



Banhu Playing Techniques in Northern China

Yun Meng

A Thesis Submitted in Partial Fulfillment of Requirements for

degree of Doctor of Philosophy in Music

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เทคนิคการบรรเลงของซอບ่านหู ในภาคเหนือ ของประเทศจีน

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### **ABSTRACT**

The purpose of this thesis is to study the technique and application of Banhu. The purposes of this study are: 1) to examine the history of Banhu in northern China; 2) to classify banhu according to the difficulty of his playing skills; 3) to analyze selected music examples. This paper is a qualitative study, including relevant literature research, investigation, observation and interview. Data were collected from a field survey of one Banhu player, two banhu performance educators, and two enthusiasts. By means of field investigation, this paper analyzes the data collected by Banhu educationists and performing artists.

The results of this dissertation are as follows: 1) the collection of data is used to collate and analyze the history of Banhu, including: the structure, sound, function, performance place and musical characteristics of different periods; 2) the difficulty of banhu techniques are used to summarize the classification of the technique. Banhu playing techniques fall into three categories: general, stylistic, and modern. 3) how to use banhu technique in music works through music examples.

Keyword : Banhu, Technology, North China

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## CHAPTER I

### INTRODUCTION

#### 1. Statement of the Problem

Banhu is produced with the appearance of local operas in China. It has a history of More than 300 years and is a pull string instrument produced on the basis of huqin. (<https://baike.so.com/doc/1279656-1353117.html>)

Like the more familiar erhu and gaohu, the banhu has two strings, is held vertically, and the bow hair passes in between the two strings. Banhu differs in construction from the erhu in that its soundbox is generally made from a coconut shell rather than wood, and instead of a snakeskin that is commonly used to cover the faces of huqin instruments, the banhu uses a thin wooden board. The bow is thicker and longer. Handle is shorter than erhu, longer than Jinghu, with a bright, high-pitched tone and a strong local style.

Banhu's categories are similar to Western violins, which can be divided into Violin, Viola, Cello and Contra Bass by pitch, and Banhu can be divided into the following categories by pitch: treble-Banhu, mezzo-banhu and euphonium-banhu.

Treble-banhu, that is developed from the Hebei Opera banhu. The inside string (nearest to player) is generally tuned to d<sup>2</sup>(two-lined octave "re") and the outside string to a<sup>2</sup>.(two-lined octave "la")

Mezzo-banhu is the development form qin opera banhu. The inside string (nearest to player) is generally tuned to a<sup>1</sup>(one-lined octave "la") and the outside string to e<sup>2</sup>. (two-lined octave "mi")

Euphonium-banhu was formed by the development of Shanxi opera banhu. The inside string (nearest to player) is generally tuned to e<sup>1</sup>(one-lined octave "mi") and the outside string to b<sup>1</sup>.(one-lined octave "ti")

At first banhu was the accompaniment instrument of bangzi opera. In the 1950s and 1960s, performers and instrument makers carried out a series of reforms to banhu based on banhu's sound production principle, performance characteristics and style characteristics, and

developed new types with different timbre characteristics for Band Ensemble and solo performance Treble banhu,

Alto banhu, and Bass banhu make the structure, shape, and pronunciation of banhu more reasonable. Such as the use of metal strings instead of silk strings, so that the volume is fuller, pronunciation clean, tone pure and bright; change the opera banhu finger wear metal or leather finger sleeve playing method, the liberation of the left hand, so that playing skills hard plus flexible, accurate, more convenient.

The success of the reform of the musical instruments and the lighter weight of the bow made it easy for banhu to compose music. A large number of Solos rich in local music style and opera style emerged, and banhu began to play Solo. Banhu has gradually developed into a modern banhu art with music creation, performance, talent training and theoretical research as its contents. It has become an art category in the family of Chinese instrumental music. In this process, middle aged and elderly banhu artists Li Heng, Shen Liliang, Ji Zhan Ding Lufeng, Zhao Guoliang, Guo Yi, Zhang Zengliang, Xu Shilong, Yang Maoyu, Zhao Shunxin, Dou Denggui, Niu Baozhi, as well as young and middle aged banhu performers Su Min, Shen Cheng, Liu Xiang, Wei Guanhua, Bai Miao, Zhao Daoliang, Jiang Kemei, Huo Yonggang, Xue Shouzhong and Li Yanbin, who are active in the music scene today With the cooperation and participation of many composers, the art of banhu has made great progress on the basis of the predecessors in the aspects of the development of performance techniques, the diversity of creation, the training of talents and the study of theories.(Zhang Yunyan, 2016)

Banhu itself is a traditional national musical instrument. In the development of the present age, we should combine the characteristics of this musical instrument itself with the commonness of performing art to find a suitable research method for this musical instrument, banhu to play the art of a more systematic, standardized, scientific direction. Through the long-term practice in learning to play, it is extremely important to summarize a standardized and systematic scientific method. This theory, which is based on practice, is more specific in guiding our further development of the art of banhu. It can not only guide us in the face of a macro-significance of improving the overall level of art, it can also be applied to a specific piece of music, gradually rising Banhu from a performance form to a theoretical summary, in order to

better guide practice, and has the vital practical significance to the application in the banhu concrete inheritance and the development.

From the importance and problem above Therefore, I would like to study on the shoulders for further study and development information. From the importance and problem above Therefore, I would like to study on the banhu for further study and development information.

## **2. Research Objectives**

- 2.1 To investigate history aspect of banhu fiddle.
- 2.2 To analyze banhu techniques playing.
- 2.3 To analyze banhu selected composition.

## **3. Research Questions**

- 3.1 What is the history aspect of banhu fiddle ?
- 3.2 What are the banhu techniques ?
- 3.3 What is the characteristicthe of banhu composition. ?

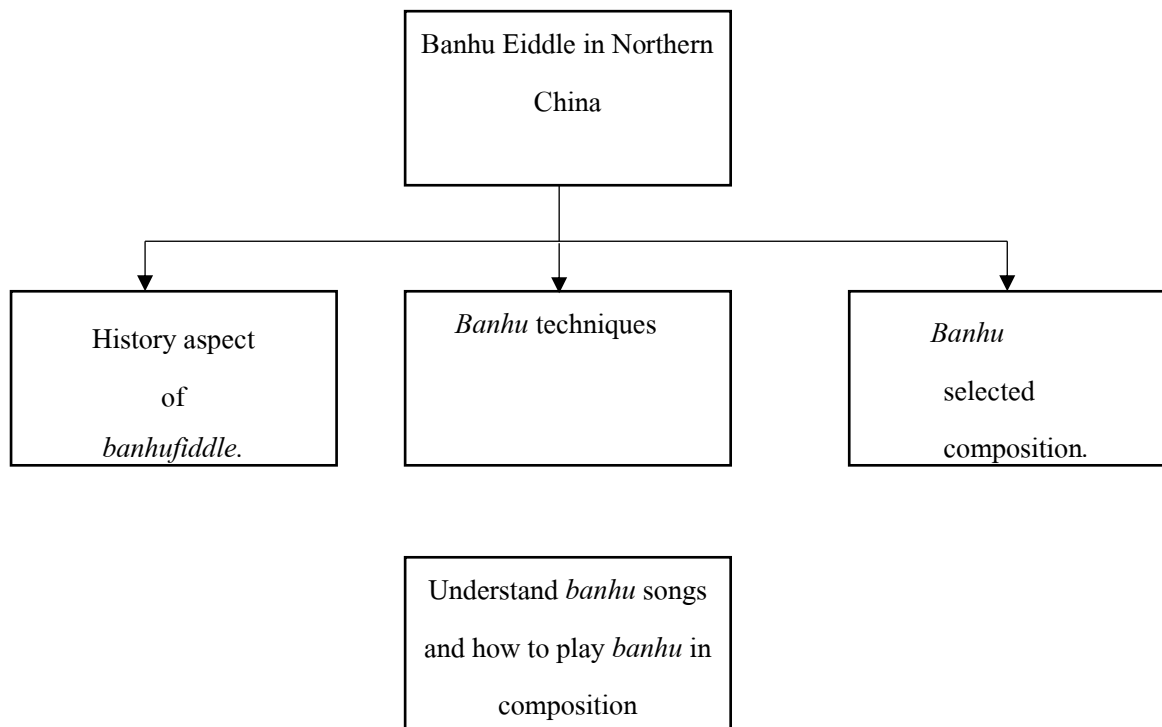
## **4. Importance of Research**

- 4.1 We will understand the history aspect of banhu fiddle.
- 4.2 We will understand banhu techniques playing.
- 4.3 We will understand the specific of banhu selected composition.

## **5. Definition of Terms**

Banhu	Refers to Chinese stringed instruments
Northern of china	Refers to Beijing and Tianjin in China.
Banhu technique	Refers to the method of playing a selected song.
Selected of Music	Refers to the music selected by the researcher selected according to the research process to be used as an analysis agent.

## 6 Conceptual Framework





## CHAPTER II

### LITERATURE REVIEW

This research is “Banhu Playing Techniques in Northern china”.For do successful follow up objective .I was study for review literature step by step follow as:

#### 1.Northern China

Located north of Qin Mountains-huai River, south of the Inner Mongolia plateau, Greater Khingan, east of the qinghai-tibet Plateau and east of the Bohai Sea and Yellow Sea, the northern region covers an area of about 20% of the country and has a population of about 40% of the country. From the administrative territorial entity point of view, including Heilongjiang, Jilin, Liaoning, Beijing, Tianjin, Hebei, Shandong, Henan, Shanxi, Shaanxi, eastern Inner Mongolia, Jiangsu Central Plain Mandarin district, Anhui Central Plain Mandarin district. The northern part of the terrain to the plains-based, both Plateau and mountain. Northern China is dominated by the temperate zone, the tropical monsoon climate. The climate is characterized by clear seasons, high temperature in summer and rainy, cold and dry winter. (<https://baike.baidu.com/item/%E5%8C%97%E6%96%B9%E5%9C%B0%E5%8C%BA/7146791?fr=aladdin>)

Beijing and Tianjin are located in the Nouth of China. The position is indicated by a black circle as follows.



Figure 1 Map of China

Retrieved from <https://maps.app.goo.gl/ck5bSW5h3GcJqbRQA>

### 1.1 Introduction of Beijing

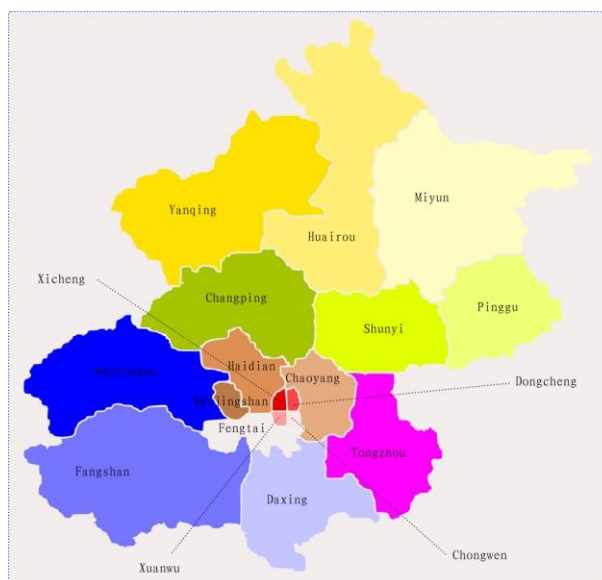


Figure 2 Map of Beijing

Retrieved from <https://maps.app.goo.gl/ck5bkasda12sdfsd>

Beijing, emerging project is located in the central city of China, the capital, municipality, National Center, mega-city, national political center, cultural center, international communication center, science and technology innovation center, It is the office of the Central Committee of the Communist Party of China, the Central People's Government of the People's Republic of China and the National People's Congress.

Located in northern China, Beijing is backed by Yanshan, adjacent to Tianjin and Hebei provinces. The Beijing climate is typical of the North temperate semi-humid continental monsoon climate.

The permanent population is 21.68 million. It is the first city in China to gather 56 ethnic groups. (<https://baike.so.com/DOC/2510451-2652822.Html>)

## 1.2 Introduction of National Academy of Chinese Theatre Arts

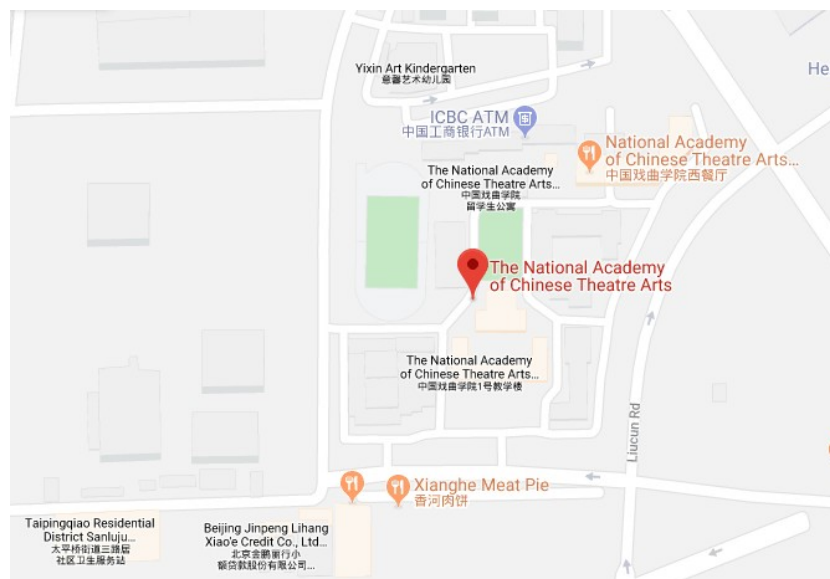


Figure 3 Map of National Academy of Chinese Theatre Arts

Retrieved from (<https://www.google.com>)

National Academy of Chinese Theatre Arts founded in 1950, the National Academy of Chinese Theatre Arts is an institution jointly established by the ministry of culture and the Beijing municipal government to train senior talents in the art of opera. It is the highest institution of drama education in China.( <https://baike.so.com/doc/946997-1001034.html> )

### 1.3 Introduction of TianJin



Figure 4 Map of Tianjin

Retrieved from(<https://maps.app.goo.gl/ck5bsdj121asd>)

Tianjin, a municipality directly under the Central Government of the People's Republic of China, a national center city, a mega-city, an economic center in the Bohai Rim region, a first batch of coastal open cities, a national advanced manufacturing research and development base, a northern international shipping core area, a financial innovation and operation demonstration area, and a reform and opening up leading area.

