrained 'spirit', brief requirements for combination of folk tradition and conservatory technique and Jin wei's version of *Qin feng* are discussed; while *Jiangnan Chunse*'s version as an adaptation of folk ballad in Southern Jiangsu, shows its character of elegance and delicateness *Jiangnan* style, variable and diversified Wu tones and South Yangtze River's placid scenery causing the homologous attention on flexible playing style, exquisite and variable rhythms, *sanban* and *shao ziyou*. Subsequently, the author furnishes different aspects containing melodic component, ornament, dynamic and bowing, fingering and vibrato orderly.

In the first aspect, section 4.2.1 explains *Qin feng* characteristics in terms of interval, contrasting melodic contour, larger leaps in ascending order, narrower interval, frequent stepwise pattern, irregularity, that at the same time showing mood of tragic, passionate and sometimes fiery impression. On the other hand, the score of *Jiangnan Chunse* appears to be marked with narrower intervals, and requires the player to play in a gentle and delicate manner.

In terms of ornamentation, Chapter 4 reveals how the embellishments were marked by the composers and also consideration given to unmarked details such as mentioned by the composers. However, via recording analysis, it was found that not all artists performed according to the score. In addition, the composers did mention that playing to the style that is closest to the region's music style is the most important criteria.

As for dynamic and bowing, data gathered from Jin wei helped in furnishing knowledge on performance practice of the two pieces. Techniques such as full bow and *kangong* (砍弓) were discussed from an analysis of interview transcript, the author's

self-reflexive account, and recordings of the three artists' performances. Comparatively, *Jiangnan Chunse* requires lightness and the technique of *langyin* (浪音). Factors such as allocation of the bow, the relationship between speed and force, string-shifting are important. Other fingering techniques such as *louxuan* (搂弦), pressure, immediate movement, tones produced by different fingering approaches, careful usage on vibrato present were discussed in *Qin feng* and *Qin pai*'s musical characteristics. Similarly, wrist-guiding-fingers movement, and left-hand technique were discussed in *Jiangnan Chunse*.

A sub-section in Chapter 4 was written in documenting further advices from *erhu* masters, Jin wei and Guan Ming. Jin stressed especially on the rich background of *Qin pai*, and the socio-historical and natural background of Shaanxi province that traced back to the flourish Tang Dynasty of the well-developed political and folk culture, and also the Han Dynasty where an abundance of *Qin pai* ballads and music were collected. Jin also explained about *Jiangnan* regional singing styles that are equipped with large amount of ornaments.

Chapter 4 also discussed the performance of *Qin feng* and *Jiangnan Chunse* and their relation to Shaanxi operas. *Wanwan qiang* and *Xian qiang* which *Qin feng* is adapted in were analyzed. Selection of *huanyin* or *kuyin* was discussed. Discussion such as *huanyin* and *kuyin* from the *Qin qiang* where the former means pleasant tune, which is used to expressed a pleasant emotion, while the latter is labeled as bitter tune, which is used to expressed an emotion of bitterness and bleakness. Bitter tune is typical in *Qin qiang*, and it is different from other tunes. The pleasant tune expresses a lively, pleasant emotion. Jin (1989) holds that the *Qin pai erhu* mainly comes from *Qin qiang* music. Bitter tune and pleasant tune should be paid special attention when *Shaanxi* regional music is revised into piece of music with heavy regional characteristics by composers of

*erhu* of *Qin pai*. Of course, it is hard for the performers to tell the difference between the two tunes at the sight of the score. Thus, as an experience from this research, analysis of the work such as in *Qin feng* should from begins with the first step of indentifying the *huanyin* and *kuyin*. This helps in understanding the emotion expressed in the piece that leads to selecting the right performing technique and expression.

*Intimate Guest*, a melody adapting *Jiangnan Chunse* and a part of *Dajiu Lianhuan* were analysed too where its melodic variation was found to be elaborate and can be divided into four different styles. The execution and placement of ornamentation were found different to *Qinfeng*. In addition, bowing pressure required is soft and resonating, that reflects the folk music of *Zhidiao* and *Shangdiao*. Differing moods of the two styles was discussed too that requires various techniques such as rubbing and *vibrato*. *Jiangnan*, broadly speaking, means the region south of *Changjiang* River. Education in Jiangnan is highly developed and it is prosperous in economy. Feng Xianliang the Historian once remarked, as a region, it is the most prosperous region in China, but as a concept, there is never a definite definition for *Jiangnan* to even this day. In perspective of history and geography, the core of *Jiangnan* is the total area of *Taihu* Lake, including Jiangsu Province, Zhejiang Province and the region of Shanghai. When speaks of *Jiangnan* music, we think of Stringed and Woodwind music of *Jiangnan*. Woodwind music of *Jiangnan* is folk music of *Jiangnan*, which is popular in *Jiangsu* Province, *Zhejiang* Province and the region of *Shanghai*. Its style is pure, fresh, lively, delicate and elegant. Its tone is soft and graceful, sweet and smooth. When it comes to the *erhu* of *Jiangnan pai* stylistic features include influence from *Jiangnan* Stringed and woodwind music, *Jiangnan Xiaodiao*, and regional folk song. And those characteristics are expressively expressed by the *Jiangnan pai erhu*. In terms of the performance practice of Jiangnan style *erhu* works, Chapter 4 reveals the character of *Jiangnan*

music and its details in melodic treatment, technique, bowing, ornamentation and accompaniment.

Upon the completion of data collection, analysis and data saturation, when relating the data gathered in this study back to the literature, the author finds that many details on performance practice has not been covered by the previous studies, and they merely analyzed the pitches and melodies without looking into the subject of performance practice. This author filled in the gap in the literature by looking into the performance practice of the two pieces and furnishing more information on performing technique.

### **5.3 Suggestion for Further Research**

This study focused on how to use appropriate performing technique to perform music pieces of two *erhu* schools which are *Qin pai* and *Jiangnan pai*. The findings also discussed the two contexts: a written composition and orally transmitted traditional performing styles. As a suggestion for further studies, the following topics can be considered:

- 1) Similar study on the topic with more repertoires included in a larger scope such as at a doctorate level
- 2) In-depth study of the performance practice of *Qin pai* *erhu* playing by documenting all pieces
- 3) In-depth study of the performance practice of *Jiangnanpi* *erhu* playing by documenting all pieces
- 4) A study on different composers' works representing the two schools of *erhu* playing
- 5) Study that focus on pedagogical ideas in teaching the two styles

6) Perception of teachers and students in differentiating the two schools of *erhu* playing

Numbers of literature on *Qin pai* and *Jiangnan pai erhu* playing is still small, thus the above suggested topics may expand the scholarship of the two schools of playing.

#### **5.4 Conclusion**

From this research, it is gathered that as folk music styles or adaptation of folk music was transformed into a composition of art genre, such as the two works *Qin feng* and *Jiangnan Chunse*, concerns given to performance practice may not adhere to that of the western conservatory context, where the performers must follow exactly how the works were written. However, having said that the theory of performance practice calls for an in-depth understanding of the composers' intentions, it could also bears similarity in the sense that when applied to representative works of the *Qin pai* and *Jiangnan pai erhu*, the intention of the composer may refer to also familiarization towards styles of the local folk and traditional music. Thus, via analysis, interview, recording analysis and the author's self-reflexive account from an emic perspective, this study managed to discover this point of interest in terms of performance practice that may be an important finding in the field of *erhu* performance research.

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