

The Art of “Acousticization” in Erhu Performance

Yutong Li

Sichuan University of Culture and Arts, Mianyang, Sichuan, 621000, China

Keywords: Erhu, Acousticization study, Performance learning

Abstract: The “voiceization” of erhu performance has recently become a hotly discussed new word. In fact, this phenomenon has existed since ancient times. Erhu is the most representative stringed instrument among the national musical instruments. Its sound is thick, sweet, pure and elegant. Lyricism and singing are very strong. This created the basic conditions for the “voicing” of erhu performance. The abundant use of left-handed playing techniques provides more technical conditions for “voicing”. This article studies the four aspects of the “voicing” of erhu performance, representative works, common performance skills and representative figures, trying to explore the value and significance of the art of “voicing” erhu performance. Erhu performance has a long history of “voicing”. In an era when people are constantly tracing the original flavor of tradition and integrating traditional phonology into the creation of new works, the “voicing” of erhu performance is increasingly being used in erhu works, among which, classic songs are transplanted authentically. Some of his works include stylistic instrumental works adapted from local characteristic dramas, as well as new creations that add traditional “voice-like” characteristics. How to accurately grasp the style of these music? How to choose the appropriate performance skills to interpret the music? What problems should be paid attention to in actual performance? These are all worthy of our study. In the process of collecting data, it is found that there are not many documents and works related to this kind, which brings inconvenience to writing. Therefore, I hope to use some examples of music to analyse the performance skills and characteristics of the “voicing” of erhu performance, analyse the problems that should be paid attention to in performance, study the artistic theoretical achievements and performance thoughts of representative figures, and combine my own performance experience to explain from reality. The “voicing” of erhu comes from vocal tune. It absorbs the essence of vocal tune. It is a reference and re-creation of vocal tune. It makes the erhu musical instrument “sing” the human voice effect; at the same time, it is higher than vocal tune., It absorbs the essence of the art of sound tune, and inherits the traditional cultural connotation endowed by sound tune.

1. Introduction

The Chinese Music Dictionary defines the tune of tune as: “The musical term of opera. Generally speaking, it refers to the tune of the common musical characteristics of certain dramas that have a relationship, including the singing method, the form of singing, the instrument used and the accompaniment closely related to the tune. Techniques and other factors are included.” The concepts of the four major tunes of Chinese opera have changed with historical development, such as Kunshan, Yi yang, Haiyan, and Yaya in the early Ming Dynasty. After the rise of local operas, the four-voice system of Chinese opera was one of “Nankana, Belyi, Dongle (Luisi Opera), and Xiang”. Nowadays, the more popular terms refer to Bangzi, Pihuang, Kunqi and Gaoqiang. Bi Zhiguang said in “Thoughts on the Exploration and Practice of Vocalization in Han Huifen's Instrumental Music Performance”: “Strictly speaking, vocalization is a special term for Chinese opera music. It refers to those related to music and singing. There are many common accents, such as Kunqiang, Gaoqiang, Bangziqiang, Pihuang, etc. However, Huang Huifen discovered the beauty of traditional vocal music from the tunes of Chinese opera, and thus generalized the term `voice, which also refers to Quyi. Other traditional vocal music, such as music, piano songs, and folk songs. Huifen's large-scale exploration and practice of instrumental performance vocalization has expanded the new field of erhu music, and her bow and string have also made new progress. It is

richer, more delicate and tensioned, and the artistic style gradually highlights the majestic, majestic and majestic spirit in the original elegant, euphemistic, and profound, and has reached a more lofty artistic realm.” The erhu referred to in this article. Vocalization” refers to transplanting or adapting erhu performance into vocal opera works suitable for erhu vocal range performance. The “voice” here is generalized, and also refers to other traditional vocal music such as Quyi, Qin Song, and folk songs. Playing skills and good at expressing emotions to imitate and recreate, are independent erhu works. It is worth noting that two conditions must be met to identify whether a piece of music is “voicing”: first, it is transplanted or adapted from other traditional vocal music such as vocal drama, quyi, qin, and folk songs, suitable for erhu vocal performance. Music; second, it is an independent erhu work, which means that the accompaniment of opera music does not belong to the scope of this article. The “voicing” of erhu performance is not a restoration or copying of “voicing”. It absorbs the essence of vocal tunes, which is a kind of reference and a kind of re-creation.