Tianjin is located at the confluence of the five major tributaries of the Haihe River in the North China Plain, facing the Bohai Sea in the East and Yanshan in the North. The Haihe River runs through the city. The Haihe River is the mother river in Tianjin. Tianjin Binhai New Area is known as "the third growth pole of China's economy." Tianjin is the host city of the Summer Davos Forum. Tianjin is located in the lower reaches of the Haihe River. There are 54 ethnic

minorities in Tianjin and the total population of ethnic minorities is 331,400. The city's permanent population reached 15,168,100 people.(<https://baike.so.com/doc/28829996-30293021.html>)

#### 1.4 Introduction of Tianjin Conservatory Of Music



Figure 5 Map of Tianjin Conservatory Of Music

Retrieved from (<https://www.google.com>)

Tianjin Conservatory Of Music is located in Tianjin, China. Its predecessor was central music college, which was founded in Tianjin in 1950. After more than half a century of construction, it has developed into an important institution of higher art education in north China, which cultivates music, dance, drama and film talents. The college is one of the first batch of master degree awarding units approved by the State Council. (<https://baike.so.com/DOC/5145716-5375615.html>)

## 2. General knowledge about banhu.

### 2.1 The origin of banhu

The development history of bow and string instruments in China is rather long. From the existing data, as early as the Sui and Tang dynasties, there have been two kinds of Folk bow-

string instruments: Xi qin and Zha zheng. Xi qin plays by stringing bamboo pieces between two strings, while Zha Zeng has seven strings that are rubbed together with bamboo pieces.

At this time, Xiqin was the predecessor of the later huqin bow-stringed instrument. Also known as "Hu qin" , the name was a generic term for musical instruments used by ethnic minorities in the North during the Sui and Tang dynasties. (those living in the north at that time were collectively known as the Hu people in Central Plain.). Therefore, xiqin is also known as huqin. Before the Song Dynasty, as far as the multi-fingered plucked instruments of huqin were concerned, after the song and Yuan Dynasties, Haegeum had a great improvement. The character xiqin was gradually replaced by a huqin, which was also basically defined as a stringed instrument, and a bow-stringed instrument was initially formed at this time. In the Ming and Qing dynasties, Hu huqin developed into a new stage. A variety of bowed-stringed instruments appeared in the form of the main instruments of the opera, such as Pihuang's "Piweng" (erhu) , "huqin" (Jinghu) , the "two-stringed strings" (Erxian zi) and "hu hu" (banhu) used in Fu zi opera, etc. , so far part of the shape system still retains the original basic shape. It was around this time that the banhu like stringed instruments appeared. However, the history of banhu as the main accompaniment of clapper opera is not long, the early clapper opera is to use two strings as the main accompaniment instrument, banhu only with accompaniment instruments in the band. Banhu gradually replaced the two-stringed strings as the main accompaniment instrument around the Qing Dynasty. For

example, Hebei Bangzi and others used the same tuning and playing methods as the second string to replace the second string, thus forming the treble banhu today. By the 1930s, the Qinqiang opera, the Yuju opera and so on were replaced by the da banhu, which was the predecessor of the Mezzo- banhu. After the Liberation of China, the musicians who loved banhu continued to study the reform of Banhu, and classified all kinds of Banhu into three types: Treble Banhu,mezzo Banhu and Euphonium Banhu. In the form of this instrument, the bottom of the resonance box was added, and the axes,bows and strings of the instrument were made. In the process of continuous exploration and innovation by music lovers, the "double-thousand-jin" Banhu was made, and the range and expression of the instrument were greatly expanded, gradually, Banhu, a national bowstring instrument, matured and opened up a brighter future. (Yan Luting, 2013)

## 2.2 Representative Personages 2.2.1.Liu Mingyuan

Liu Mingyuan 1931 ~ 1996, Banhu, zhonghu players in Hebei Province. Beijing Film Orchestra Soloist Principal Soloist and leader of the Chinese orchestra, deputy director of the Department of instrumental music of the China Conservatory of Music, and Director of the 4TH China Music Association. Jiusan Society.

In 1957, Mr. Liu Mingyuan, as a representative of Chinese young artists, participated in the 6th World Youth Festival Folk Instrument Performance Competition and won the gold medal. And visited dozens of countries. His compositions, "happy year" and "Joyful Ocean" , have been popular throughout the country and have been performed in Hong Kong, Macao, Taiwan and overseas. His name was listed in many music books at home and abroad, and because of his outstanding contributions, he was among the first to enjoy special government subsidies.

He inherited and developed the traditional Banhu performance art, developed the treble and the mezzo-banhu, rearranged and played the zhonghu tune on the grassland, which made Zhonghu begin to appear on the stage as a solo instrument He created national instrumental music such as the joy of the ocean and the return of herdsmen, and trained a number of rising stars for various regions. He is a soloist with Beijing Film Orchestra and the Principal of Chinese orchestra. Liu Mingyuan is one of the most outstanding national instrumentalists in China for nearly half a century. He enjoys the reputation of "the master of Chinese bow and string music" in both Chinese and international music circles, and is proficient in various huqin instruments, especially

banhu and Zhonghu. Since the 1950s, Liu Mingyuan has been devoted to the cultivation of musical talents, and since 1982 he has been a professor in the Department of Instrumental Music at the China Conservatory of Music, nurturing numerous musical talents. Liu Ming died in February 1996 (<https://baiKE.SO.COM/DOC/6539821-6753560.html>)

## 2.2.2 Zhang Changcheng

Zhang Changcheng from October 1933 to July 1998, banhu, a native of Weinan, Shaanxi Province, was a national class one performer, a member of the Chinese musicians'association, an Honorary Advisor of the banhu Association of Shaanxi Province, and a member of the first china-egypt Friendship Association, enjoy the State Council government special allowance.Zhang began to learn the Qin Opera at the age of 6. He was taught

by the Qin Opera Troupe, under the guidance of famous Qin Opera Artists. At the age of 12, he became a teacher at the Shaanxi Xiaozhong Drama School. This led him, from an early age, to receive the local opera, the music, the edification and performance of the strict training. In addition, he also likes the violin and the Mandolin and so on musical instruments, and tries to use the board, the Hu plays some folk music.

In May 1949, just after the Liberation of Xi'an, Zhang Changcheng, under the age of 16, joined the northwest army, the great literary troupe. In the days of celebrating the Liberation of Xi'an, he performed on stage for the first time, his adaptation of "northeast Yangge" , for the first time, used, originally, only in the opera, music accompaniment of the mezzo-soundboard, banhu as a solo music, the instrument moved onto the stage. After joining the army, under the care and training of the leaders of the Party and the army, he worked hard, worked hard, studied, and in constant practice and exploration, his playing and writing became more and more mature, until the 1950s and 1910s, in the middle of 1954, Zhang Changcheng went to the public security army cultural troupe, and later to the front, the Wei Cultural Troupe. He was already a well-received, well-liked, and, as he was called, a very talented and famous banhu player.(<https://baike.so.com/doc/6539821-6753560.html>)

### 2.3 Structure

Banhu is usually made of wood and there are many steps in the manufacturing process. A complete erhu consist of many assembly parts, including a head, two pegs, a looping cord, a handle, a membrane, a drum resonator, two strings and a bow. (Zhang Zenggang, 1962)

#### 2.3.1 Resonator

It is carved from a natural coconut Shell and covered with a thin plane.

2.3.2 The Wooden Poles are usually made of hard wood such as Red Sandalwood, Ebony and Rosewood. The wooden poles of banhu are a little thicker than those of erhu, because banhu strings are relatively high and the tension of the strings is great, so the piano is too thin will cause greater pressure on the piano, long-term use will let the piano rod deformation.(Zhang Zengliang ,2019)

#### 2.3.3 Head

There are mainly square head, dragon head, crested, Ruyi, such a few kinds, mainly play a decorative role.(Zhang Zengliang,2019)



#### 2.3.4 pegs

The mechanical pegs are widely used in the board huhu, the tension of the musical board huqin string is larger, the tuning of the wooden pegs is more laborious, and it is more convenient to tune with the mechanical pegs(Zhang Zengliang,2019)

#### 2.3.5. looping cord

It made of wood, modern banhu mainly uses movable thousands. There is a card slot on the piano, the daughter can move up and down the card slot, so as to adjust according to the size of the hand.(Zhang Zengliang,2019)

#### 2.3.6 Strings

Strings are usually made of steel wire. Banhu's strings are thicker than erhu strings.(Zhang Zengliang,2019)

#### 2.3.7. bow

The bow consists of two parts: the Bow Rod and the bow hair. The bow rod is made of bamboo and the bow hair is made of horsetail, therefore, the Banhu bow is generally thicker than the bow pole of the erhu Bow, and the horsetail is slightly more.(Zhang Zengliang,2019)

#### 2.3.8 Lute,

It is generally made of wood, mainly to play a fixed role in the body.(Zhang Zengliang,2019)

#### 2.3.9 Bridge

Bridge connects the strings and the membrane. It is small in size and usually made of wood. Bridge helps the membrane to generate sounds through transmitting vibrations of the string to the skin. Therefore, the material selection and the shape of code greatly influence the sound quality of banhu.(Zhang Zengliang,2019)

### 2.4 Species of banhu

2.4.1 The classification of banhu, treble-banhu and mezzo-banhu , treble-banhu was improved by Zhang Changcheng and Liu Mingyuan, and evolved from Pingju and Hebei Bangzi Banhu. The stem is about 60-70 cm long. A thin panel is glued on the right side of the cylinder. On the left side is a circular opening. The diameter of the panel is 9.2 cm-9.5 cm. The length of the bow is approximately 83 cm. The Treble Banhu is fixed, the inner chord is d, The outer chord

is a, the treble banhu adopts "the fifth Chord" ,the pronunciation is full and bright and pure, the singing is strong, has the rich performance power.

2.4.2 The mezzo-banhu (or Dabanhu) , modified by Banhu Chang Cheng, evolved from Banhu in Henan Opera, with a 70-73 cm long stem and a thin wooden board glued to the right side of the barrel. The board has a carved sound window between 9.7 cm and 10.4 CM in diameter on the left side, the length of the bow is about 83 cm. The fixed chord is four or five degrees lower than that of the high bamboo board, and the five-degree fixed chord is mostly, the inside chord is a, the outside chord is e, or the inside Chord is g, the outside Chord is d. According to the performance program needs, may also press the fourth degree to fix the string. Inside string is a, outside string is D, Timbre is sonorous, imitate that kind of fortitude, simple character of northwest man, Timbre has intense shock dint.

## 2.5 Status of banhu

Banhu is the main accompaniment instrument of clapper opera and Luantan opera. It is often used as Solo, ensemble or accompaniment of local opera and rap, and is a popular stringed instrument. For hundreds of years, Banhu has been popular in the northeast, north and northwest of China, absorbed by various local operas , it has played a major role in the accompaniment of Hebei Bangzi, Pingju Opera, Henan Opera, Shandong Laiwu Bangzi, Lu opera, Jin opera, Quqiang, Pu Opera, Lanzhou Guzi and the Daoism of Shanbei, shaanxi, Gansu and Shanxi provinces are the most common. Now, banhu has become an indispensable feature of the National Orchestra and a strong national style of Solo Instrument, and for opera, folk song and dance and vocal accompaniment. In the local opera accompaniment,banhu in each region are good at showing their own different styles, rich in unique local color. National Music with a Solo or ensemble banhu, pronunciation is particularly clear and loud. Suitable for playing lively and cheerful tunes. banhu played an important role in the National Orchestra, often leading a variety of accompaniment instruments, in the string as the highest voice. Because its volume is big, enunciate clear, resonant, so long at the performance of high-pitched, exciting, warm and fiery emotions, but also good at expressing deep, beautiful and delicate emotions. Warm Timbre, bold and unconstrained, rich in local flavor. The baritone banhu is sometimes used in folk music.(<https://baike.so.com/doc/1279656-1353117.html>)

### 3. Qualitative research

Qualitative research method is a method or angle to study things according to the nature of social phenomena or things and the change of contradiction in motion. It is based on the universally accepted axioms, a set of deductive logic and a large number of historical facts. Qualitative research should be based on certain theory and experience, directly grasp the main aspects of the characteristics of things, the homogeneity of the quantitative differences will be temporarily omitted.

