

# Tracing and Exploring the Influential Factors of Erhu Works with Northern Chinese Style

Xin Mou\* Varangkana Niyomrit\*\*  
Shinawatra University

## Abstract

In the new era of the development of Chinese traditional culture, "the Belt and Road" and "telling Chinese stories well", a new upsurge of inheritance of the performance art of traditional erhu works has been set off in the music industry. This article traces the influencing factors of the performance art of Chinese northern style erhu works, explores why northern dialects, folk music, and special style performance techniques are inevitable factors affecting the formation of "northern style" erhu works, and explores the reasons why their performance art presents a distinct "northern Chinese flavor" characteristic. Intended to compensate for the limitations of current research on single works and further improve systematic research in this field. The research findings indicate that:

1. Dialects can affect not only the beat and rhythm, melody and direction of music, but also the tone and flavor of music, as well as the categories of folk music.
2. Some works directly use folk song names and their melodies or related stories, while others use northern rap or opera music elements.
3. The special techniques of left hand string pressing, right hand bow movement, and two hand coordination have added the finishing touch to the artistic expression of the work.

**Keywords:** Northern Chinese style; Erhu works; influence factor

## Introduction

1. The tracing and exploration of the influencing factors of the "Northern China Style" erhu works not only meet the requirements of the new era of Chinese traditional culture in the development of the "the Belt and Road" and "Telling Chinese stories well", but also reflect the importance of the performance art of the "Northern Style" traditional erhu works in Chinese traditional culture, and highlight the artistic value of the performance of the traditional northern style erhu works.

2. The author of this article is a teacher majoring in erhu at a university in northern China, and has a previous research foundation in this area. This study can first guide the performance and teaching of erhu in universities, and secondly provide theoretical reference for people to perform other northern characteristic music works.

3. This article analyzes the influencing factors of northern style erhu works and summarizes the roles of each influencing factor in their performance art. Through exploration, grasping the basis, and forming rules, it can serve as a reference for studying other northern style music works in China.

This study aims to clarify the basis for the emergence of the "northern Chinese style" in erhu works, to clarify that northern folk songs, rap music, and opera music are the sources

of their works, and to realize the authentic "northern flavor" through special stylistic performance techniques. This article meets the requirements of the current development of traditional Chinese culture and lays a solid foundation for the development, innovation, and dissemination of the northern style erhu performance art, which is conducive to the dissemination of the northern style erhu performance art to the world.

### Research Objectives

1. Verify that the foundation of the creation of erhu works in the northern style of China is the northern dialect.
2. Summarize that northern folk music is the source of the creation of erhu works in the northern style of China.
3. The induction of special stylistic performance techniques is the main means of artistic expression in the "Northern Chinese Style" erhu works.

### Literature Review

Any art form has a process from formation to development, Jiang Mingdun put forward in "Introduction to Han Folk Songs" (1982) : "Music language at first refined and beautified from the tone of life language, and gradually evolved. At the very beginning, the two are inseparable; music is completely dependent on language, and it is only in later development that it gradually reveals its own distinct personality." In his Introduction to Ethnomusicology (1997), Wu Guodong analyzed, "If we examine the origin of human music in general, then the song, one of the earliest musical varieties, is the product of the combination of human sound curve and language expression." Boris Asafyev (Russia) said in "On Tone" (1995) : "Without tone, there is no sound image."

#### **1. Northern dialect is the basis of northern Erhu works presenting "Northern style".**

In the so-called dialect, Jiang Huiming discusses in his book "The Curling and Lingering Dialect: A Discussion on the Use of Dialect in Contemporary Quyi Works" (2021) : "As a special cultural form, dialect is also the carrier of regional culture and a sign of reflecting regional cultural characteristics. We are familiar with the Tang Dynasty poets of the seven "return to the hometown of my book, one" : "young away from home, the old man back, the village voice has not changed hair." Children who do not know each other laugh and ask where visitors come from. He wrote the emotion of personnel change and the same dialect, here, 'dialect is dialect'." (P.45) Regarding the northern dialect, Jin Mingchun mentioned in "Characteristics and Singing of Dialects" (1989) : "The Northern dialect, also known as the Northern dialect, or the so-called Chinese Mandarin, is one of the largest dialect systems in the world, with one eighth of the world's population speaking Chinese, and more than 70 percent of the people speaking Northern dialect in China." (P.34) In "The Characteristics and Singing of Dialects" (1989), Jin Mingchun believes that "different local phonemes have different phonological phonemes; different phonemes produce different musical elements. Different musical elements form different singing styles, and different singing styles form different schools. This is the corresponding relationship between Fang Yan and singing, dialect tone and vocal tone." (P.33)

