

The Literatures on Erhu Education and Han Folk Song in China

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Abstracts

At the very beginning of the birth of mankind, there were songs accompanied by the development and progress of human civilization. Then, the accompaniment instruments they created developed into a complete musical, and finally into the art of a musical. Erhu, as a member of the family of bow string instruments, can be traced back to the ancient Chinese, Tang Dynasty. After the development and evolution of song, Yuan, Ming and Qing dynasties, it gradually formed the shape of erhu today, and one of the most representative and full of ethnic charm. Han folk songs are songs created by the Han people to reflect the local production and life, and have their own national characteristics. This is a well-known definition of folk songs, among which reflecting the production and life of the local people is a very important factor. The same is true of Han folk songs, which belong to the Han people themselves are sung on this black land. With songs to express their love for life, yearning for beauty, enthusiasm for friends, love for family, to express everything they want to express. At the same time, it also records all the "things" and "feelings" on this land. The songs here is lingering sound, and singing the far-reaching influence of ancient and modern. This article presented the literatures on Erhu education and Han folk song in China.

Keywords: Literatures; Erhu Education; Han Folk Song; China

Introduction

Erhu, the establishment of the fourth category in the development history of Chinese Musical Instruments, tracing its roots, should start in the Tang Dynasty. According to relevant literature records, the predecessor of erhu is "Xi qin" has experienced an interactive evolution process. "Xi" was a minority in the north of the Tang Dynasty. In the pre-Qin period, the residents of the Central Plains called themselves "Huaxia" and the northern residents "Hu". "Hu" was thus used to be called the northern minority.

In the Song Dynasty, "Mawei Huqin" began to spread in northwest China. The third song of "Mengxi Bi Tan" was that "Mawei Huqin follows the Han army, and the sound of the song is still self-complaining. Bend bow do not shoot the goose in the cloud, return goose now do not send a book".

Although there is no specific description of the shape of the horsetail instrument in the poem, it can be inferred that the shape of the musical instrument used in the poem is the horsetail instrument as a musical instrument with the horsetail as the bow. In the Yuan Dynasty, the Mongolian people improved the horsetail Hu qin on the basis of it. In the Yuan History, Li and Le Zhi, cloud: Hu Qin, made like fire, winding, dragon head, two strings, with a bow, and the string of the bow with horsetail. A short sentence explains the shape and performance mode of Hu Tan: the upper end of the piano pole is curled, the piano head is

decorated with a dragon head pattern and two strings, and the strings are rubbed with a ponytail bow. The Journey of Marco Polo describes the scene of singing and playing the second harp before the army, boots and boots. The "two strings" is the Mongolian huqin. However, there is no clear explanation for whether the bow is inside the string or outside the string. Mongolian musician Qi Baigao in the Origin and Development of matouqin believes that the hu qin, like the matouqin handed down to today, is a bow outside the string.

Into the Ming dynasty, opera music unprecedented prosperous development, huqin bowstring instrument is widely used in the various forms of music, or opera music accompaniment, or for music cattle main instruments, both for hu qin development, hu qin this ethnic instruments into the central plains, in the process of integration with the central plains music culture gradually Chinese, for more Han people, hu qin began really into the central plains, on the stage of national music history. In order to adapt to various musical forms, musical instruments were developed, evolved and derived, and finally, the scope of Xiqin gradually narrowed, which refers to the musical instruments similar to the later erhu, and gradually included musical instruments similar to Xi and Yuan Dynasty until the Qing Dynasty. At this point, Hu Qin finally became the general name of the Han nationality pull string instrument.