Qualitative research is a scientific observation to gather non-numerical data. This type of research "refers to the meanings, concepts definitions, characteristics, metaphors, symbols, and description of things and not to their" counts or measures. "This research answers why and how a certain phenomenon may occur rather than how often. Qualitative research approaches are employed across many academic disciplines focusing particularly on the human elements of the social and natural sciences in less academic contexts, areas of application include qualitative market research, business, service demonstrations by non-profits, and journalism. As a field of study, qualitative approaches include research concepts and methods from multiple established academic fields. The aim of a qualitative research project may vary with the disciplinary background. (<https://www.zhihu.com/question/19603466>)

### 4. Musicology theory

#### 4.1 Analyze the status quo,

clear purpose and type of selection. The scope of the research will be reduced as much as possible, as far as possible targeted and specific. According to the current data collected in books or on the Internet to analyze its current situation and clarify the purpose of its next research, research without thinking and analysis is usually unintentional and futile. Then, after determining the purpose, the type of survey should be selected. Determining the type of investigation can directly lead to preparation for other aspects of follow-up work.

4.2. Collect and become familiar with available information. This is divided into "indirect data" and "direct data". Indirect materials include historical data, background information and related technical materials. Direct data refers to the professional music data

accumulated by the initial investigator, which is directly related to the object, scope and music theme. Connected materials, related books, network thinking, papers, and online video materials.

4.3 The study of musical theory is the study of actors and people. Especially in today's rapidly changing society, the investigation and analysis of artists, performers, and educators will also have an impact on the social music life. Explain the production of various music and related performance skills

#### 4.4 Musical instrumentalism

Musical instrumentalism is a subject in which musical instruments are the objects of study. Now the study of musical instruments has become an international research field. Its research field of vision is the musical instruments of all nationalities in the world, the research contents of the existing musical instruments mainly include: Collection Catalogue, terminology, classification, structure, shape, vibration mode, resonance mode, striking mode, making materials, decoration, playing mode and performing skills, etc. , it also includes the Timbre, pitch and scale of the instrument. The social function, cultural function, belief, the status and training method of instrument performers, the symbolism and aesthetics of musical instruments are both works of art and musical instruments. The origin and development history of the existing musical instruments, most of the ancient civilization from the archaeological image of sculpture, vase decoration, painting, sculpture, rock carving and other information.

The research methods of musical instruments, mainly the methods that have been achieved, including the methods that can be adopted in the future, are divided into natural science, social science and humanities.

The method of natural science -- Chemical and biological research on the material and material of musical instruments, physical and acoustic research on the structure of musical instruments; The physiological and biological aspects of the state of human body are discussed, and the acoustic aspects of the sound produced by musical instruments are studied The physiological and biological study of the human auditory organs in the perception of the sound of these musica instruments.

The method of social science -- in a society as a complex of human relations, material culture, including musical instruments, as a visible entity, can be said to symbolize the meaning of society. Not only is the pure human relations, but also can produce the nature to the human

essential factor and is related with the ecology, thus the musical instrument can become an ecology topic. The humanities method-the most important method is the use of direct data, indirect data for historical research and ethnological research. For the description of the existence of musical instruments over a long period of time and in a vast space, obtained from the study of these two subjects, is essential in its method. In addition, there are psychological and aesthetic research methods such as the cognition of musical instrument acoustics, image cognition and even sound concept and image concept. It is also necessary to study the names of musical instruments and their parts, and the names of performing methods from the perspective of linguistics (<https://baike.so.com/doc/6697636-6911548.html>)

## **5. Western music theory**

### **5.1 Harmony**

Harmony, also called Harmony Acoustics, is a theoretical subject which studies the structure of harmony and how it is connected. This paper studies the composing and producing principles of harmony, including: the connection and relationship of Chord, the formation, development and evolution of harmony style, and the theory of application, analysis and writing methods. For Musicians and students engaged in conducting, composing and other musical activities, harmony is an essential knowledge of music composition theory and basic skills. (Zhu Shiming ,1957)

### **5.2 Form musical**

With the development of history, the content and expression of music began to diversify. When the music works accumulated to a certain amount, some works with typical significance characteristics were gradually screened out by people, gradually produced the theory to "the music genre creation rule" the summary. This was the birth of the original form. Musical Form, musical is the structural Form of music. The melody forms various paragraphs in the development process, according to these paragraphs form the regularity, but finds has the common form is the melody

form. The structure and form of a passage: a passage usually consists of two or four phrases. The phrase "section" , which is composed of two phrases of four or eight bars each, is

called "quadrangular section" , which is most common in instrumental music. It is characterized by a strong sense of balance and balance. A piece of music consisting of only one passage is called a "one-part form" . (Wu Zuqiang, 2003)

### 5.3 Music basic theory,

Including the relatively simple basic theory-reading score, interval, chord, rhythm, rhythm and so on. There are relatively more advanced-harmony, polyphony, musical form, melody, orchestration, and so on. The mastery of music theory is of great significance to composition, arrangement, conducting and performance. When we talk about music theory, we usually mean the basic part of music theory, that is, "basic music theory" .(Li Chongguang,1980)

## 6. Related literature

The articles about me, the articles was on the books, journals website to search for the the history of banhu fiddle. as the theme of 13 papers, with banhu repertoire as the theme of 10 papers, with banhu selected composition.as the theme of 11 papers.

### 6.1 Related literature of the history aspect of banhu fiddle.

Ma Mo (2012) .From the perspective of historical development, the development of the solo banhu art after the founding of the People's Republic of China was divided into three stages, namely from 1949 to 1966, the embryonic period of the development of modern banhu, the development period of modern banhu from 1977 to 1977, and the period of banhu art from 1978 to 2012. And leap period. The historical background and musical characteristics of banhu development in different periods are discussed in detail. After studying a large number of panels, stereos, and historical materials, the author makes a general summary of the historical contributions of his predecessors. From the development,it is proved that banhu is a very attractive performance. Solo instruments, And has a very high academic research value.

Shen Cheng (2003) Study the evolution and development of banhu from the history, use, influence, and position in the band Such literature also includes the study of the rheological.

In general, these studies are an in-depth investigation and study of the historical development of Huyinle, but they have not conducted an in-depth investigation and study of a specific style or a certain work

### 6.2.Related literature of banhu selected composition.

Yu Mingli (2017) he take a piece of music as an example to analyze the musical characteristics and style characteristics and performance skills of Hebei Bangzi opera style music. These articles based on a work of writing background analysis, music ontology analysis, style analysis and performance analysis, to elaborate the artistic value of the work. It has certain reference value to this article

### 6.3 Related literature of banhu's technique

An JiNG (2018) Banhu's technique is similar to that of the Erhu, but with subtle variations.

Ma Mo. (2015,pp3-7)left-hand technique, the kneading technique is very important. The intensity of the Vibrato is just right, and it certainly enriches the sound. Good Vibrato requires precise control of the speed of the left hand Vibrato, harmony, the intensity of vibrato should also be carefully selected to express musical emotion. Because banhu has a lot of tone tone tension, kneading strings are mostly pressed knead. Slide tone is a commonly used technique in banhu, which is mainly used to express the style of music. It is divided into up slide, down slide, big slide, small slide, back slide and so on, emotion requires the proper selection of the Glissando.Ji Zhe(1999,PP30-32),Right-handed technique and sound expression can not be separated from the bow method, which determines the effect of artistic connotation. That is, the music of sadness, joy through slow, slow, weak, strong, heavy, fast to achieve. In the band's performance, banhu's bow is unique, drawing the bow to begin and pushing the bow to end. Most of the tone of bow-pushing is downbeat, and most of the tone of bow-pulling is downbeat. The mezzo-banhu plays with a big bow and the treble banhu plays with a small bow. With the emergence of new musical forms, the playing of the bow is changing with each passing day. In the modern bow technique of Hu music playing, the strength and tension of the player are increased. In addition, the natural bow jumping of the inner string is also a breakthrough in the traditional bow technique.

Niu Changhong (2003) ."has briefly summarized and introduced banhu music of different opera styles. Mamo( 2015,pp1-3 )The bow and kneading of banhu, two aspects to elaborate the skills and style of banhu performance. Yanluting (2013,pp13-17) the performance techniques and music performance such as touch string, sliding sound, kneading string, and carrying bow. A law of banhu performance. Shallow talk about the performance skills of banhu on the left and right hand skills of a brief analysis.

Although the above articles have stated the problems in the performance skills of banhu, most of them still stay on the more common general issues.

Through combing the development context of banhu, this paper makes a systematic and comprehensive analysis of banhu's development from the perspective of historical development, from the historical background, representative characters, musical instrument improvement, musical characteristics, performance skills, and several aspects. Let readers have a comprehensive and clear understanding of the art of banhu in different times. At the same time, it puts forward its own opinions on the problems facing banhu's development at present and the future development direction.



## CHAPTER III

### RESEARCH METHODS

#### 1. research scope

##### 1.1 content

I will study about

##### 1.2 Research Site/location

I was selected location for my research in Beijing and Tianjin, are located in the North of China. The position is indicated by a black circle as follows.

##### 1.3. research methods

###### 1.3.1 Collect Data book field work

(1) I will collect on web side, book and journal about history aspect of banhu fiddle, banhu repertoire of banhu, composition of banhu, technique of banhu in my dissertation

###### (2) choosing my field work

For location in Northern China I will choose by criteria are Beijing and Tianjin for song collected, the criteria are :

2.1 Beijing is not only the cultural and political center of the country, but also the most advanced city in the country for the development of the art of banhu. Both the creation of music in banhu, the artistic concept of banhu, the development of banhu Technology, and the professional education of banhu, all represent the highest level of Chinese banhu Art.

2.2 In terms of geographical location, Tianjin is close to Beijing. The two cities have frequent artistic exchanges in banhu. At the same time, Tianjin is the home of Chinese Qiyi. Tianjin contains various types of local operas. Banhu music itself is closely related to opera music. Tianjin is the first city in the world to set up banhu specialty, the predecessor of the Tianjin Conservatory of Music is the Central Conservatory of Music, was once the highest school of music in China, and banhu masters mostly from the city of Tianjin.

Key importants,The criteria are : 1 Geroral : Zang Zengliang

2scholar : Niu Changhong, Zhang Yunyan

3audiance : Li Li , Sun Zhaoyu, Shi Mei , XiaoYinhui, Su Chang.

### 1.3.2 Analysis Data

In the field survey, the author actively mobilized all positive factors and methods, such as the interview method of "from passive to active", which provided a practical and effective methodological basis for the smooth development of field survey.

### 1.3.3. Presenting Data

This method is essential for the study of the origin, development and morphology of music. Whether directly reflected in the results of the paper, or in the process of analysis and reasoning, has an irreplaceable role.

## 1.4 Informants

### 1.4.1 Niu Changhong



Figure 6 Niu Changhong

Retrieved from (<https://www.nacta.edu.cn/jsdw/js/10478.htm>)

Niu Changhong, female, Han nationality, born in November 1971, professor, deputy director of the Music Department of the Chinese Opera Academy, director of the National instrumental music teaching and research office. Postgraduate degree, Master of Arts, is the first

master of banhu graduated from the Central Conservatory of Music. He is currently a member of the Chinese National Orchestra Society, a member of the huqin Society of the Chinese National Orchestra Society, and a standing director of the Chinese Opera Music Society. Member of the National Orchestra Society. He studied banhu with his father since childhood and was admitted to the middle school of the Central Conservatory of Music in 1984. He studied under Professor Li Heng. In 1990, he was admitted to the undergraduate folk music department of this hospital. During the University, in addition to studying banhu performance, he also devoted himself to learning the

performance of erhu, Gaoju, Zhonghu, Jinghu and other ethnic stringed instruments from a number of famous artists, and received the guidance of Liumingyuan. Hu Qin player Mr. Shenliliang's guidance. In 2003, he obtained a master's degree in banhu from the Central Conservatory of Music and became the first master student of banhu at the Central Conservatory of Music. (<https://baike.so.com/doc/2209122-2337482.html>)

Interview with Professor Niu Changhong Because she is not only good at playing traditional techniques but also good at playing modern techniques. She has been engaged in banhu teaching for many years. It represents the highest level of Chinese banhu playing and teaching.

#### 1.4.2 Zhang Zengliang



Figure 7 Zhang Zengliang

Retrieve from ([https://baike.so.com/gallery/list?ghid=first&pic\\_idx=1&eid=69218ID=7143560](https://baike.so.com/gallery/list?ghid=first&pic_idx=1&eid=69218ID=7143560))

Zhang Zengliang, Male, famous banhu performer, educator, professor, master's tutor. He studied at Tianjin Conservatory of Music in 1957 and graduated in 1962. (<https://baike.so.com/doc/6921558-7143560.html>)

Interview with Professor Zhang Zengliang of Tianjin Conservatory of Music. Because he is most experienced banhu player and educator. Having witnessed banhu's development after the founding of the People's Republic of China, he also had a deep study of banhu's traditional techniques .