### **1.1 Dialects can affect the tempo and rhythm of music.**

Song Dynasty Wang Zhuo in its "Bi Ji Manzhi" first discussed the phenomenon of "natural rhythm" : "In the past, Yao people also hit the soil and song, the first Confucianism for the rich holding power, also said that so festival music, music has beat, not Tang, Yu founding, real natural degree also." Tang Xianzu, a great dramatist, said in "Answer Ling Chu Cheng" : "Even square, odd circle, the number of sections varies: forty-six words, two words for sections. Five words three, seven words four. A poet, naturally. Even singing a word a section, so to slow the tone to ease up and down long sentences, but also natural." Gao Liqin mentioned in the Phenomenon of "Beat Alternation" in Folk Songs of Southern Jiangxi and its Causes (2012) that "language rhythm plays an important role in the form of beat, and language rhythm directly affects music rhythm." (P.22) Bai Xiaowei also mentioned in a Preliminary Study of Folk Songs and Dialects -- Yulin Dialect and Folk Song Melody (2011) that "different accent in dialects will have different degrees of influence on music rhythm." (P.32) Li Xi'an mentioned in his "Leaving the Grand Canyon - Li Xi'an Music Collection" (2002): "As a carrier of Chinese poetry, a prominent feature of Chinese language in terms of prosodic structure is that 'monolingual morphemes' and 'disyllabic steps', where one Chinese character represents one meaning and two Chinese characters (two syllables) form a step (sound group). This characteristic fundamentally determines that the poetic rhythm of Chinese poetry is a 'numerical rhythm' that can be counted by numbers - the basic structural form of the rhythmic beat in poetry is '2'."

### **1.2 Dialects can affect the melody and direction of music.**

Yang Yinliu analyzed in Language and Music (1983) : "In language phonology, 'initial consonant', 'final consonant' and 'character tone' are the three commonly used angles to analyze dialect characters and sounds, in which the initial consonant and final consonant have little influence on the melody of the singing voice, while the character tone has a greater influence." Shan Jingjing mentioned in an Analysis of Musical Styles and Singing Characteristics of Southwest Shandong Folk Songs (2015) that "all kinds of factors have direct or indirect influence on melody to the same degree, among which language has special significance and plays an extremely important role in the formation of melody and style." (P.14) Bai Xiaowei mentioned in a Study of Folk Songs and Dialects -- Yulin Dialect and Folk Song Melody (2011) : "In Chinese dialects in which tone has the function of distinguishing meaning, the change of tone directly affects the melody of music, which is also the reason why when learning folk songs in music colleges, if you can master the pronunciation of the dialect where folk songs are spread, you will get twice the result with half the effort." (P.31) Zhou Qingqing mentioned in "The Influence of Henan Dialect on the Style of Henan Zheng Music" (1983) : "The characteristics of each character sound have a tendency to rise and fall, so that Chinese itself contains musical melody factors; At the same time, because of the importance of tone in the sense of discrimination, it often contains the direction of the melody line and directly affects the progress of the melody." (P.22)

### **1.3 Dialects can affect the style and flavor of music.**

An ancient Chinese music theory says, "Poetry expresses aspiration, while song expresses eternal speech." Lack of words, so long words; Long words are not enough, so lament." In a sense, the melody of music is to imitate, extend and exaggerate the tone of language through artistic means. As for the influence of dialects on the style of the line, Zhou Qingqing mentioned in "The Influence of Henan Dialects on the Style of Henan Zheng Music" (1983) : "' Line according to characters' and 'tune changing with words' are an important aspect of traditional composition in the Han vocal music art. In this respect, the music of the Han nationality is completely different from that of Europe because the Chinese language on which it is based is a tonal language, which gives the Chinese a melodic and convoluted beauty and has an important meaning." (P.24) Liu Yulin and Chang Weiwei mentioned in Northern Shaanxi Folk Song and Northern Shaanxi Dialect (2005) : "The tones of Northern Shaanxi folk song music and the tones of Northern Shaanxi dialect are interrelated and carry each other: The tune follows the tone, the tone melts into the tune, but this relationship, with the exception of a few works composed according to tone, is not in the surface, that is, the tune recorded on the surface of the spectrum, but in the depth, the 'tone cavity'." (P.155) Jiang Huiming, in The Long and Graceful Dialect: On the Use of Dialects in Contemporary Quyi Works (2021), mentioned: "One of the most important reasons why there are hundreds of types of Quyi is the difference between local dialects, and the basic law of" according to the line of characters "is to sing the melody according to the character and tone spectrum of different dialects, so there are different types of singing music with different characteristics." (P.45)