Literatures on Erhu Education

In this monograph, a large number of materials demonstrate that Chinese bow string instruments originated from China. Since the beginning of the pre-Qin period, Zhu has experienced a evolution process from stick strike to stick brush, and evolved into the rolling Zheng, thus forming the "Zhu nationality Musical Instruments". The "bow" of the Zheng rod brush affected the musical instrument, thus creating the bow string ji qin (xi qin). Inspired by the musical brush, the Xi people with his outstanding intelligence first transformed the musical instrument with its great wisdom, thus becoming the ancestor of Chinese huqin bow string instruments. In the process of spreading, because xi people belong to the immediate people that live by water and grass and have rich horsetail resources, they realized the superiority of making strings and bow, thus replacing the bow with horsetail bow, which is a pioneering and revolutionary contribution to the history of Musical Instruments in China and even the world. Accordingly, Chinese bow-string instruments are the joint creation of the Central Plains people and xi and other nationalities. The fact that we jointly create bow-string instruments has deepened and enriched our understanding of the multi-ethnic creative Chinese culture from an important aspect.

1) The Chinese National Orchestration Society

Hua Music Ceremony. Erhu Volume is the opening volume of Hua Music Ceremony. It is a collection of history, music, biography, recording and eyes in one book. It concentrates the century-old historical materials of Chinese erhu art since the beginning of the last century and is published in four volumes of Wen Theory and Music (upper, middle and lower). This book is the middle volume of the piece of Music. The content includes two parts: 29 classic works of traditional, folk, modern, transplanted and other works are selected into the "score", and all the works and some of the scores are published by staff; Considering the standardization of the compilation requirements, the articles written by the creator and the premiere himself are compiled and edited into the "writing notes" and "playing notes" in "notes", and dedicated to the readers with the latest publishing ideas and form.

2) Erhu Art history by Chen Wei

This book takes the development of erhu art as the main line, and integrates the history of hu qin, erhu playing techniques, erhu education, erhu culture and erhu aesthetics. Through the comprehensive study of the evolution history of erhu shape, the literature history of erhu repertoire, the development history of Sanhu playing technology and the history of erhu teaching thought, the history of erhu art development is presented with rich and detailed historical materials. For readers to present a beautiful picture of erhu art history scroll, readers as if in the erhu art corridor, in reading through erhu culture and erhu art beauty, know erhu music language, erhu image style and skills, clear the different erhu music creation history and social background, in order to realize the erhu art expressive and structural perfect combination (Li, 2007).

3) Overview of Chinese erhu Professional Music Education in the 20th century

Hu qin is originally a folk instrument that accompanies or plays mainly in opera, quyi and silk and bamboo music. The development of his solo art is only a matter of the last century, especially under the inspiration of the "May 4th" New Culture Movement, and under the direct promotion of Liu Tianhua, an outstanding national musician and the founder of erhu professional music education. He made bold attempts on the reform of erhu, the development of erhu playing techniques, and the renewal of the creative techniques and concepts of erhu music. At the same time, he trained excellent erhu talents for the professional music education of contemporary erhu

Laid a certain foundation and had a great influence on the later generations. Chinese professional erhu music education has gone through a course of more than 80 years. Although it has experienced war and political turmoil, the professional music education pattern formed in the past 80 years, especially since the founding of new China, has still provided an educational and academic environment for the development of erhu education. Creation is the power of music development, hope of erhu and composer, standing on the peak of time culture, further communication tradition and modern, China and the west, constantly draw nutrition from the source of the traditional, and in the ancient and modern Chinese and western music culture collision for their respective contributions to the development of the erhu.

4) Overview of the development history of modern erhu education

With the efforts of erhu players, educators and composers, the difference between the north and the south has narrowed to a negligible extent compared with its initial stage and development stage. The emergence of a large number of textbooks and works makes the erhu form a complete music system of creation, performance and teaching. However, we should also see that the research of erhu education theory is still at a low level at present. Even if there are erhu papers published in various music magazines, some basic views still have different opinions, which makes learners feel very confused. In addition, in erhu teaching, teachers are too casual. There is almost no complete course for erhu professional courses in various music and art colleges, and it completely depends on the preferences and choices of teachers, which need to be further improved.

The modern teaching of erhu has a history of less than 100 years since 1924. Its development is rapid and its achievements are brilliant, but there is still a big gap compared with the development of more mature world instruments, and many aspects are still relatively weak. This requires us to make persistent efforts, take Mr. Liu Tianhua as the promotion of

the spirit of national music as an example, and continue to make due contribution to the development of erhu education (Zhao, 2013).