### 1.4.3 Zhang Yunyan



Figure 8 ZhangYunyan

Retrieve from (<https://baike.so.com/gallery/list?ghid=first&d=6id=7dsam2>)

Zhang Yunyan, a famous banhu performer and educator, is a teacher of Cultural Palace of Nationalities and a member of the Chinese Musicians Association Erhu. He graduated from Tianjin Conservatory of Music. He has won the first prize in Taiyuan instrumental music competition. Attending a lecture in Tianjin by Banhu performer Zhang Yunyan, Zhang Yuyan introduced the structure, style, and technique of banhu from the origin of banhu. Her playing standard represents the high standard of the young generation of banhu players in China.

#### 1.5 Duration of Time

The whole research process took about 7 months, including field investigation, data collation and paper writing.

1.5.1 before the field survey, on May 16, 2019, I obtained relevant data by searching materials in the library and the Internet.

1.5.2 I will interview Professor Niu Changhong ,Professor Zhang Zengliang and Zhang Yunyan in Beijing and Tianjin from January 5,2020 to January15 , 2020. Through observation, face-to-face communication, learning and other methods, I will conduct field research.

### 1.5.3 Analyzing and collating data March 2020.

## 2. Research Process

### 2.1 Research Tools

The contents of the interview form and observation form are based on each research objective which, in fact, drawn from definition of terms. There are Notebook, pencil measure, computer, mobile phone, camera, video recorder, tape recorder, sound-measuring equipment and questionnaire.

### 2.2 Data Collecting

Through Literature Research, field investigation and interviews, 33 pieces of music scores were collected. And recorded banhu in different periods in the form, music and playing methods of the characteristics.

### 2.3 Data Management

#### 2.3.1 Recording

About 31 pieces of music collected in this site survey, which contains various types of banhu music from different periods.

#### 2.3.2 Books.

Banhu music-related books

#### 2.3.3 The video includes every field trip, interview, concert video,

2.3.4 Photo data: 50-100 photos field survey photos, including people, venue, music score, performance venue.

2.3.5 Electronic data set 20G online electronic materials, including E-BOOKS, museum lists, artwork images and online music score.

### 2.4 Data Analysis

#### 2.4.1 Take photos of different banhu, measure, analyze the shape features

2.4.2 Music Score: Collect 41 pieces of banhu's music score from different periods and analyze the score.

2.4.3 Playing forms: through live video and investigation, accompaniment, Solo, Ensemble and Concerto and ensemble.

#### 2.4.4 Playing skills, : the BANHU skills of different times were analyzed

## 2.5 Search Results

I will collect a lot of data in art of banhu.

2.5.1 we will know history aspect of banhu fiddle.

2.5.2 we will know banhu repertoire.

2.5.3 we will know characteristics and artistic value of composition.

Collect the required data through qualitative research methods. In particular, I got a lot of relevant information by sending questionnaires to the Professional, enthusiast in the art of banhu in Beijing and Tianjin city, The questions in the questionnaire were collected and the results of the research were summarized. Detailed analysis, comparison and summary are provided in the following chapters.

## CHAPTER IV

### To investigate history of aspect of Banhu fiddler

Instrumental music is an important form of music genre. Since the day of human development, musical instruments have played a very important role in people's production and life, especially in the field of spiritual life, musical instruments and their music are the main ways for people to express their thoughts and feelings. From the perspective of the historical development of music, to a large extent, it is a history of instrumental music. In the invention of musical instruments and the creation of music, it embodies the wisdom of human beings in utilizing nature and improving nature, at the same time, it deeply carves the image of social and cultural progress. Banhu, as a kind of Chinese bow and string instrument, reflects the development history of Chinese music in nearly 2000 years in its emergence, development and evolution, we should explore the process of its development from the Longitudinal diachronic angle, so as to enlighten the characteristics and laws of the development of music culture. In this paper, the author focuses on the historical perspective, from the existing published literature to explore the history of banhu, its original form, appearance, meaning of existence and value, therefore, we can fully understand the characteristics of banhu history. The implementation of this work, not only as a professional banhu must adhere to the responsibility, but also for the study of musicology to provide a certain theoretical exploration ideas, to a large extent, can also promote the development of practice.

(<https://baike.baidu.com/item/%E4%B9%90%E5%99%A8%E5%AD%A6/6857111?fr=aladdin>)

#### 1. Banhu's three stages of history

Based on the available research data, the researchers believe that the history of Banhu can be divided into three stages: Pioneer stage, opera stage and music stage, which have the relationship of succession and interaction. This article summarizes the characteristics of Banhu in the above three periods.(Ma Mo,2012).



Table 1 *Banhu's* three stages of history

History of banhu	shape	The occasion of application	Style features	Sounds	Performance characteristics
Pioneer period (Sui and Tang Dynasty)	Two-string, wooden cylinder, bamboo	The court	Decorum	High-pitched, Sharp	Brush string with bamboo
Opera period (ming and qing Dynasty)	With a finger cover	Clapper opera accompaniment	Accompaniment	High-pitched, Sharp	Singability
Musical period (1949-)	Production standards and diversity	Solos and concertos	Diversity	Diversity	Fourth Chord, Fifth Chord

### 1.1 Pioneer period (Sui and Tang Dynasty)

The banhu in this period has not yet formed a standard system, the main reason is that because the social and economic development is not yet fully perfect, there is no specific bow and string instrument in China's imperial ruling region, but in the northern minority there is the rudiment of bow-string instrument. When the national and cultural integration developed to a certain extent, the bow-string instrument was initially formed. The bow and string instruments in this period were unitary in form, and did not form diversified development, which was mainly due to the limitations of history. The above three pictures are the pictures of Banhu in different periods. They are illustrated as follows:

### 1.1.1 The shape of banhu



Figure 9 Predecessor of *banhu, xiqin*

([http://blog.sina.com.cn/s/blog\\_c8303ee00102whks.html](http://blog.sina.com.cn/s/blog_c8303ee00102whks.html))

Figure 10 show the flying Statues in Kaiyuan, Quanzhou, Fujian Province. The Kaiyuan Temple in Quanzhou was built in the Tang Dynasty in 686 AD. Therefore, this statue can clearly show that in the Tang dynasty, the bow and string instruments have been used in folk. It is double string in this period, wooden cylinder and bamboo piece, and there is no standard bow, the main reason is that because the social and economic development is not fully perfect, there is no specific bow-string instrument in China's imperial ruling region, but there is a rudiment of bow-string instrument in the northern minorities. "When the national and cultural integration developed to a certain extent, the initial formation of the bow-string instrument system" in this period of the bow-string instrument in the form of a single, has not yet formed a diversified development, which is mainly due to the limitations of history. (Zhao Duoliang, 1991)

### 1.1.2 The occasion of application

From the point of view of application, this stage was mainly used in the court. Since the Shang and Zhou Dynasties in China, music has been widely used in the court's sacrificial rites and entertainment occasions. Because of the relationship between the court and Imperial Power, therefore, the palace music has the solemn and elegant characteristic in the style.

### 1.1.3 stylistic features

Banhu music in this period has the characteristics of utilitarianism and etiquette, which is expressed by music to express the Majesty and nobility of the ruler, or by music to eulogize the ruler, or by music as one of the means of enjoyment and entertainment. The performance of etiquette is to play with certain ceremonial occasions, to use different music according to their functions on different occasions, and to have different music at different stages of the process of the ceremony, the same name of the music also according to different occasions and there are different bands, playing processing.

### 1.1.4 sound

In the court orchestra, the norms of the different voices had actually been perfected, and during this period banhu's predecessor was a high pitched, shrill instrument in the court orchestra. This is mainly relative to other Chinese musical instruments, such as zheng, Xiao, guqin and other musical instruments in the Timbre is less than banhu timbre sharp.

### 1.1.5 Performance characteristics

The image of the bow-string instrument can be clearly seen in the sculpture in picture 1. This instrument is two-string, left hand holding the piano, right hand holding the bamboo "bow" wipe string, in the playing posture and today's Banhu playing is not essentially different. At the time, there was no banhu, but rather Haegeum, according to the source,"(Shen Cheng, 1997).

## 1.2 Opera period (ming and qing Dynasty)

### 1.2.1 the shape of banhu

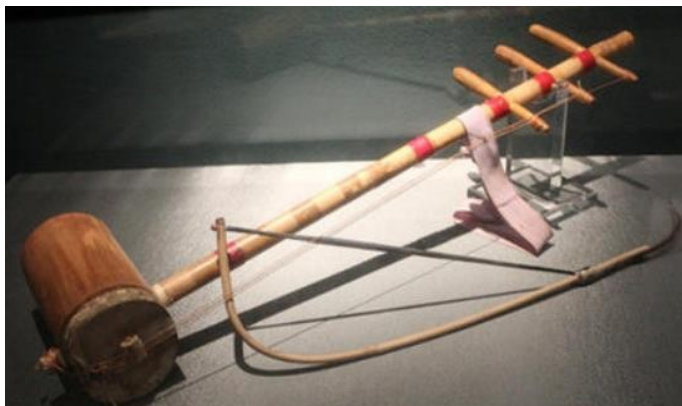


Figure 10 Er guxian

Bfip4s&gsm=3&rpstart=0&rpnum=0&islist=&querylist=&force=undefined

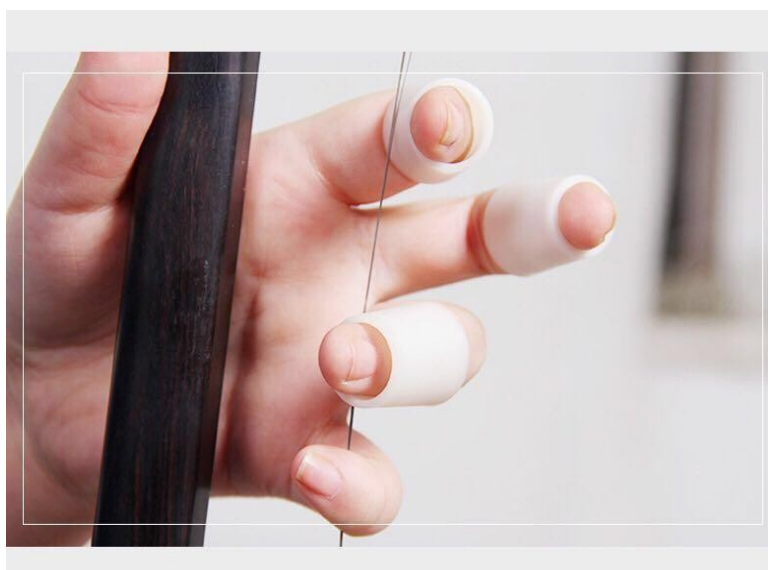


Figure 11 Finger cove

([http://blog.sina.com.cn/s/blog\\_4d32828101345e7vl.html](http://blog.sina.com.cn/s/blog_4d32828101345e7vl.html))

Figure 10 and Figure 12 is "er guxian", this is a folk name, there is a name for the hard string, in fact, is a type of Banhu. It was more perfect than that in the pioneering period, with

wooden poles and strings made of silk and played with finger rings, such as erguxian" , in local operas of Shaanxi and Shanxi, this kind of appellation belongs to the folk name, there is a name for the hard string, in fact, is also a kind of Banhu. This kind of musical instrument was first born in the song and Yuan Dynasties. It is a kind of musical instrument that has been continuously improved along with the development of traditional Chinese opera. The shape of this musical instrument is already very close to that of banhu today. Its shape is characterized by a square-topped round Rod, a round cylinder and two strings, play with a bow made of bamboo and horsetails.

#### 1.2.2 the occasion of application

One of the most outstanding achievements of the Ming and Qing Dynasties in the field of drama was the rise of clapper opera. In particular, as the originator of clapper opera, Qin Opera continued to develop and expand to the outside world, Yu opera, Shanxi Clapper Opera and the Hebei Clapper Opera, although they have different regional characteristics in singing, but they have one thing in common is the use of banhu accompaniment

#### 1.2.3 Style features

Banhu's style was local during this period, referring to banhu's primary accompaniment in the Clapper opera around the time. Clapper opera, with banhu as its main accompaniment, can be said to cover the whole of northern China. According to statistics, there are nearly 100 kinds of local operas with Clapper opera as its main accompaniment, and most of these operas are performed with banhu as their main accompaniment instrument, now the major Qin Opera, yu Opera, Shanxi Clapper Opera, Hebei Clapper Opera and other opera varieties are still Banhu as the main accompaniment instrument, these operas have been handed down from generation to generation

#### 1.2.4 sound

The Timbre of banhu in this period is quite different, for example, the mi-la string is mainly used in Henan opera, and the mezzo-banhu is used. The use of la-mi strings and the use of treble banhu in the Hebei Bangzi can reflect the sharp and bright sound characteristics, which is in line with the characteristics of the Hebei region's bold and heroic character and the characteristics of opera singing. At the same time, it has laid a solid foundation for the development of Treble banhu.

### 1.2.5 Performance characteristics

Opera should have provided banhu with nourishment and space for his development, and also determined that banhu had the characteristic of singing performance. First of all, music is an important part of opera, especially vocal singing provides material for instrumental accompaniment music. It is not difficult to see that in the accompaniment bands of opera, the source of accompaniment music is mainly vocal music, or a variation of vocal melody, the main reason for the close relationship between the two is that the role of the accompaniment instrument is to assist vocal music, so vocal singing can be regarded as the main melody, and the accompaniment music is the sub-melody. Therefore, it is certain to say that the early banhu music is actually a variety of opera vocal music.