### **1.4 The regional characteristics of dialects can affect the types of folk music.**

There is such a record in the Yangzhou Gaily Painted Boat written by Li Dou in the Qing Dynasty: "After the following river native cavity sang" cutting indigo flowers ", called "net tone". This is to say that after the foreign tune "Cutting Indigo Flower" was spread to the Xiahe area of Jiangbei, the tune changed when it was sung in the Xiahe dialect, and even the title of the song was no longer called "Cutting Indigo Flower" but changed to "Net Tune". Chen Zhiyong mentioned in "On the Diversity of" kinds "of dialects and local operas" (2012) : "There are no more than three models for the diversity of" kinds "of dialects and operas: First, different tones are generated by dialects, and different kinds of operas are formed on the basis of the tones. Second, the same voice, the use of different dialects as stage language, produce different kinds of drama. Third, several voice ensembles are concentrated in one place, local evolution occurs, mutual communication, integration, and gradually have a dialect consistency, forming a local multi-voice opera. In all three cases, dialect is indispensable." (P.66) In A Brief Discussion on Dialects and Traditional Chinese Culture in Quyi Works (2010), Bing Min Sheng said: "The production of rich opera tones is really due to the complex dialects. This situation has long attracted the attention of scholars in history. Wei Liangfu's "Southern Ci Yinzheng" said that there are central axis and Jizhou tones in Northern melody, and Shen Defu's "Wanli Ye Hubian" also pointed out that there are differences between Jinling, Bianliang and Yunzhong in Northern style. These differences or distinctions are due to dialectal differences." (P.44)

## **2. Northern folk music is the source of "northern style" Erhu works.**

Chinese folk music is a reflection of social life. It comes from People's Daily life and labor. Chinese traditional music and folk music are closely related. The formation of folk instrumental music style and flavor is gradually formed in the process of long-term historical evolution.

Yang Yinliu mentioned in his Speech on Language Musicology (1963): "Historically, the development of vocal music was both the forerunner and the foundation of the development of instrumental music. There are countless instrumental music works in history which are adapted from the previous vocal music works. Many kinds of instrumental music have gone through a long process of serving vocal music and then gradually separated from vocal music and formed their own independent instrumental music system." Ju Wenyu put forward in the Technical Characteristics of Folk Style Erhu Music Performance and Teaching (1989): "Among them, the factor of Chinese dialect 'sound and rhyme' plays a crucial role in forming the style and flavor of folk instrumental music and the influence of Erhu playing techniques."

**2.1 Factors of folk songs. Folk songs are either lyrical or narrative.** Both the former and the latter clearly express the outlook on life and world view of the Chinese working people, as well as various thoughts and feelings in their lives.

Many northern style Erhu works are based on northern folk songs.

First, the name and melody of folk songs are directly used in the creation. In addition, there is the Qin School Erhu famous song "West Mouth Love", which is also adapted from the northern Shaanxi folk song "West Mouth". (P.70) Han Yu mentioned in "On the Theme of Erhu Music in Mongolian Style" (2017): "Gala Merlin" is a short and concise folk song, although the folk song is classic, but the length is shorter. In contrast, the Erhu player and educator Liu Shuangjun re-arranged Gala Merlin to present an adapted solo Erhu song "Gala Merlin" to the world. (P.14)

Second, a large number of folk songs or related stories are used in the creation. The Erhu works of northern style are heavily influenced by folk songs. Sun Qilu statistics in Qin Style and Qin Yun Dialect Hu Qin (2016): "The Erhu works based on Shaanxi folk songs are: You Damin's Weihe River; Lu Rirong's "Happy Qin Chuan", "Xintian Travel", "Picking Flowers", "Driving", "Harvest Tao Qing"; Guan Ming, "Ballade of Blue Flower", "West Mouth Charm"; Wu Tong "Xin Tian You in the Heart"; She Fire in Southern Shaanxi by Li Changchun; Yu Fenyang, "Three Sides of the Iron Affair"; Jin Wei "Northern Shaanxi Folk Song Joint Performance"; Chen Yaoxing and Yang Chunlin, Expressing Feelings in Northern Shaanxi. (P.15) Tian Yu and Yan Guowei mentioned in the Instrumental Transformation of Classical Folk Songs: A Brief Analysis of Erhu Song "Why Are Flowers So Red" (2022) that "Why Are Flowers So Red" was composed by Mr. Lei Zhenbang based on the story background of the Tajik folk song "Gulibita". (P.56) Yang Si said in "On the Influence of Inner Mongolian Music on Erhu Art" (2014): "In Erhu music works of Inner Mongolian style, songs interspersing folk songs are everywhere." (P.12)