2. The Evolution and Formation Process of Opera Tunes

Compared with other folk music genres, Chinese opera appeared late. There are two main sources of opera music: one is folk song and dance, and the other is rap music. Rich folk music nourishment is an important foundation for the formation of opera. However, after absorbing folk music, opera music pays more attention to dramatization, making it a comprehensive art form. The functionalization of drama has produced the structure of qupai sets, which expands or shrinks in structure, beats, and melody through the changes of the board cavity. It has great emotional tension and personality, so that it develops rapidly and has a wide range of influences. It is not comparable to other themes. Nanxi opera is the earliest mature opera art in my country. According to Ming Xu Wei's “Nanci Narrative Records”, “Nanci began in the Song Guangzong dynasty... the name is “Yongjia Zaju”“. According to the above historical data, Nanxi Opera was produced in the 12th century and is known as Yongjia Zaju and Wenzhou Zaju. Yuan Zaju appeared in the middle and late 13th century, also known as Bei Zaju and Yuanqu. In the process of development, Yuan Zaju has absorbed the musical elements of folk rap and singing, such as the Han and Wei Jiao Da Bai Xi, Tang and Song Songs and Songs. The art forms are diverse, covering music, dance, poetry, etc. During the Yuan Dynasty, Yuan Zaju spread to the south, forming north-south communication and competition. Nanxi absorbed part of the mainstream music of Beiqu in content and structure, and merged with local language and folk music to multiply a variety of vocals until the Ming Dynasty. In the middle stage, the four famous tunes of Haiyan, Yuyao, Yiyang and Kunshan were formed in the history of opera. Especially Kunshan tune. In the Jiajing period of the Ming Dynasty, Wei Liangfu improved Kunshan tune, absorbing the advantages of Haiyan tune and Yiyang tune, and at the same time adopted the music structure of Beiqu, forming a delicate and elegant “water milling tune”, making Kunshan tune reach the highest the pinnacle of opera art. Kunqu Opera was created by some literati and scholar-bureaucrats. The rhetoric is gorgeous, the ancient Chinese poetry is integrated, and the pronunciation of characters is very particular. The performance venues are generally set in quiet gardens, which makes Kunqu opera more and more elegant, and the audience range is reduced sharply. During the years, Qin Opera, Erhuang, and Bangzi were widely spread among the people. In the late Qing Dynasty, the four major tunes were redefined: “Kunshan tune”, “Gao tune”, “Bangzi tune” and “Pihuang tune”. In the late Qing Dynasty, in addition to the spread of systematic dramas, local small dramas also sprung up like bamboo shoots after rain. Some folk small dramas have absorbed the outstanding achievements of other dramas in the development process, and gradually formed influential dramas, such as Anhui Huangmei Opera, Hunan Huagu Opera, and Hebei Pingju Opera. Excellent representative.

3. The Specific Application of Erhu Vocalized Performance

The music materials are drawn from Inner Mongolia folk songs, retaining the music theme of the song, using traditional techniques to run through the whole song, and developing variations on the basis of folk songs, with a rigorous structure and a unified style. The music has a four-segment

structure with reproduction. It has the characteristics of ups and downs. The first paragraph depicts a scene of herders grazing on a peaceful grassland, so the music is deep and internal. The pentatonic feather mode has a distinctive Mongolian folk song characteristic. The overtone at the beginning of the music brings us to the picturesque grassland. In the slow bow movement, we add a wave bow and pay attention to maintaining the harmony of the bow and the smoothness of the bow. In order to reflect the characteristic of singing. It is not advisable to knead the strings too fast. Try not to knead the strings or back the strings for the 6 and 3 notes. The pronunciation is bright and delicate. The use of glide and vibrato techniques can fully show the deep and full tone. The use of these two techniques is a reference. The Mongolian long tune is soothing, free and good at lyrical vocalization. When playing repeatedly, attention should be paid to changes in the intensity of the music to strengthen the emotional tension of the music.