Now we regret that the vocal and accompaniment music of the ancient operas has not been recorded and preserved, that is, we can not see and hear the music at all at present, so one big flaw in banhu's historical research is the lack of audio texts. Fortunately, the development of Chinese opera does not only exist in a certain fixed region, but also has its own variety in different parts of the country, therefore, we can record the banhu music and performances through the modern sound recording and video recording technology, so as to be able to carry on the full research.

### 1.3 Musical period (after 1949) 1.3.1 The shape of banhu

Figure 3 shows the main types of Banhu in circulation today. They are the mezzo-banhu and treble banhu. Since the 20th century, with the development of musical instrument making technology and the development of musical art, people have improved and innovated new varieties of banhu according to the use of music, there were musical instruments for playing music. The more commonly used are treble-banhu and mezzo-banhu.



Figure 12 Treble Banhu Mezzo banhu

(<https://baike.baidu.com/item/%E6%9D%BF%E8%83%A1>)

The treble-banhu is a modified version by Mr. Chang Cheng from Hebei clapper opera banhu. The sound is high pitched, Sharp and bright, and the cylinder has a smaller diameter between 9.2 cm and 9.5 cm. The shaft is about 70 cm long, and the strings are the thinnest in the banhu, with a range of d2-G4. The most representative music is "flower Clapper" and "the girl are beautiful. "

Mezzo- banhu, Mr. Zhang Changcheng and Mr. Liu minyuan improved the sound of Banhu in Henan Opera. It's got a long shaft. The daughter is higher. The cylinder is slightly larger, with a diameter of between 9.7 cm and 10.4 CM. Carved sound window on the left side of the tube, 73 cm long. The mezzo-banhu cylinder is slightly larger than the treble banhu, with a diameter of about 11 cm, a semi-circular shaft of about cm, and a chord five degrees lower than the treble banhu. The most popular and representative works in the professional repertoire are Henan Clapper tune and the return of the Red Army brother. Signature songs. (Zhao Jun, 2017)

### 1.3.2 The occasion of application

Banhu was primarily used for stage performances during this period, mainly in the form of Solos, concertos, and ensembles. The reason is that starting in the 1950s, China began to form the National Orchestra, a new form of band that combines traditional folk bands with the orchestra, therefore, in the process of building a national orchestra, it is necessary to improve the existing musical instruments and cite a large number of performing talents, thus in this context,

Banhu's production materials and forms were fixed, and in the National Orchestra plays a very important role.

### 1.3.3 Style features and sound

the style and Timbre of banhu music in this period were diversified, mainly because there were many kinds of banhu music, not only for Solo and ensemble, but also for local operas, there are obvious differences in the size of the cylinder, the thickness of the Rod, the length of the shaft and the use of the strings.

### 1.3.4 Performance characteristics

Although both treble and mezzo-banhu can also be used in opera, they are now often used as solo instruments. The high-pitched banhu, which is derived from Pingju and Hebei Bangzi operas, uses coconut shells as the resonating box, and its pronunciation features are clear and bright, crystal clear and bright, with a strong singing ability, just like the soprano in vocal music. The mid-tone banhu is four or five degrees lower than the treble Banhu on the tuning, which is derived from the qinqiang banhu.

Through the research on this topic, we can know that banhu is actually a unique Chinese bow-string instrument, this view is mainly derived from the origin and development of banhu historical perspective. Therefore, I think the understanding of banhu art should be viewed from the historical context, so that we can fully understand the face of banhu. (Zhao Jun, 2017)

## **2. Banhu 's three stages of history in Musical period**

### 2.1 early development of the banhu fiddle (1949-1966)

#### 2.1.1 historical background

In 1950 the Zhang Changcheng and Liu Mingyuan modified the Banhu. In the same year, Zhang Changcheng performed "embroidered purse" with Banhu at the party celebrating the founding of the Republic in Xi'an, and from then on Banhu took the stage as a soloist.

In 1954, Wang Ruitan and Zhang Great Wall compiled our country's first Banhu Textbook: "The method of playing the banhu" (published by the People's Publishing House of Shaanxi) . This is the first textbook on banhu's technique. It provides a systematic and detailed



introduction to the basics of banhu, which, while simple, was an unprecedented professional textbook for a time when it was not easy. The publication of this book means that the status of banhu changed completely, no longer just a folk instrument, with written records and discussion, more scientific norms, from then on into a new course. In the BANHU structure, classification, location name, holding the piano, sitting posture, setting the strings, bow, fingering, change the handle, change the tone, Qin selection and protection.

In 1954, the first Chinese edition of the banhu performance law was published by the People's Publishing House and compiled by Mr. Wang Ruitan and Mr. Liu Mingyuan. In 1958, the folk music discipline of the China Conservatory of Music established the banhu performance specialty, the Tianjin Conservatory of Music began to admit its first students. The first Chinese concert in banhu.

In 1962 was a landmark day for banhu, and the banhu concert in Xi'an was the first in Chinese history. The Xi'an Branch of the Chinese Musicians' Association took the opportunity of the gathering of banhu performers Sun Zhangchangcheng, Guo Futuan, Yuan Ye, Wang Ruitan and Sun Ermin in Xi'an to hold the banhu concert at the Xi'an People's theatre in June.

all appeared on the stage for the first time. The programme includes: the Solo "Qinqiang tunes" , "Wushu" , "opposite flowers" , "Sooyoung" , "Lantern Festival" , "Shandong Xiaoqu" , "five robins" , "the Red Army brother is back" ; The Ensemble Works "the Sedan Chair", "The countersign" , "the thirty mile shop" , "the double cauliflower" , what is more valuable is that the concert also appeared the minority style music "Xinjiang Spring" , "the Miao Nationality Dance Music" and so on; As well as the transplant of foreign classic works "Skylark" , "Little Swan" , "MINUET" and so on, the adaptation of the music has used the characteristics of Banhu tone range, coupled with exotic style of novel, to bring the audience a refreshing feeling.

Almost all of the works at the concert were classics of Banhu, and the four virtuosos were able to interpret the content of these works with consummate skill and to appeal to the audience. The concert ended with a long round of applause from the audience, but interest in Banhu was quickly piqued, and for a while listening to banhu and pulling banhu became a popular thing. In Xi'an, Banhu is a cultural symbol to make people feel extremely kind and proud.

The banhu music symposium was held on the second day of the performance, and the whole conference was filled with inexpressible excitement. The consensus was that banhu was a versatile instrument with "multiple identities" . First of all, banhu in the opera accompaniment of the important position can be self-evident, more valuable, banhu as a solo instrument on the stage, but also by the audience and experts agreed with scholars. Banhu's music performance is extremely broad, from the humorous vivid folk minor, to the complex content of the symphonic music works, banhu without exception can be completely explained perfect, which proves that banhu has a pleasant development prospects. The seminar also focused on the ways and means of banhu training. It was agreed that the basic skills of science should be added to Banhu's learning process, thus laying a good foundation for banhu's broad future development path. In addition, how to learn from the performance of other instruments such as Jinghu, Matouqin, violin and so on to enrich the performance of banhu art is another major discussion.

These pieces may not be perfect from a technical point of view, but the ones written by the Banhu players themselves often reveal more fully banhu's unique musical characteristics and instrumental language. These works have withstood the test of time and become the classics that are often played on the stage today. At the same time, since the 1950s, with the opening of banhu professional teaching in art schools, in addition to the traditional way of banhu art inheritance, there is a structural curriculum as the main teaching content, college-style banhu talent training model. On the basis of using and absorbing the traditional way of inheritance, this model pays more attention to the whole culture cultivation, knowledge structure, music professional accomplishment and skill training of banhu talents. The combination of traditional inheritance and modern music education promotes the promotion and development of Banhu Art.

In the final analysis, the importance and development of the art of banhu benefited from the hard work and bold innovation of the artists of that era, which made banhu, a musical instrument rooted in the fertile soil of the national folk music, began in the form of instrumental music performing arts active in the music stage of the artistic journey.(Shen Cheng,2003)

#### 2.1.2 musical instruments:

Zhang Changcheng modified the shape of the soundbox to make banhu sound more pure and bright; changed the traditional wooden shaft to a copper mechanical shaft to make our

tuning very labor-saving, convenient and not easy to run; and replaced the Silk Strings with steel strings, it makes the strings more difficult to break and enhances the brightness of the pronunciation of the banhu, discards the original pulling strings with a finger cap, uses the fingers to contact the strings directly, absorbs the advantages of the violin bow, and changes the curved horsetail bamboo bow to a flat shape, making the bow more flexible, sound solid and full; at the same time in the bottom of the cylinder to add a wooden cast lead base, so that the players more stable and comfortable when holding the banhu.

In his book the Study of banhu Art, Mr GiZhe has a picture of a modified version of Mr Zhang Changcheng, shown here. This series of measures made Banhu's function and artistic expression improved, since then, the sound ban hu in the shape of the basic stereotypes, still in use today, no major changes. Inspired by his great success and critical acclaim in bringing the tenor banhu to the solo stage, he went on to work with the famous huqin player.

Mr. Liu Mingyuan, to improve the small Banhu, which is used as an accompaniment in drama and Hebei Bangzi. The "treble-banhu" also appeared, but who and where exactly played the treble banhu for the first time, making it a real solo stage, has not yet found specific information. The modified Baritone Banhu and treble-banhu by Zhang Changcheng and Liu Mingyuan have been nearly perfect in form, and in the following decades there has been no great improvement, only some minor adjustments, and the system has been basically fixed. At this point, Banhu really into the music hall, from the Opera Band into the Music Hall, opened its own independent development. (Zhang Zengliang ,2019)

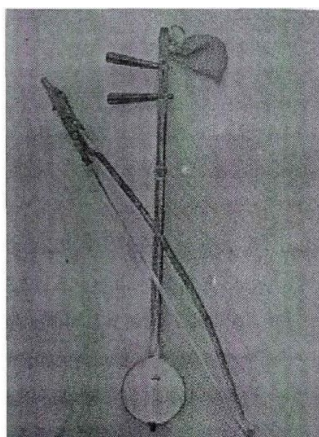


Figure 13 Opera Banhu

([http://shop.kongfz.com/3727/new/0\\_50\\_0\\_0\\_61\\_price\\_asc\\_0/](http://shop.kongfz.com/3727/new/0_50_0_0_61_price_asc_0/))

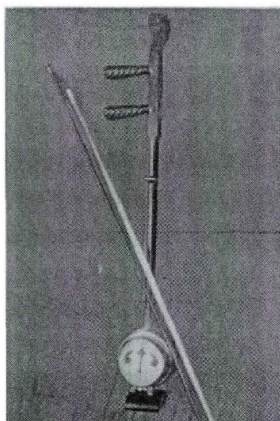


Figure 14 Music Banhu modified by Zhang Changcheng.

(<https://baike.baidu.com/item/%E5%A0%E9%95%BF%E5%9F%8E/8923626>)

Liu Mingyuan is another great master of the Huqin in the history of Banhu. Mr. Liu Mingyuan is not only very good at playing Banhu, but also very good at Erhu, Zhonghu, Gaohe and other bow stringed instruments. He is known as "the commander of Huqin" and "the holy hand of Chinese bow string music". He used and invented a variety of banhu performance techniques, comprehensive use of a variety of kneading string, slide skills, enrich the performance of Banhu. Like Zhang, he was also the gold medal winner of the 6th World Youth Gala in. He toured more than 30 countries to promote Banhu, and made Banhu go global. His banhu technique is skillful, his music style is distinctive, free and easy, the tone color is beautiful and pleasant to hear, and he has his own unique playing style, for example, Xi Yang Yang, Da Qi ban, Qinqiang tunes, Shandong Xiaoqu and so on, his playing scores have been loved and admired by many people, and he has left many recordings, making remarkable contributions to the spread of Banhu, it still has a lot of influence. In addition to the Great Wall and Liu Mingyuan Banhu, who made outstanding contributions to the development of Banhu, a large number of like minded scholars of Banhu are working hard for it. Guo Futuan, a Banhu Virtuoso, composed the first Banhu Concerto in China, "Qupai in Qinqiang", which was based on several Qupai in Shaanxi Qinqiang, and was successfully performed by an orchestra, by the majority of the People's Love, quickly popular in the country, has become one of the representative works of bnhu, has been enduring.