5) Overview of erhu Teaching Forum of National Music Colleges

The National Erhu Teaching Forum of Music Colleges was held in Tianjin Conservatory of Music from October 26 to 28, 2004. The forum was co-organized by Tianjin Conservatory of Music, Hu Qin Professional Committee of Chinese National Orchestra Society and Erhu Society of Chinese Musicians Association. From the Central Government, China, Shanghai, Shenyang, Sichuan, Xi'an, Xinghai and Tianjin. Six art colleges, including the PLA, Nanjing, Jilin, Yunnan, Guangxi and Hebei. Professors and experts from six comprehensive schools of music and art colleges, including University of Music, Shanxi University, Hebei University, Yanshan University, Shandong University and Shaanxi Normal University, attended the forum. The forum focuses on how to further improve the level of erhu teaching in music colleges, how to further realize the standardization and optimization of various stages of teaching content, how to deepen the research of erhu performance theory and teaching theory, and how to meet the challenge of cultural talents in the new century. And displayed and exchange the excellent erhu professional teaching materials created by various music colleges in recent years. BBS also held two expert demonstration concert famous erhu performer, Shanghai national orchestra national first-level actor Min Huifen, empty troupe national first-level actor Deng Jiandong, famous board hu performers at the affiliated high school of China academy of music principal Shen Cheng join the performance with the music school experts presented a wonderful, high level of erhu art program. The national Music College erhu Teaching Forum has achieved rich scientific research achievements, which will play a positive role in promoting the scientific development of erhu professional teaching in the future and have profound guiding significance and far-reaching influence (Chung, 2004).

6) Erhu promotion and international education from the perspective of post-modern music education

As the quintessence of Chinese culture, the erhu folk musical instrument has gradually formed a cultural symbol of folk music from its initial introduction into China to its long-term development and evolution in China. Under the background of the great integration of the world in the 21st century, erhu, as an effective link of civilized communication and dialogue, is bound to explore internationally from the perspective of the development of disciplines. This paper is divided into five chapters: the first chapter introduces the historical development process of erhu, including the origin of erhu and the modern development; the second chapter introduces the postmodern music education theory for the second chapter; the third chapter explains the current situation of erhu "internationalization" through the international background and domestic environment; the fourth chapter analyzes the communication; the fifth chapter analyzes the perspective of the operation, and discusses the future of the erhu to the world (Zheng, 2010).

7) Review and research of Chinese erhu teaching materials

In the early 20th century, since Zhou Shaomei, an ethnic instrumentalist in the south of the Yangtze River, compiled Chinese music handouts for music lessons in primary and secondary schools, the teaching content of erhu, as the embryonic form of erhu teaching materials, opened the prelude of Chinese erhu teaching materials. Later, Liu Tianhua, a pioneer of ethnic music, combined Chinese and Western music to reform the traditional erhu, making it into the music hall of colleges and universities. Therefore, erhu teaching materials

gradually developed with the continuous formation of professional erhu school. After nearly a hundred years of history, erhu teaching material has gone through many stages of germination, establishment, development, stagnation, recovery and vigorous development. Up to now, it has formed a large scale, increasingly scientific and systematic, and made remarkable achievements.

This span from Zhou Shaomei period to the beginning of the 21st century, according to the basic degree is divided into seven periods of erhu teaching material development, in each time social humanities background analysis, typical teaching material analysis, the characteristics of the transverse line, using crisscross method, history, to comprehensively study the development of the erhu teaching material development law, characteristics, advantages and disadvantages, independent opinions, both for the erhu art "history" research provide reference, and contribute to the improvement of erhu teaching material and teaching system.

According to the research of the above scholars, the researchers can conclude that erhu teaching should be like this: erhu teaching in universities can not only improve students 'musical literacy in all aspects, but also further cultivate students' aesthetic ability, aesthetic ability and artistic expression. With the popularization of erhu teaching, new requirements are put forward for erhu teachers, not only to have professional playing skills, but also to innovate teaching methods. As a professional subject, we should study how to develop erhu teaching in universities in the new period (Yuan, 2006).