**2.2 Factors of rap music.** Rap art is a trinity of speaking, singing, and expressing. Also known as Quyi. Sun Qilu wrote in "On the Artistic Form of Rap Music in the Qing Dynasty" (2020): "Rap music is a unique artistic genre that mainly focuses on storytelling

and singing, and is a comprehensive art form that integrates literature, music, and performance." (P.94) Wang Wen mentioned in "Exploring the Origins of Style, Charm, and Moisturizing Techniques of Henan Xiaoqu" (2020): "Henan Xiaoqu" absorbed Henan's folk art and is rooted in the fertile soil of the Central Plains. "(P.8) Liu Changfu said in "About 'Beyond the Frontier' (2001), 'I finally chose the Mongolian folk song' Hongyan". Part of the melodies in the rap music of 'Haolaibao' are the main materials for the two sections of the song, while the melodies in the introduction, ending, and other sections are all created by myself. "(P.86) In "Research on the Application and Tone Connotation of Hebei Folk Music in Hebei Erhu Works" (2020), Han Jing said, "The middle section of 'Yan Zhao Spring Tide' uses the traditional rap art of Cangzhou, Huanghua Fishing Drum, as the material to express the praise and joy of northerners for the return of spring to the earth." (P.31) Hu Zhiping mentioned in his 2012 essay "Reflections on the Art of Song Guosheng's Erhu Performance: Rich, Smooth, Elegant, and Simple" that "Song's later erhu piece" Yuxiang Xing "(formerly known as 'Joyful Singing of the Harvest Year of the Commune') comprehensively utilizes the vocal materials and techniques of Henan Zhuizi, Henan Yu Opera, and Quju, not only allowing people to feel joyful scenes, but also the changes in tone and color of the region, which can associate people with character images and reflect a distinct sense of character." (P.132)

**2.3 Opera music factors.** Local opera is inseparable from the region, customs, folk customs and character on which it is formed and developed. It represents the spiritual outlook and cultural life of the people, and is the concentrated embodiment of a regional national culture.

The local opera Qin opera has a profound influence on the northern style of Erhu. In "The Influence of Qin Opera Music on Shaanxi Erhu Art" (2005), Jia Man says, "Chinese opera researcher Qi Rushan, opera historian Zhou Yibai, and dramatist Tian Han clearly point out in their works that Qin opera is the source of the development of many Chinese operas." (P.169) Pan Chenxi in Jin Weiqin's Erhu Composition and Performance (2011) says: "Qin Wind, composed and performed by Jin Wei, is a representative work of Qin Erhu with a strong style. It skillfully integrates the brow Hu, the line Hu tone and the bowl tone into a Qin melodic tone with strong rhyme and taste, which makes people listen to it as if they hear the Qin voice, meet the Qin people, visit the Qin land, and enjoy the Qin wind." (P.11)

Henan opera music material makes Erhu works full of local flavor. "Henan Xiaoqu" by Liu Mingyuan is an Erhu work composed mainly according to the "major tunes" of Henan and the performance characteristics of Henan pendant. The melody of the work is humorous and smooth, and the whole piece is filled with enthusiasm, courage, cheerful and lively atmosphere. Many techniques commonly used in pendant strings and Banhu in Henan music style are borrowed. At the same time, it also integrates the singing style characteristics of Henan opera and uses various materials in Henan opera music, which makes Henan Xiaoqu highlight the heroic character characteristics of Henan people, and also makes the music full of vitality and vigor.

The music material of Hebei opera highlights the northern style of Erhu works. Han Jing in the Application of Hebei Folk Music in the Erhu Works of the Hebei School and a

Study on the Connotation of Vocal intonation (2020) said: "Shadow Play Tone" is a work created by Mr. Zhao Yanchen in 1965, the work is adapted from Tangshan shadow play as the musical material, the whole piece is in a development style of three segments, a large number of glissando use, make the work full of 'Lao 耄', highlight the tone style, create a relaxed and cheerful and varied style." (P.31)

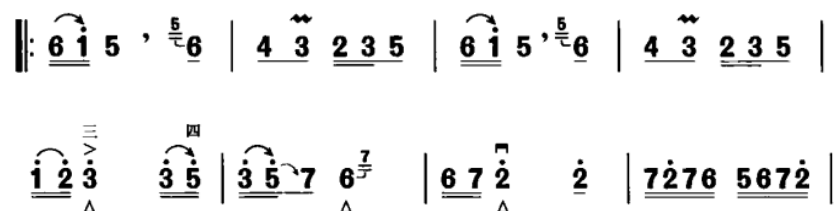
### 3. Special performance skills are the main means of artistic expression of "Northern style" Erhu works.