## 2.1.3 characteristics of musical subject matter

Table 2 The list of composition

Year	Composer	Works
1949	Zhang Changcheng	Embroidered gold plaque
1950	Zhang Changcheng	Embroider purse
1952	Guo Futuan	Qin Opera song
1968	ZhuJianer,Liu Minyuan	The days of turning over a new leaf
1953	Zhang Changcheng	Xiu ying
1954	Zhong Yiliang	hurry on one's way
1955	Liu Minyuan	Da Qiban
1956	Bai Jie , Qirenfa	Lantern Festival
1957	Peng Xiuwen	The girl is beautiful
1958	Liu Minyuan	Beaming
1958	Yan Shaoyi	Hua bangzi
1958	Liu Mingyuan	The Joy of the harvest
1958	Zhang Changcheng Yuan Ye	The Red Army brothers are back
1958	Yuan Ye He Huajun	Shan dong Ditty
1958	Gu Daru	To celebrate the harvest
1958	Wang Shijun	Jin Melodies
1959	Piao Dongsheng	Rosy clouds
1959	Piao Dongsheng	Praise the commune
1959	Zhang Jiecheng	Liberation does not forget the Communist Party
1960	Zeng Jiaqing	Busy harvest
1960	Ge Yan,Liu Mingyuan, Xu Lianzeng	The carriage was running on the field

Table 2 (Continued)

1960	Li Xiuqi	Spring by the lake
1960	Liu Mingyuan	Happy Year
1960	Zhou Qichang Ding Yongsheng	Festival in the Spring city
1960	Dong Hongde Zhang Changcheng	A pair of flowers
1956	Bai Jie , Qirenfa	Lantern Festival
1957	Peng Xiuwen	The girl is beautiful
1958	Liu Minyuan	Beaming
1958	Yan Shaoyi	Hua bangzi
1958	Liu Mingyuan	The Joy of the harvest
1958	Zhang Changcheng Yuan Ye	The Red Army brothers are back
1958	Yuan Ye He Huajun	Shan dong Ditty
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Table 2 (Continued)

Year	Composer	Works
1960	Li Xiuqi	Spring by the lake
1960	Liu Mingyuan	Happy Year
1960	Zhou Qichang Ding Yongsheng	Festival in the Spring city
1960	Dong Hongde Zhang Changcheng	A pair of flowers
1962	Liu Minyuan	Happy Cart Red Horse, send food busy
1962	Liu Minyuan	The Harvest Bell Rings
1963	Liu Jun, Li Xiuqi	Ying Melodies
1964	Zhang Changcheng Yuan Ye	Five good flowers
1964	Chen Yuzhong Li Min	Happy driver
1965	Xin Xiulu	The joy of a good harvest
1965	Yu Zhongde An Ruli	New member
1964	Chen Yuzhong Li Min	Happy driver
1965	Xin Xiulu	The joy of a good harvest
1965	Yu Zhongde An Ruli	New member

Folk minor was transplanted during this period as banhu, which had just developed into a solo instrument, the early creation of banhu music was mainly based on the transplantation of some folk songs and ditties by banhu performers themselves. Some of these folk songs were about the longing for a better life or the yearning for love, examples include Zhang Changcheng's transplanting of the embroidered purse and Sooyoung, Liu Mingyuan's transplanting of the Moonbud, and some adaptations of Second Sino-Japanese War folk songs, works such as the gold embroidered area transplanted by Zhang Great Wall and the Nanniwan transplanted by Liu Mingyuan have expressed the deep affection of the masses for the Eighth Route Army, while expressing gratitude to the Communist Party for bringing self-reliance to the people, the spiritual core of striving for strength inspires generations of Chinese people to overcome difficulties and win victory. These tunes, which were widely circulated at that time, paved the way for Banhu to enter the music life of the masses.

During this period, there were also a number of Zhuanhu Solos based on and composed by local opera tunes, which fully demonstrated the diversity of musical styles among different regions, such as "Qinqiang tunes" by Guo Futuan, he Bin's "Da Qi ban" , which is based on the Henan Bantou "Da Qi ban" , shows the dramatic musical effect of the "Qin Qiang" , which is warm and unrestrained at that time, but delicate and moving at the same time, this work has blended the Henan Opera Art in the distinct character character characteristic and the simple life breath, the drenching has demonstrated the music exaggerates the atmosphere, the humorous artistic individuality thoroughly. Yan Shaoyi's Banhu Song Hua Fu Zi, taken from the Song Xingxian in Hebei Province and the Song Mo Er San in Hua Bangzi, fully demonstrates the musical temperament and artistic style of Hebei Bangzi Gao Yun, the radical and passionate poet, reflects the unique forthright and cheerful people of the north. During this period, there were also a number of banhu Solos based on and composed by local opera tunes, which fully demonstrated the diversity of musical styles among different regions, such as "Qinqiang tunes" by Guo Futuan, he Bin's "Da Qi ban" , which is based on the Henan Bantou "Da Qi ban" , shows the dramatic musical effect of the "Qin Qiang" , which is warm and unrestrained at that time, but delicate and moving at the same time, this work has blended the Henan Opera Art in the distinct character character characteristic and the simple life breath, the drenching has demonstrated the music exaggerates the atmosphere, the humorous artistic individuality thoroughly. Yan Shaoyi's Banhu



Song Hua Fu Zi, taken from the Song Xingxian in Hebei Province and the Song Mo Er San in Hua Bangzi, fully demonstrates the musical temperament and artistic style of Hebei Bangzi Gao Yun, the radical and passionate poet, reflects the unique forthright and cheerful people of the north. (Zhang Zengliang,2019)

#### 2.1.4 The creative features of the musical works

After the simple transplantation of folk songs as banhu solos, banhu performers were not satisfied with the status quo, but carried out various attempts and improvements, among them, the most successful and the most widely spread is the banhu music composed and adapted mainly by opera tunes, such as "Flower Clapper Opera" , "Da Qi ban" and "Qinqiang tunes" . These works retain some of the characteristics of traditional techniques, such as contrast, unfolding, repetition, variation and interlacing, such as flower and clapper opera:

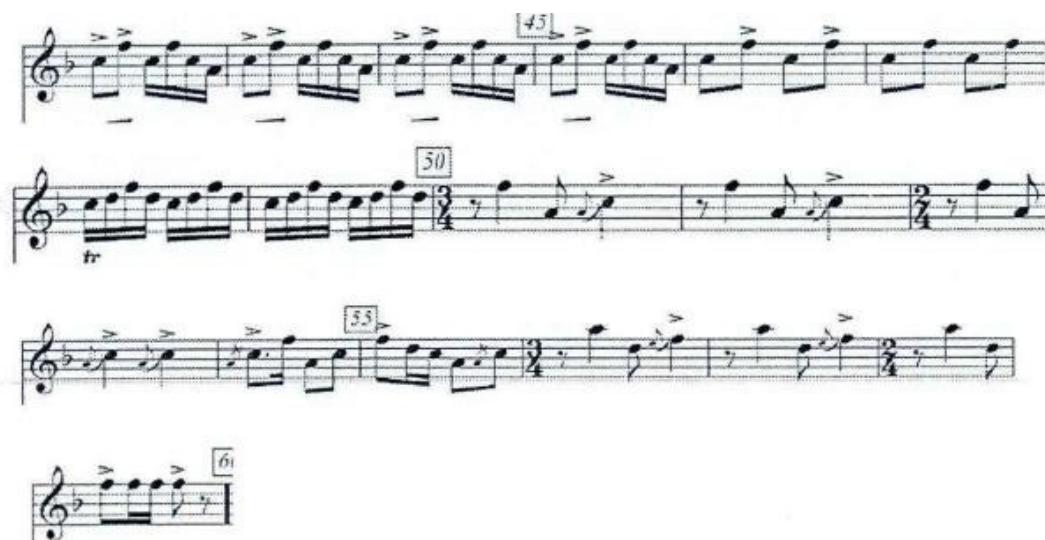


Figure 15 Flower Clapper Opera



Figure 16 Da Qi ban

"Da qi ban" is the original folk opera in Henan Province before the performance of the Naotai, usually with Zhuihu. Later, the author he bin based on this basis and according to the Henan Bantou Music "minor from the board" for the adaptation of the composition and formed a banhu Solo. The piece absorbed the counterpoint of the folk music and developed it, for example:



Figure 17 Qinqiang tunes

Qinqiang style Banhu music, with Huanyin and bitter as the characteristics of banhu, huanyin is "FA" slightly higher than "FA" in the equal temperament, "Xi" is slightly lower than "Xi" in the equal temperament, and "4" and "7" are formed by different scales and modes. The melody of Huanyin is characterized by "5.6.1.2.3" five-tone, which shows a pleasant, clear and lively mood. The bitter tone is more complex and the main tone is Zheng tone, but the melody is usually "5.7.1.2.4". Through these let Qinqiang music and melodies full expression,

more dramatic, Qinqiang style is very characteristic, the content is very colorful, has a long history.

"The tunes of Qin Opera" is composed by Guo futuan according to several tunes of the local opera of Shaanxi Province The song style of Qin Opera. The introduction melody comes from "Official Score" , which attracts the audience's attention by its enthusiastic and unrestrained sound effect, and the first paragraph of the music, with the gradual broadening of the rhythm and the gradual relaxation of the music, comes out with the gradual slowing of the mood The Second Section is based on the tune of "killing Daji" , and the mood changes from sadness to excitement. The third section, Allegro "entering the Bridal Chamber" , expresses the joy of the heart with the musical features of Short Timbre and Staccato rhythm. The fourth section tends to be enthusiastic, with the Cadenza of the busy and urgent section pushing the whole piece to the climax.

The whole structure is rigorous, clear-cut, the melody is rich in change, the music is passionate but tactful, the atmosphere but delicate. Influenced by Liu Tianhua's erhu music in this period, Banhu's musicians borrowed from the experience and characteristics of Erhu music, took the Chinese national folk music as the key, and incorporated the techniques of Western music. The most representative works, such as Liu Mingyuan's the joy of the ocean and Li Xiuqi's spring by the lake, are all composed of the trilogy.

## 2.2 Stagnation period of banhu fiddle (1967-1977)

Table 3 The list of composition.

1972	Shi Luxueyi	Spring came early in the commune
1972	Niu Baozhi	Central Plain style
1972	Zhu Xueyi	The Red Guard on the prairie saw Mao Zedong
1973	Zhang Changcheng	Spring in the fields
1973	Yang Huilin Chen Shulin	Good news from hometown
1973	Zhang Zengliang	Qing river if the year
1974	Wang Ruichan	The Red Flowers in the village are all over Qinchuan

Table 3 (Continued)

1974	Shi Wanchun Shen Liliang	Along the socialist road
1974	Liu Minyue	The Sun on the border is very red
1976	Gu Guanren	There's a new member of the team
1976	Yuan Ye	A village festival

2.2.1 background the period from 1967 to 1977 was a special period in China's literary and artistic circles. Under the impact of the unprecedented Cultural Revolution, China's music creation once fell into an unbalanced development stage. A hundred flowers bloom, a hundred schools of thought contend the situation no longer exists, literary and artistic works often with a deep class, era, political chromium seal. During the decade, politics had a deep influence on the development of music culture, which restricted the development direction of music culture diversification. Under the guidance of the thought that "music serves proletarian politics", Banhu songs all have a strong political color, so the contents of the works during this period mostly focus on praise and praise. For example, Zhu Xueyi's the Red Guard on the grassland saw Mao Zedong, Shen Liliang's The flower of the grand stockaded village on the island, Shen Liliang's adaptation along the socialist road, and so on, all these works reveal the people's love for the Party and socialism. At the same time, the creation of banhu's works once again to opera music, folk music a deep level of absorption and reference.

2.2.2. The reform of musical instruments, the birth of double-kilogram Banhu this period is the all-round growth stage of the art of banhu. For example, in the development of musical instruments, banhu performers have made a new breakthrough: "double-thousand-jin Banhu" was born at this time. In, the Jinan Military Region avant-garde Song and dance troupe famous Banhu Musicians, educators and Mr. Ni Zhishan Field Banhu carried out a series of reforms, in the introduction of double thousand Jing erhu experience, after repeated study, trial and error, and repeated summary, the first double-thousand-jin banhu was successfully made. Compared with the Common banhu, its change is that it changes the original lumbar horse into a

stationary horse, which acts as a balance and supports the pressure of the strings, thus increasing the effective strings from between to extend the fifth interval down the range; A movable Jack which can move up and down is arranged under the snake and horse, and a transfer Jack is added under the Movable Jack. The two-kilogram base is arranged in the piano pole and can slide up and down. When the Banhu is installed, it is very convenient to change the tune. It has a range of three and a half octaves, a soft and beautiful sound, and features the Timbre of the treble banhu and the Middle banhu, it has broadened banhu's range and enriched banhu's artistic expression. In, composer Xin xiulu specially created "goodbye, flat nose girl" for "double thousand Jin Banhu" (Shen Cheng, 2003)

2.2.3 musical characteristics banhu first collaborated with a Western band. With the increasing popularity of banhu and La banhu, the demand for higher quality and quantity of music in Banhu has come. In order to meet the demand of the stage, more professional composers such as Xu Jingqing and Gu Guanren began to intervene in the creation of banhu Solo music, breaking the single situation of only being composed by banhu, guide banhu to more diverse creative space. Some new attempts were made during this period, such as "a new member of the team" (also known as "welcome to the New Year") , written by Gu Guanren, a famous composer, which was the first musical work in Chinese history to be performed by a Western orchestra in Banhu, opened up a new path for banhu. The work was produced and distributed.

#### 2.2.4 Artistic features of banhu's works

Politics had a profound influence on the development of musical culture during the decade, which restricted the direction of the diversification of musical culture. Under the guidance of the thought that "music serves proletarian politics" , banhu songs all have a strong political color, so the contents of the works during this period mostly focus on praise and praise. For example, Zhu Xueyi's the Red Guard on the grassland saw Mao Zedong, Shen Liliang's The flower of the grand stockaded village on the island, Shen Liliang's adaptation along the socialist road, and so on, all these works reveal the People's love for the Party and socialism. At the same time, the creation of banhu's works once again to opera music, folk music a deep level of absorption and reference. In terms of performance techniques, the song "commune spring comes early" uses the jumping bow technique for the first time to play the climax part of the piece, all

the more accentuates the hustle and bustle of the countryside in early spring and the high spirits of the masses in their quest for a bumper harvest.