Han folk songs

The Meaning of Han Chinese folk songs

Han folk songs is a general name of the Han minor tunes in the three provinces of northeast China, and its lyrics are the poetics of the life language of the Han people. Due to the unique geographical location, humorous language expression mode and life habits of northeast China, the forthright character of northeast people has been developed. Northeast people rough character, straightforward, in the expression of folk songs is straight, not subtle, rarely modified, northeast folk songs also like the northeast people's character, has a strong local flavor, some tunes in the northeast folk songs is influenced by the local play errenzhuan singing, so is very rich local color, lively, reflects the working people's cheerful personality and rich life interest. The reason why the melody of northeast folk songs is beautiful is largely influenced by the language tone. Northeast dialect and mandarin difference is not big, this makes the northeast folk song melody has the natural, smooth basis, and because the northeast dialect voice is heavy, tone is hard, and use exaggerated expression, makes the northeast folk song melody in the natural statement tone exaggerated emotional color, melody in smooth, sometimes suddenly appear six, seven degrees of big jump, make the melody ups and downs. At the same time, the use of a large number of lining words to render the atmosphere, enhance the expression of emotion, and make the melody more smooth. Northeast folk songs express the brave spirit, industrious style and fiery feelings of the people of northeast China. It embodies the wisdom of the people of northeast China and is the masterpiece of the people of Kanto. The northeast folk songs occupy an important position in the folk songs of China and have high artistic value (Gu, 2020).

The historical origin of the Han nationality folk songs

As early as in the Paleolithic Age, northeast China had traces of human activities. On this fertile land, the ancestors of northeast China created a long and splendid civilization, and some prototypes of early musical activities can be seen in the site of Niuheliang "Hongshan Culture" in western Liaoning province. Northeast China is an area where many ethnic groups live together, so its culture is also jointly created by the people of all ethnic groups living here. There are many resident minorities here, such as Manchu, Mongolian, Hui, Korean, Korean, Xibo, Daur, Oroqen, Oroqen, Hezhen, Kirgiz, Ewenki, Russian and so on. They live together in the vast land of the white mountains and black water, creating a rich and unique border culture (Dong, 2018).

Northeast China is the earliest northern ethnic minorities live, according to historical records, the northeast in the Han dynasty, the unearthed of the eastern Han dynasty tomb murals "Phoenix Pavilion Play" and Jilin province Jianshi cave ditch tomb found in the Han dynasty Zhongyuan popular dance and Angles to play murals can be confirmed. After that, the Han people from the mainland moved in, and the most concentrated large number of Han people moved in after the Qing Dynasty. Most of these people, except for the "criminals" of the Han people who had been exiled from the Central Plains to the northeast by the Qing rulers

For different periods of the Qing Dynasty, the farmers who fled here due to war or famine, they cross the Great Wall, cross the Bohai Sea, carry baskets, and help the old and the young to this fertile soil. They work hard, reproduce, and live in harmony with the local ethnic groups, making contributions to the northeast land together.

This mass migration was called "Entering the East", which lasted until the early years of the Republic of China. Most of the people who "enter the East" are bankrupt farmers in Hebei, Henan, Shandong, Shanxi and other Central Plains, as well as some merchants from Jiangsu, Fujian and other places. They not only bring the advanced labor production mode in the Central Plains to this black land, but also accompanied by the Han folk art in the Central Plains. Such as the "Kungao flute Song", Shandong's "Zhou Guzi opera", Shanxi's "Willow cavity trumpet opera" and Hebei's "Bangzi opera", "what is not idle", "lotus fall" and other common songs, small plays have been introduced into the northeast land. These art forms, through the long-term infiltration, influence and integration with other local ethnic cultures, evolved into a unique northeast Han folk art. They both have many maternal causes, and is different from the former part of the city. The northeast Han folk songs are the most representative art form. It can be said that the border culture of the White Mountain and black water and the Central Plains culture of the Central Plains jointly bred the gorgeous artistic flower of the Han nationality folk songs in Northeast China (Yue, 2020).