The development of erhu performance art cannot be separated from the improvement of erhu performance techniques and expressive power. The performance art of northern style erhu works cannot be separated from the important influencing factors of northern dialects and northern folk music, and cannot be separated from the special stylistic erhu performance techniques and expression methods in northern music. The techniques mainly include left hand string pressing technique, right hand bow movement technique, and two hand coordination technique.

#### 3.1 Representative special erhu left hand string pressing technique:

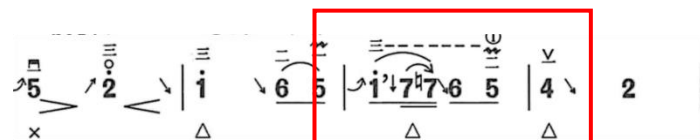
*Happy tone:* "Happy tone" refers to the characteristic tone of the happy tone scale "mi tone" and "la tone", which is mainly used to express happy and bright music. In the following example, "sol" is the main tone, and "mi" and "la" are the characteristic tones, thus constituting the "happy tone" characteristic mode, so its mood is cheerful and clear.

*Example 1:* The fourth paragraph of "Qinqiang Theme Capricordia" (Note: the  $\triangle$  under the note means that this sound should be kneaded).



*Bitter sound:* "bitter sound" refers to the characteristic sound of bitter tone "↑ fa sound" (Shaanxi regional characteristics ascending fa) and "↓ si sound" (Shaanxi regional characteristics descending si), and its mode is mainly used to express the emotion of sadness and crying.

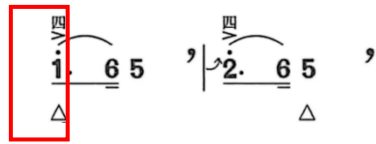
*Example 2:* The second paragraph (adagio) of Mihu Tune.



*Cuddle string:* "Cuddle string" originated from the Qinqiang Banhu in Shaanxi opera. "String" this technique refers to the left hand two, three, four fingers (middle finger, ring finger, little finger) in a small two-degree overlap at the same time on the string and hard downward pressure, the overall strength is equivalent to doing a pressure kneading, the original pitch to lower a small two degrees to achieve the pitch written in the spectrum. The effect of this technique is very obvious, generally in the music combined with the strong and weak control of the right hand, put the arm string in the strong beat, combined with the

bow sound played by the right hand (forte head), will make the folk style of the music more intense.

*Example 3:* Bars 1-2 of "Confused Tone".

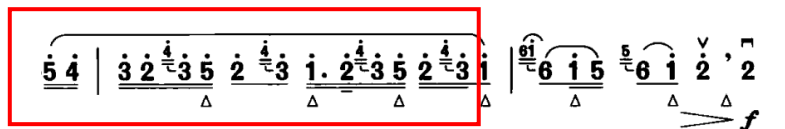


### 3.2 Representative special Erhu right hand bow handling technique:

Beautiful timbre, pure sound quality, stillness and movement in the music, as well as changes in importance, urgency, and rhythm, all need to be fully reflected through the bowing technique. The exploration of correct, scientific, and effective right-handed performance techniques and artistic processing techniques is of great significance and research value.

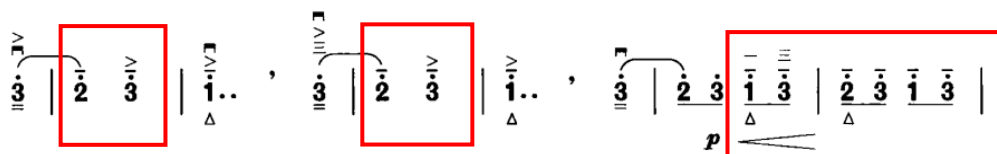
*Dalian bow:* A bow playing more than two notes is the technique of continuous bow, continuous bow is one of the most commonly used bow methods in Erhu. For example, the second melody of "River Water" is calm and straightforward, as if recalling those beautiful things in the past, which is also the sustenance of the protagonist's soul after crying. The first two sentences correspond to each other, when the third time appears, it is more appropriate to play with a bow, such as, with this false and solid bow characteristics, to show that the wife because of excessive missing her husband, mentally become like a dream, can not distinguish between dreams and reality. It has good expressive force.

*Example 4:* "River Water" in the second paragraph of the bow clever use.



*Broken bow:* "broken bow" is also called "tone holding" bow method, theoretically speaking, it is a kind of bow movement technique to break the note and pull. In the actual performance, the pronunciation should be consistent, not with flexibility. For example, at the beginning of the introduction of the Theme of the Qin Opera, this technique is used to imitate the development of the "rolling plate" in the opera, so that the opera style of the work is born.

*Example 5:* The application of the lead break bow in the Theme of the Qin Opera.