Figure 18 Example

### 2.3 Golden period of banhu fiddle (1978-2020)

#### Works of banhu fiddle

Table 4 The list of composition

1978	Yuan Ye	The guerrillas have some new nomads
1979	LIU Minyuan	Happy days
1979	Liu Minyuan	Larks
1979	Liu Mingyuan	Spinning thread
1980	Dou Denggui	Happy harvest cdelebration
1980	Wei Guanhua	Soldiers, peasants, mass production
1980	Hu Juncheng Zhu Xueyi	Border village scenery
1982	Niu Baozhi	Spring ploughing
1983	Li Heng	To Qinchuan
1983	Zhao Duoliang	Homesickness
1983	Li Heng	Sing the praises of Yimeng

Table 4 (Continued)

1984	Zhao Duoliang	Talking about hometown
1984	Li Heng	BALLADE
1985	Zhao Duoliang	Happy yangko
1985	Li Heng	Distant view
1986	Li Heng	Yi shui xing
1986	Liu Mengyuan Yan Daoyuan	Look at the light
1988	Xue Shouzhong	A song from home
1988	Liu Zhongyi Xue Shouzhong	Go home
1988	Zhao Duoliang	Western Hunan Music and painting
1988	Niu Baozhi	Flower Party
1989	Zhao Duoliang Wang Hong	Carry the Sedan Chair
1990	Liu Mingyuan	Sakura, sakura !
1990	Lv Huang	Lian huan
1990	Guo Yi	Loess sentiment
1990	Shen Cheng	Sangzi
1994	Zhao Duoliang	Guan dong song
1994	Liu Mingyuan	Four Seasons Suite
1997	Shen Cheng	Mang yuan feeling
2007	Shan Danfeng	BANHU's first fantasia
2009	Shen Cheng	Han ting qiu
2011	Zhao Duoliang	Three chapters of Guandong
2011	Xue Shouzhong	Banhu's words

### 2.3.1 background

With the holding of the third session of the 11th Central Committee of the Communist Party of China in Beijing on January, , a wave of reform was set off throughout society, in the fields of national political thought, economy and culture, etc. , has Been turned upside down. At the same time, the music creation also develops quickly in the loose and free creation atmosphere. Inspired by the new spirit, the music makers who experienced the hardships of the "Cultural Revolution" and had a more vivid and profound experience of life broke out their long-accumulated enthusiasm for creation, a number of excellent national instrumental music works spring after the rain, like a surge out. Together with a series of major events held, a strong impetus to the emergence and dissemination of excellent works. But as for the instrument itself, Banhu was never as prosperous as its sister instruments, such as the erhu. The creation of banhu music works is mostly performed by the performers themselves, few professional composers compose music works for them, thanks to the efforts of Banhu Virtuosi Shen Cheng, Huo Yonggang, Zhao Duoliang, Li Heng, Xue Shouzhong, and many others, a number of high-quality self-created works have been produced. These works have made new attempts from the aspects of style, technique innovation, musical form structure, artistic conception depiction and so on, and obtained better performance effect, and also got the praise of most banhu players and audience. (<https://www.51xuexiaoyi.com/timu/d595c8db55e74c69.html>)

Form Innovation, academic exchanges, external publicity, for the establishment and development of the win qiang Banhu art to do a lot of work, and has made good achievements. The society held the "qinqiang banhu Academic Exchange Seminar" , "Zhang Changcheng banhu Art Seminar", "Qinqiang banhu art style exploration" , "Jijie Banhu art lecture" and so on. Where the province's major festival activities, Banhu Institute of "banhu da Qi ban" are involved, this unique form of performance has won warm applause from the audience.

In commemoration of the fifth anniversary of the birth of Mr. Liu Mingyuan, during a concert on the evening of July, to mark the seventy-five th anniversary of Mr. Liu Mingyuan's birth, liu Mingyuan's disciples, Shen Cheng, Seinfeld, Zhang Zunlian, Cao dewei, Huo Yonggang, Wei Guanhua, his son Liu Xiang, his granddaughter Liu Zifeng, and dozens of teachers and students from the China Conservatory of Music, including Huang Xiaofei and Hou Yanqiu, performed. The repertoire is composed, arranged and performed by Liu, including "Da



Qi ban" , "spinning thread", "Shuang Sheng Hen" , "crescent moon Wu Geng" , "on the grassland" , "da Gu Niang Mei" , "Henan Xiaoqu" , "Qinqiang tunes" , "Dui Hua" , "the new face of the ancient city" , "Xi Lin men" , "the joy of festival" , "happy year" and "the joy of the world" . The music of Banhu is the main part of the concert, and the performance is spectacular. In the afternoon of the second day, more than 30 people from all over the country participated in the "Chinese Banhu art symposium" . In the great social and cultural changes in China in the 21st century, the traditional music has undergone tremendous changes. How has Banhu continued to grow in the decade since Liu Mingyuan's death? How's the Banhu? At the "Chinese Banhu Art Symposium" , this point became a topic of heated discussion among the participants. Composers and performers have raised many practical and pointed questions about the status of the Banhu, such as Professor Shen Cheng's assessment of Banhu's history and current situation, who believes that the Banhu has a strong background in local music, today has had a very high development starting point. But since the 1980s, Banhu in the national instrumental music has been gradually marginalized, its education, inheritance, performance, creation, music reform, theory, scientific research are affected. In the major orchestras, Banhu was no longer a regular voice, but a stylized, folkloric symbol. For more than a decade, Banhu has developed, but in small quantities. Banhu lacks the direct involvement and initiative of composers, and almost all works are created by performers themselves. This was sustainable in the 1980s, but not in the new era. With composers already involved in Erhu, Dizi, Zheng and PIPA, Banhu must catch up.

China's first Banhu Academic Theory Organization "Shaanxi Banhu Society" in September, by Sun Ermin, Wang Ruitan, Jijie, Yang Manyuan, Zhao Shunxin five colleagues initiated the establishment of China's first Banhu Academic Organization "Shaanxi Banhu Society". Existing members, under the three branch activity center. From the foundation of the society, in terms of theory building, talent development, the flourishing of works, the improvement of musical instruments, a showcase of the history and contemporary achievements of the Banhu art, this paper discusses the creation, performance, cultivation and theoretical foundation of Banhu art in the era of promoting ethnic culture. The event featured new BANHU works by a number of famous composers including Wu Hua, Jing Jianshu, Sui Lijun, Zhang Xiaofeng and Zhang Lie, and showed the wind of teachers and students from dozens of art schools across the country, there are also virtuosos such as Shen Cheng, Liu Xiang, Huo

Yonggang, Zhao Daoliang and Bai Miao who interpret the classics and the original "Banhu virtuosos concert" . The Music Week is so large-scale and influential that the organizers have decided to hold it every two years by each music school in turn, at the strong request of students and the industry.

First Banhu Music Week 11-17 December 2011, held in Beijing by the China Conservatory of Music, the Central Chinese Orchestra and the Shanghai Conservatory of Music, the event was titled "Closing Music on Monday and performing art: a seminar on teaching material construction for banhu majors in colleges and universities" . The event was the th gathering of more than 100 experts, scholars, teachers and students from more than art schools and art troupes across the country since the founding of new Jinguo. With a series of activities such as "concert to commemorate the birthday of Huqin Liu Mingyuan" , "concert for Banhu Teaching Exchange in Art Schools" , "seminar on art theory in banhu" and "seminar on the construction of teaching materials for banhu" .

This period can be called the most comprehensive period of Zuban Hu's development, and has gradually formed the modern Huban art with the contents of Ghost music creation, performance, personnel training and theoretical research, it has become a kind of art category in the family of Chinese musical instrument and water people. In the process, middle aged and elderly banhu artists Li Heng, Shen Liliang, jizhe, Lu Feng, Zhao Guoliang, Guo Yi, Zhang Zengliang, Xu Shilong, Yang Maoyu, Zhao Shunxin, Dou Fangui, Niu Baozhi, as well as young and middle-aged Banhu soloists Su Min, Shen Cheng, Liu Xiang, Wei Guanping, Bai Miao, Zhao Daoliang, Jiang Kemei, Huo Yonggang, Xue Shouzhong and Li Yanbin, who are active in the music scene today, as well as a number of composers, so Banhu art from the development of performance technology, creative diversity, personnel training, theoretical research, and so on, and on the basis of the predecessors made great progress.

2.3.1 reform of musical instruments the birth of Banhu is a new variety of Banhu developed by Dalian Song and Dance Troupe Bai Jizhu and Yu Zhizhao in. It is characterized by the bow-shaped lower end of the Rod, obliquely inserted into the cylinder. The head of the harp is flat like the three strings. The strings are arranged on the left and right sides, and the Jacks are made of Mahogany. The strings are arranged in a trapezoidal shape with a diagonal angle, so that the strings can be arranged in equal distance. The horse-strings are made of bamboo and have

three legs. The strings are arranged on the steps of different heights. The bows are played outside the strings. The strings can play double notes, chords and simple polyphonic melodies. Although Sanxian Banhu is not a popular solo instrument on the stage, it not only adds new members to the Banhu family, but also enriches banhu's playing method and expressive force.

2.3.2 subject matter characteristics of musical works during this period, Banhu's musical works were full of new ideas in artistic conception and expression, and his choice of subject matter was gradually enriched, and the connotation of music was further extended. The content of these works can be roughly divided into the following categories: From the poetry: "shaking the court autumn" (songs by Shen Cheng and Zhang Xiaofeng), the music is inspired by the author's reading of Yan Shu's autumn of shaking the court: Through the description of the rain at night and the weeping of the Red Candle by the poet Akizuki, the whole poem is filled with a strong sense of longing that is difficult to be dismissed and has no hope. In order to properly express the sentimental and lingering feelings caused by the hero's longing for home, the composer makes use of the Sonatas'long, clear and evocative Timbre, allowing the music to be released in the collision of contradiction and blending. When time is wrapped up in emotion and slowly recedes, then look at the sorrow and the feeling of separation, it seems to have a natural grace and elegance. The Romantic, free and easy, lonely and lingering banhu artists Li Heng, Shen Liliang, Jizhe, Lu Feng, Zhao Guoliang, Guo Yi, Zhang Zengliang, Xu poem of the same name by Du Fu, the poet profoundly exposes the calamities caused by the Li and Tang dynasties'militarism and expresses his sincere and deep sympathy for the unfortunate life of the people. The composer finds that Banhu has a lot of unique conditions in terms of its distinctive sound characteristics and "making rhyme" to express the inner feelings of the characters, so he chooses banhu to interpret this heavy historical and cultural theme. This shows that Banhu is not a single instrument that can only play a certain kind of music; on the contrary, he can interpret various musical contents and has the ability to master large-scale musical works with breadth and depth. Sang Zi (Song of Shen Cheng) is the composer's work of homesickness. "Sang Zi" comes from a sentence of Wissant and Zi in the small master of the Southern Mountain on the small Ya Festival in the book of songs, mulberry and Zi are often planted next to the house of the tree, combined with the interpretation of the whole poem, the main idea is to see the mulberry Zi will cause their parents to miss, so have a respectful heart. Through his poems, the composer extended

the pure feeling of the human heart a feeling for home, a feeling for the blood and the water of his relatives.

historical events and figures drawn from the vast historical culture deposited and accumulated over the past 5,000 years in China provide musicians with a wide range of options for finding creative materials. The book of changes (Li Hengqu) is based on the "biography of Jing Ke" in the historical records of assassins. In dramatic musical language, it tells the heroic story of Jing Ke's assassination of the king of Qin. In praise of Jing Ke, "the Wind Xiao Xiao Xi Yi water cold; Heroes Gone Xi not to return. " The heroic spirit and the fear of death, Great Righteousness chivalrous spirit. There are also pieces of banhu music about legendary historical figures, such as Yang Guifei (Wu Hua Qu) and Li Zicheng (jizhe Qu) .

Traditional music themes drawn from traditional operas, folk songs and other places during this period, a considerable part of the music works of Banhu drew on the folk music materials and at the same time made innovative composition techniques, bringing new vitality to traditional music. Sentence is too long, please supply a shorter sentence. In addition, "Mang Yuan Qing" (Shen Cheng Qu) , "Qin Chuan Yi Shi Qu" (Ji Zhe Qu) , "Tai Chuan Xing" (Li Heng Qu) are drawn from the northwest local music village to create. "Lady Meng Jiang" and "Blue Bridge" are based on traditional opera stories and folklore, and are inspired by Western music.

works that express people's thoughts and feelings in this period are based on the composer's reflections on life: For example, Guo Yi's yellow earth sentiment, Li Heng's Yuanwang, ballade, Zhang Zengliang's Jinggu Capriccio, etc.