Classification of Han Folk songs

Before the 1970s, the classification of Han folk songs was relatively unified, and most people agreed to be divided into three categories: labor song, folk song and minor tune. Since the 1980s, with the increase of the number and types of folk songs, the expansion of the research team of folk songs, and the in-depth development of the discussion of folk songs, a variety of different classifications of Han folk songs have appeared (Huang, 1985). So far, there are roughly:

1. Three methods: haozi, folk song and minor tune (Introduction to Han Folk Songs by Jiang Mingn Dun, Shanghai Literature and Art Publishing House, December 1982);

2. Five points: Labor song, folk song, minor tune, long song and multi-part song (the entry of Chinese Music Dictionary, edited by the Editorial Department of Chinese Music Dictionary, Music Research Institute of Chinese Academy of Arts, People's Music Publishing House, October 1984);

3. Seven points: haozi, folk song, field song, minor song, minor tune, lantern song, children's song, custom song (Li Yingming, see Chinese Music, No.3,1982);

4. Eleven points: haozi, folk song, Tian Song, minor tune, lantern song, narrative song, Yangko song, temple song, fishing song, children's song, peddling (the introduction of Henan folk songs in the column program of "Folk Song Exhibition T" of China National Radio in the 1980 s);

5. In the four-volume Chinese Folk Songs, compiled by the Music Research Institute of the Academy of Literature and Art and published by Shanghai Literature and Art Publishing House from 1980 to 85, the genre division of folk songs of the Han nationality is more different from place to place. Such as Sichuan four points (labor song, song, song and customs), shaanxi five points (folk song, minor, folk song, labor song, other), Shandong five points (labor song, Yangko and flower drum, large folk song set, life song, rhymes), Guangxi six points method (folk song, labor song, minor, rhymes, dance song, custom), Zhejiang method of six points (song, folk song, field song, minor, lantern song, fishing song) and so on. Some scholars seem to avoid genre classification and using other angles or level of classification, such as Guangdong folk song "song", Henan, Jiangxi according to "type" of folk songs, Yunnan is based on the content of the performance and form of expression, technique of expression on some common ", the local folk songs" preliminary into several classes ".

What exactly is the genre of Han folk songs? How to determine the basis of the division of Han folk songs? This question has become more and more vague in so many types of genres, resulting in a different understanding of the concept of "genre" of Han folk songs, that is, does the genre refer to the artistic characteristics of folk music form, or the conditions for its social production? Or is it the characteristics of the folk music form created and limited by the generation and application of the occasions?

For example, the labor chant. If it is defined as the song sung during labor according to the generation and application occasions, then tian songs and pastoral songs are also the songs sung during labor. However, the main musical form characteristics of Tian song and Pastoral are obviously inconsistent with the characteristics of general labor songs and distinct rhythm, and more consistent with the free and long rhythm of general folk songs. However, the social living conditions of Tian Ge and Pastoral Ge are different from those of general folk songs.

Conclusion

According to relevant studies, the author can conclude that Han folk songs are an art form that reflects the cultural characteristics of the Han nationality. In China, the folk songs of Han people in China, colleges and universities, are mainly to enrich the teaching content, innovate the teaching methods, and improve students' mastery and understanding of Han music. By strengthening the promotion of the Han nationality music in colleges and universities, it is helpful to enhance the students' national consciousness, inherit the Chinese national spirit, and promote the all-round development of the students. In the middle school affiliated to Shenyang Conservatory of Music, in the music education courses, erhu performance and Chinese folk music research are the required courses of music majors. Erhu teaching course can not only improve students' musical literacy in many aspects, but also further cultivate students' aesthetic ability and artistic expression. With the popularization of erhu teaching, new requirements are put forward for erhu teachers, who not only should have professional playing skills, but also innovate teaching methods and further integrate the elements of Han folk songs. As a professional subject, we should study how to carry out erhu teaching in universities in the new era.

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