*Cushion bow:* "cushion bow" also known as "small shake bow", the bow method appears in the adagio paragraph of the music, it is generally used after the dotted notes, by the right wrist in the moment to pull out the bow quickly shake, thus playing two to three light and granular thirty-two notes. Bow cushion is a kind of playing technique commonly used to pull string instruments in opera music, which is used to strengthen the effect of opera charm and set off the atmosphere.

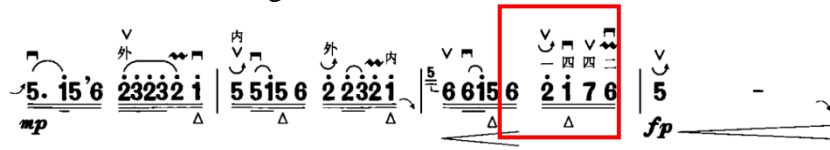


5.   ,  $\dot{\mathbf{i}} \cdot \mathbf{i} \cdot \mathbf{i}$  |  $\overset{\text{四}}{\mathbf{5}} \cdot \mathbf{5}$   $\overset{\text{四}}{\mathbf{2}} \cdot \mathbf{5}$  |  $\overset{\text{三}}{\mathbf{2}} \cdot \overset{\text{三}}{\mathbf{2}} \cdot \overset{\text{三}}{\mathbf{5}}$

渐快

连贯地

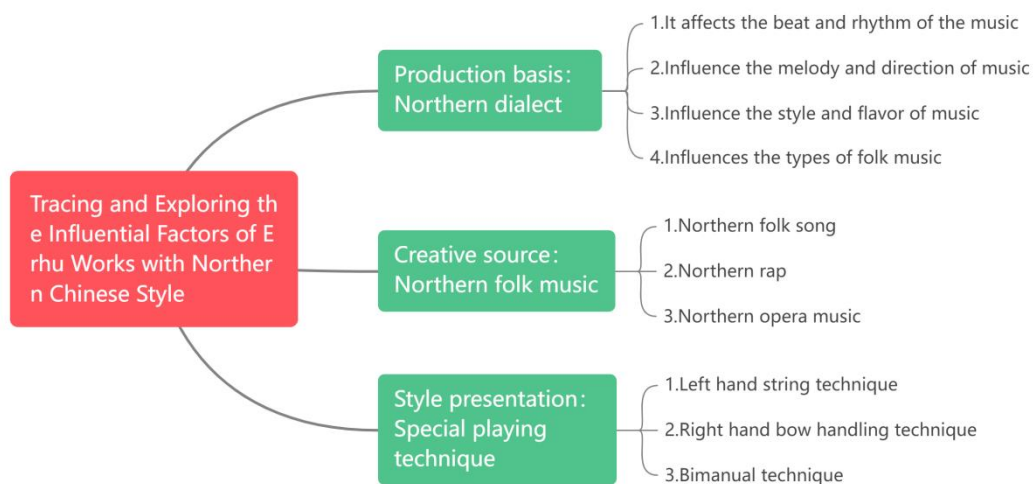
*Combination of stylistic techniques:* In the performance of "A Flower" adagio, the stylistic combination, the use of back-sliding pressure kneading and homophonic change of glissando, very characteristic of the style of southwest Shandong region, the music in the left hand so many changing skills at the same time, the right hand should pay attention to the coherence and full bow, can not because of the changing skills of the left hand, the right hand with the left hand unreasonable bow pressure speed changes. In the following example, **2 1 7 6** in the performance, the high note "re" is added back to the glissando, the "do" is pressed and knead, the "do" is converted to "si", the four fingers are used to change the tone, and a small trill is made on la, forming a group of stylistic combinations with the characteristics of southwest Shandong style.

*Example 9: "A Flower" Adagio.***Conceptual Framework**

This study is about the study of performance art in traditional Chinese music, specifically exploring the origins of the influencing factors of erhu works in the northern style of China. Through research, it has been found that:

1. Northern dialects are the foundation for the Northern erhu works to present the "Northern style". Dialects can affect not only the beat and rhythm, melody and direction of music, but also the tone and flavor of music, as well as the categories of folk music.
2. Northern folk music is the source of the creation of "Northern style" erhu works. Some works directly use folk song names and their melodies or related stories, while others use northern rap or opera music elements.
3. Special performance techniques are the main means of artistic expression in "Northern style" erhu works. The special left hand technique, right hand technique, and two hand coordination technique have played a finishing touch effect on the artistic expression of the work.

The research framework is shown in the following figure:



*Figure1: Conceptual Framework*

**Research Methodology**

This article adopts the following research methods: literature research method; Music analysis methods.