The melody composition of folk songs in northern Shaanxi is mainly characterized by double fourths and thirds and fourths, with a wide range and large melody beating. According to the language characteristics of northerners, special attention should be paid to the use of tune-up techniques when singing. "Orchid Flower" is a work with a strong local flavor and musical style in northern Shaanxi. This folk song draws on the music material of "Xintianyou", with free rhythm and high melody. It is one of the representative folk songs of northern Shaanxi. It successfully shaped the beautiful and passionate girl orchid flower against the marriage of feudal ethics and pursuit of personal happiness. A stubborn image that does not succumb to fate. The lyrics are easy to understand and mainly narrative. The structure of the music is a three-stage body. In the first paragraph, there have been several jumps in this paragraph four times, highlighting the musical theme of the original folk song. The singing of this paragraph should be enthusiastic and straightforward emotionally, and at the same time pay attention to the grasp of the breath, and can not be disconnected at will. The second segment is divided into three short segments. The first segment is very sad. When singing, the rhythm should be opened, the speed should be slowed down, and the breath should be deep, expressing the emotional characteristics of helplessness. The second moment of emotions became agitated, and the intensity progressed from the upper levels. The third short segment started with a soothing melody, and then turned to the shaking board, which fully expressed Lanhuahua's expectation for her sweetheart. The third part is the reproduction part, the key returned to the first part of the key, this period of singing is stretched smoothly, the breath treatment should pay attention to the burst of power, and finally the whole song fades away.

Peking opera was once known as "Pihuang" and "Peking Opera" in history. It is known as the national quintessence of China. It has a history of about two hundred years and is the most representative and influential opera in the Pihuang voice system. In addition to paying attention to "character and roundness" in Peking opera, business style is extremely important. For Peking opera singing, business style is individuality. For example, Laosheng's singing has a combination of rigid and soft singing style, and Tsing Yi's singing has a deep and euphemistic singing style. The singing has the characteristics of gorgeous and gorgeous singing, Lao Dan's singing has the characteristics of vigorous and round singing, the Hualian singing has the characteristics of rough and loud singing, and so on. The Peking opera "Wolong Hanging a Filial Piety" was created by Mr. Yan Jupeng based on the story of the Three Kingdoms, also known as "Chai Sangkou". After Zhou Yu died of anger, Zhuge Liang personally went to Chaisangkou for hanging sacrifices. At this time, Soochow's ministry was about to kill Zhuge Liang, but when he heard Zhuge Liang crying in front of Zhou Yu's mourning hall, he was moved by his true feelings when he told that he could no longer unite against Cao Cao in the future. In a scene where Zhuge Liang pays tribute to Zhou Yu, Yan Jupeng designed a pros and cons set consisting of [Erhuang Guide Board], [Bangban Huilongqiang], [Reverse Two Yellow Adagio] and [Reverse Two Yellow Original Board]. The singing voice clearly shows Zhuge Liang's different emotional colors. [Er Huang] Part of the singing tunes are high-pitched, the plot is hot, the high-pitched tunes, the large-scale rhythm changes, and Zhuge Liang's sad feelings are fully expressed. [Reverse Erhuang] Part of the singing voice turns ups and downs, and the mood gradually deepens. Generally, the tune is in the mid-low range, but there is a high pitch impulse, and the memories are saturated with praise and regret. The

realization of this artistic process is accomplished by the combination of positive and negative changes and different styles.

4. Conclusion

Today is the era of integrating traditional phonology into the creation of new works. The study of the art of vocalization of erhu performance not only enables us to better inherit and absorb traditional culture, but also allows us to continue to innovate and develop in actual performance and creation. Erhu performance skills and the possibility of pronunciation guide us to use appropriate performance skills to interpret music works in an original, sound and emotional way. Of course, as far as any art form is concerned, it is impossible to stand still and seek greater development. The exchange of national cultures in the world is very necessary. We must absorb nourishment and essence, continue to innovate and learn from, and boldly create a combination of national music and Western music. In order to achieve more glorious achievements.

References

- [1] Hou Chunlei. A Brief Analysis of the Artistic Connotation of Vocalization in Erhu Performance. *The Voice of the Yellow River*, 2018, 11(008):15.
- [2] Wang Yijing. Performance and Analysis of Erhu Acoustic Tuning. *Artwork Jian*, 2015, 13(005): P.184-.
- [3] Liu Yun. On vocalization of instrumental music performance. *Popular Literature*, 2009.
- [4] Wu Xia. Research on Min Huifen's "Acoustic Tuning" and "Run Tuning" of Erhu Art. *Music Creation*, 2018(10):157-159.
- [5] Geng Yuying. Performance and Analysis of Erhu Vocalization. *Art Science and Technology*, 2014(6):212-212.
- [6] Wu Xia. Research on Min Huifen's "Acoustic Tuning" and "Run Tuning" of Erhu Art. *Music Creation*, 2018, 6(010):157-159.