## Research Results

Objective 1. The results showed that northern dialects are the basis for the northern erhu works to present a "northern style".

Objective 2. The results showed that northern folk music is the source of "northern style" erhu works.

Objective 3. The results showed that special performance techniques are the main means of artistic expression in "Northern style" erhu works.

## Discussions

1. Influenced by regional culture: The geographical environment, climate conditions, historical and cultural traditions, and regional dialects of the northern region have had a profound impact on erhu music.

2. Incorporating ethnic music elements: The erhu works in the northern region have rich and diverse ethnic music resources, which not only reflect regional characteristics but also reflect the exchange and integration of different ethnic cultures.

3. Adapting to the development of the times: With the development of social economy and the improvement of people's living standards, people have a higher pursuit of music and art. This provides composers with more creative inspiration and materials, promoting the diversified development of erhu music styles.

## Knowledge from Research

1. *Northern Chinese style*: refers to the music style of northern China, which is greatly influenced by northern dialects and folk music.

2. *Special Performance Techniques*: Refers to the unique stylistic performance techniques in northern Chinese erhu works, including left hand string pressing, right hand bow movement, and two hand coordination techniques. Such as the left hand holding the string, the right hand striking the bow, and so on.

## Conclusion

1. The regional dialects and other factors in the northern region have had a profound impact on erhu works, serving as the foundation for the development of northern style erhu works, including music style, melody characteristics, and emotional expression.

2. The northern region has rich ethnic music traditions, such as folk songs, rap music, opera music, etc. These traditions are reflected in erhu works and become the source of creation.

3. With the development and changes of society, northern erhu works are also constantly innovating and developing to meet the needs of the times. However, the special stylistic performance techniques deeply imprint the northern erhu works with the "Chinese northern style".

## Suggestions

1. A systematic and detailed study of traditional erhu works with northern style can guide erhu performance and teaching in universities.

2. This research project provides theoretical reference for people to interpret other northern characteristic music works.

## References

- Chen, Y.R. (2020). *Study on the Application and artistic Manifestation of Opera Elements in Erhu Works* (Master's Thesis, Northwest University for Nationalities). [https://kns.cnki.net/kcms2/article/abstract?v=\\_AqZbjAWWJTQx-6WlpgU0xoLsf2DqLrJ7E7MHyoJ4Grjy\\_0lH5XQQ9A9a-bQZ7WDs1YuuRKghJarT-70kKndFweEmqwD7gTabKeC6SmT2dIzkg25CeS-LlTrHclVmKDiIxuG76TGY4=&uniplatform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=_AqZbjAWWJTQx-6WlpgU0xoLsf2DqLrJ7E7MHyoJ4Grjy_0lH5XQQ9A9a-bQZ7WDs1YuuRKghJarT-70kKndFweEmqwD7gTabKeC6SmT2dIzkg25CeS-LlTrHclVmKDiIxuG76TGY4=&uniplatform=NZKPT&language=CHS)
- Feng, G.Y. (1989). The Open System of Folk Music -- Listening to the "Sixth Huaxia Sound" -- the Enlightenment of Liaoning Trumpet Music. *Music of the People* (03), 13.
- Han, J. (2020). The Application of Hebei Folk Music in the Erhu Works of the Hebei School and the Study on the Connotation of Intonation. *Art Review* (06), 31-32.
- He, W. (1980). Study on the Folk Character of Opera Music. *Studies in Literature and Art* (02), 86-97.
- Hu, Z.P. (2012) Rich, Hearty, Elegant, and Simple - Reflections on Song Guosheng's Erhu Performance Art. *Chinese Music* (01), 132-133.
- Jia, M. (2005). The Influence of Qin Opera Music on Shaanxi Erhu Art. *Music of China* (03), 169-171+174.
- Jiang, M.D.(1982). *Introduction to Han Folk Songs*. Shanghai: Shanghai Music Publishing House.
- Jiang, H.M. (2021). Curling and Lingering Dialect: A Discussion on the Use of Dialect in Contemporary Quyi Works. *Quyi* (08), 45-47.
- Jin, M.C. (1989). Characteristics and Singing of Dialects. *Music of China* (03), 33-35.
- Li, J.T. (2004). *Introduction to Structural Analysis of Chinese Music*. Beijing: Central Conservatory of Music Press.
- Li, R.L. (2005). Research on Dialects and Regional Culture. *Journal of Quanzhou Normal University* (01), 48-56. doi:10.16125/j.cnki.1009-8224.2005.01.009.
- Li, X.A. (2002). *Out of the Grand Canyon -- Li Xian's Music Collection*. Hefei: Anhui Literature and Art Publishing House.
- Li, Y. (2020). A Brief Analysis on the Embodiments of Voice in Erhu Song 'Cutting Window Flowers'. *Art Review* (05), 25-26.
- Liu, C.F. (2001). Thoughts Beyond the Realm. *Musical Instruments* (12), 86-87.
- Liu, Y.L. & Chang, W.W. (2005). Folk Songs and Dialects of Northern Shaanxi. *Music of China* (01), 153-156.
- Pan, C.X. (2011). *Jin Weiqin's Master's Thesis on Erhu Composition and Performance*, Xi'an Conservatory of Music. [https://kns.cnki.net/kcms2/article/abstract?v=\\_AqZbjAWWJSEcXhD\\_Mph5ovuCJ51u6aDx02gc3KNRUBboo0cqS5YeMzsMqrbZmxPIyVRTBMU7Z9a--6eo5Y\\_Pak6t97zUDNR73LY2gVhnEXQmFhndCnj\\_gv8RIKHnPAtpfTORuV42tkf562UNJG-ew==&uniplatform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=_AqZbjAWWJSEcXhD_Mph5ovuCJ51u6aDx02gc3KNRUBboo0cqS5YeMzsMqrbZmxPIyVRTBMU7Z9a--6eo5Y_Pak6t97zUDNR73LY2gVhnEXQmFhndCnj_gv8RIKHnPAtpfTORuV42tkf562UNJG-ew==&uniplatform=NZKPT&language=CHS)
- Song, J.Q. (2020). *Study on the Performance of Song Guosheng's Erhu Works* (Master's Thesis, China Conservatory of Music). [https://kns.cnki.net/kcms2/article/abstract?v=\\_AqZbjAWWJT8uXdyjLlvFybD7s0\\_zCzPK8cWRD1VPZ77HAR7OuNFZQ7kvW16FtfQKcV7M7p25A4CXMPEdhbCKo5AhZ79PUYupPKjDniayV8jXKeBCkOBj5VQCd44ee\\_8X9JaXp-lbMc](https://kns.cnki.net/kcms2/article/abstract?v=_AqZbjAWWJT8uXdyjLlvFybD7s0_zCzPK8cWRD1VPZ77HAR7OuNFZQ7kvW16FtfQKcV7M7p25A4CXMPEdhbCKo5AhZ79PUYupPKjDniayV8jXKeBCkOBj5VQCd44ee_8X9JaXp-lbMc)

- =&uniplatform=NZKPT&language=CHS
- Wang, W. (2020). *Tracing the Origin of Style and Flavor of 'Henan Xiaoqu' and Exploring the Technique of Moistening Cavity*, Master's Dissertation, Tianjin Conservatory of Music. <https://link.cnki.net/doi/10.27367/d.cnki.gtyyy.2020.000114>
- Wu, G.D. (1997). *Introduction to Ethnomusicology*. Beijing: People's Music Publishing House.
- Xia, D.F. (2000). Analysis on the Creation and Performance Characteristics of the Erhu Song "The Red Army Brother is Back". *Exploration of Music (Journal of Sichuan Conservatory of Music)* (04), 59-61. doi:10.15929/j.cnki.1004-2172.2000.04.011.
- Yang, S. (2014). *Study on the Influence of Inner Mongolian Music on Erhu Art*, Master Degree Thesis, Hunan Normal University). [https://kns.cnki.net/kcms2/article/abstract?v=\\_AqZbjAWWJQy4y5Ms\\_mVDP\\_8hjE7o1T5YP-uyIXvnreUK4zcio-MQNRWRmF8JYzMr2X6KnCM7LYJhTxpeZceAcAEbdRWksCA3Spo6FJUG2drP5n3pK27n0879Ndp5CJh7rHF0VTnH0geo1oVEpYFWg==&uniplatform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=_AqZbjAWWJQy4y5Ms_mVDP_8hjE7o1T5YP-uyIXvnreUK4zcio-MQNRWRmF8JYzMr2X6KnCM7LYJhTxpeZceAcAEbdRWksCA3Spo6FJUG2drP5n3pK27n0879Ndp5CJh7rHF0VTnH0geo1oVEpYFWg==&uniplatform=NZKPT&language=CHS)
- Yang, Y.L. (1963). *Lecture Notes on Language and Music*. Beijing: Central Conservatory of Music.
- Zhang, S.K. (1992). Study on the Regionality of Regional Culture. *Dramatic Literature* (11), 37-39. doi:10.14043/j.cnki.xjwx.1992.11.005.
- Zhou, Q.Q. (1983). The Influence of Henan Dialect on the Style of Henan Zheng Qu. *Journal of the Central Conservatory of Music* (04), 19-28. doi:10.16504/j.cnki.cn11-1183/j.1983.04.003.