2.3.3 CREATIVE features of music during the period of diversified and prosperous development of music, banhu paid more attention to the exploration of new musical vocabulary, new musical structure, new ways of presentation and artistic recreation, try to explore the space of creation and performance technique in the national musical instruments. The composers tried to combine banhu's own musical vocabulary with modern composition techniques, and produced a batch of excellent works with both traditional musical cultural connotation and modern musical context. These works have a unique and ingenious new attempt in the use of musical form structure and mode tonality.

structural innovation "the feeling of Mang Yuan" (Shen Cheng's song) is divided into four parts: "The sound and painting of the Plateau" , "the old song" , "the dance of the drummer"

and "the feeling of Mang Yuan" , it corresponds to the four-paragraph structure of "Qi, Cheng, Zhuan and he" respectively: The structural principle of "Qi, Cheng, Zhuan and he" originates from poetry. On the basis of dual structure, it develops the tune further and has many factors such as developing, summarizing and summarizing, so as to make the music more full and the music structure more complete. The beginning, the introduction and the preliminary presentation of the music are also the basis for the development of the whole piece. Chengduan, as its name implies, carries forward the past and opens up the future by means of repetition, variation, response, deployment, and other means to deepen and consolidate the music thought presented by oneself, while foreshadowing the music thought to be launched. Turning section is the key to the development of the whole piece. Through the great changes of rhythm, tone and Melody Line, it develops the music thought which has been presented and consolidated, and expands the unstable factors which appear in the music. Combined paragraph, is the end of the whole piece, is the music in front of affirmation and summary. At the same time with the starting section, the bearing section should be acquired. Reproduction, but also play the role of summing up the whole work.

A breakthrough in the mode of tonality take a look at the mode of tonality structure in contemporary Chinese national instrumental music creation, a large number of "artificial mode" creative ideas have emerged. "artificial mode" is the result of the organic combination of Pentatonic Mode scale structure and Twelve-tone technique, and Chinese composers have explored their own unique vocabulary of contemporary national music which is different from the traditional one. For example, the Banhu Concerto "Hantingqiu" , which is based on the artificial nine-tone scale of "Kuhuan" , takes "Kuhuan" and "Kuyin" , which are tone tones with unique regional characteristics, such as Shaanxi Folk Music Qinqiang and Xi'an Drum Music, on the basis of the unique cultural characteristics of national and regional music, the work presents a unique style of multi-mode wandering modern music language style. According to the expression of musical emotion, "bitter sound" and "happy sound" have their own emphasis in the use of the internal structure. (selected from the creation and performance of the banhu Concerto "touching autumn in the courtyard" by Xue Shouzhong The gradual enrichment of performance techniques in music works, the complexity of structure and texture, together with the introduction of new techniques and musical vocabulary, will surely promote the further breakthrough of performance techniques, this greatly expanded Banhu's musical expressiveness. While some melodies that are

not normally found in banhu music, such as the rapid decomposition of chords, the rapid addition of whole and chromatic series, polytonal and even atonal melodies, bring new air to banhu's music, it also presents a considerable technical challenge for the performer. For example, the combination of rapid change sound and chromatic series: "Shake Ting Qiu" (Shen Cheng)

The image shows a musical score for the piece "Shake Ting Qiu" (Shen Cheng). It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains measures 273 and 274, with a dynamic marking of *f*. The second staff continues with measures 275 and 276, featuring a *cresc.* marking. The third staff contains measures 277 and 278, ending with a *ff* dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 19 Han ting qiu

It can be seen from the examples that a large number of changing sounds have given Banhu new technical challenges. It is well known that the tension of Banhu string is the biggest among the similar stringed instruments (such as Erhu, Zhonghu, Gaohu, etc. . This requires the player to have a strong finger power when pressing the allegro, to make each note clear, and to find the finger speed needed to press the strings quickly, together with a perfect match with the left hand, in order to achieve the allegro repertoire of the overall requirements. In addition, this period also produced to meet the needs of the sound of special techniques, such as the use of suprasegmental (spectrum example) : Huo Yonggang "chain ring" ; this piece of Work Banhu Dingxian "A-d" , in the works section, there is an out-of-range note that requires the player to hold the bar with his left hand while pressing the knuckles inward to produce the note.

Through the research on CHAPTER IV, we can know that banhu is actually a unique Chinese bow-string instrument, this view is mainly derived from the origin and development of banhu historical perspective. Therefore, I think the understanding of banhu art should be viewed from the historical context, so that we can fully understand the face of banhu.

## **CHAPTER V**

### **To analyze banhu techniques playing**

Banhu is a Chinese national bow-stringed instrument with Unique Timbre and distinctive personality. It flourished with the rise of Bangzi tune in northern China. In the course of more than 300 years of historical development, with the Chinese opera, Quyi, song and dance music, folk instrumental music and other art forms closely linked, so banhu formed a variety of style features, performance skills rich form of artistic expression. From the 1950s to the 1970s, banhu as an independent form of instrumental art has made great progress. How to combine Banhu's traditional playing techniques with the development of technical techniques. Through the collection of banhu music scores, banhu playing teaching materials, papers about banhu playing, and interviews with several Banhu artists and educators, combined with their own years of study of banhu playing art gains and thinking.

The General Rules of playing techniques, such as touching strings, sliding notes, kneading strings and bowstring movement, are analyzed by means of probing into and combining with the concrete application of typical examples, and the application of these techniques in banhu's works is expounded.

Table 5 Classification of *banhu* techniques

<u>Banhu</u> technique	Name	How to play	When used
Basic techniques	sitting posture, <u>Banhu's</u> holding hold the bow Change of handle Slow speed bow medium speed bow fast speed bow Pressing the string Vibrato The movement of the bow	Coordinated Movement of upper arm, lower arm and wrist.	Elementary etude and composition
Stylized techniques	Glissando Tremolo-bow Shake- bow	Left hand, right hand coordination, breath balance	Regional style composition
Modern techniques	Quick sequence Double Chord	Relaxed, fast, accurate movement of the fingers, awareness of harmony	Modernist composition, concertos

## 1. Basic techniques

### 1.1 sitting posture,

first choose a chair of suitable height with feet flat and feet on the ground as the standard. Two-thirds of the way through the seat. Legs shoulder width, when playing the left foot in front, right foot behind, two feet before and after the distance does not exceed half the distance of the foot. Keep your body straight. To the waist as the axis can be flexible movement around.

### 1.2 Banhu's holding

Banhu's holding method and correct holding are very important to master the pressing string, changing handle, sliding note playing and other left-hand playing techniques. First of all, put banhu on the left thigh root (or slightly forward) , slightly forward pole, do not tilt too much. If the piano pole leans forward too much while holding the instrument, then the left hand must use certain inward force to keep the balance of the instrument, which will inevitably bring



inconvenience to the actions of pressing the strings and changing the handle of the left hand, etc. , will also make the performer's left hand more or less nervous, affecting the technical play.

Then, the left arm is relaxed and drooping. The upper arm and the body are at an angle of about 45 degrees when playing the position. The first position should be close to the daughter. The thumb of the left hand should be naturally extended, and the other four fingers should naturally bend to the palm of the hand in the shape of a hollow fist, gently place the piano into the mouth of the tiger. Tiger mouth can not hold the piano, if the tiger mouth force, will cause the tension of the left hand, make the left hand movement is not flexible, bring difficulties to the change, even under the change will be put up the piano. It should be emphasized that many amateur players appear in the performance of the left hand or even left shoulder joint pain, the left hand tiger mouth especially the thumb does not relax, too much force is the root cause. Therefore, it is important for the player to be aware that the pole is gently placed in the mouth of the tiger, rather than being caught in the mouth of the tiger.

Note that when holding, the back of the left hand is inclined upward, the wrist is straight in a straight line with the arm, the thumb should be straight, slightly upward, the belly of the thumb facing forward slightly downward, this is the direction of the index finger (which is also the natural position of the left hand when fully relaxed) . When holding the instrument, one must pay attention to the natural and relaxed left arm, forearm, wrist, hand and finger, to ensure that the left hand can easily change the handle and press the strings, which is very conducive to the continuous improvement of one's playing skills, it is also the premise and guarantee of playing beautiful music.

### 1.3 Finger on the string method:

String touching is the most basic and important method in left-handed technique. Because it is related to the quality of each note played the key. Therefore, we must pay more attention to and grasp the finger touch string of science and art, using the touch string skills, playing the music for its own sound quality effect and music mood.

1.3.1 Hand type,we refer to the index finger of the left hand as the first finger, the middle finger as the second finger, the ring finger as the third finger and the little finger as the fourth finger. The bending degree of one finger is maximum when touching the chord, the

bending degree of two, three and four fingers is decreasing gradually, and the four fingers are fully extended.

Every joint except the little finger has to be raised because the 4 finger is short and small, and the use of the little finger means that the wrist can sometimes be extended downward due to distance.

### 1.3.2 The position of the contact string.

Today, banhu generally uses steel wire strings, the position is small, the strings are good, and is a board-based musical instrument, combined with the above characteristics, Banhu's tone is particularly high and sharp. The method of touching the strings with the tips of the fingers when playing low will make the tone of banhu thin. Because the muscles of the tips of the fingers are less and the area of the touching strings is small, the sound quality of the Banhu will not be full even if the tone of the bow is good. The reasonable contact string should be located in the middle part of the finger tip and the finger belly, which not only keeps the brightness of the tone color but also strengthens the thickness of the tone quality. In playing the high grip, banhu's fingers are short and touch the strings with the tips of his fingers to keep the pitch right.

### 1.3.3 press the strings,

Scientific press the strings to follow the Basic Laws of human physiological movement. Keep the palm joint in a relaxed state. When touching the strings, the movement should be natural. Try to keep the fingers as independent as possible when touching the strings. Do not use the inertia of the palms to stir, this can effectively protect the sensitivity of the finger and touch the string when the flexibility. The pressure of the finger on the string depends on the natural weight of the finger, the elastic, natural impulse falls on the string. The left hand should have the agility and flexibility to press the notes, and also the strength to ensure the exact action of pressing the notes. The fingers of the left hand should press the notes too hard, resulting in stiffness, and even use the palm of the hand to lead the fingers to press the strings vigorously, this causes the whole left hand to be stiff and less agile and elastic. The elasticity of the left hand refers to the elasticity of each joint of the finger to the touch string. In the string pressing process to pay attention to lift the finger neither too high nor too low. Fingering alternation, if the finger is too far away from the strings, it will affect the speed when the fingers meet the fast alternating

fingers. So the proper height of lifting the fingers is the distance between the lifting fingers and the strings, which must be matched with the change in the speed of lifting the fingers.

According to the strength of the string is directly related to the tone quality of Banhu tone. Should not be too heavy or too light, press the good. Press the pressure on the string too heavy will make string tension, prone to the phenomenon of quasi-floating, will also affect the flexibility of the fingers. On the contrary, press the pressure on the string too light will make banhu sound hollow and not real, more likely to produce noise, directly affect the tone color of Banhu. The force of our left hand on the string is also affected by the force of the right hand pulling the string. The greater the pressure of the right hand bow, the greater the vibration of the string, the strings vibrate less, requiring less pressure on the strings from the fingers of the left hand. That is to say, the strength of the left hand touching the string is proportional to the pressure of the right hand, which requires us to adjust the pressure of the left hand on the string according to the strength of the right hand while keeping the left hand relaxed. It takes a little practice and auditory judgment to find the right-hand balance.

1.3.4 practice methods, in the practice of finger order, we must first start from the preservation of the finger, according to the scale order to do string practice, from one to four fingers in accordance with the interval relationship between each finger distance. After each finger is pressed, the next finger is pressed on the string without lifting the front finger, and so on until all four fingers are pressed. Try pressing each finger individually after you have mastered holding the finger. When one finger presses the string, release the other fingers. Notice that the unpressed fingers relax naturally, not too high, and not too close to the string. To train the elasticity of your joints, first practice slowly, lifting your fingers a bit and then pressing them against the strings with the right amount of force and force. Relax your fingers as soon as they are in tune, provided that the tone quality is not lost. Insist on a period of practice, speed up properly, so that the metacarpal joint, metacarpal muscles, finger joints get full exercise, index finger elasticity will gradually improve.

#### 1.4 Change of handle

##### 1.4.1 Banhu's handle

the early banhu used in opera and rap accompaniment, in the first position more use, however, with the beginning of the 1950s, banhu's performance has been extended to six to seven

position. This was a breakthrough in banhu's playing, which, in turn, laid an important foundation for banhu as a solo instrument. Changing the handle is not only a common skill in Banhu, but also an important item in basic training. The rationalization, standardization and scientification of the movement are directly related to the accuracy of pitch and the expressive force of music.

#### 1.4.2 Change of handle

There are two different way to change the handles,slow speed and quick speed . Slow speed change the handle; when you change the handle down, the wrist first falls,then the arm leads the natural fall, the finger moves down the direction of the wrist to the target sound. Quick change the handle, because the process is very short, so omit the wrist action,change the process of wrist no bending action, in the arm under the drive, directly down to the target sound.

#### 1.5 Vibrato

BANHU'S Vibrato can be roughly divided into rolling vibrato, pressing Vibrato, picking , sliding vibrato.

##### 1.5.1 rolling vibrato

It is formed by drawing lessons from the Violin's technique of kneading the strings. When playing, the fingers are pressed on the strings to roll up and down evenly and moderately around the original sound, and the Timbre is soft and mellow, a VIBRATO that produces a regular sound by rolling the strings up and down to change the length of the strings, often used to express a beautiful, liltng melody. Such as "Lakeside Spring" , "Crescent Moon Five Watch" ;First, the first movement is lifted up to get a lower tone. At this point, the first joint of the finger is straight. The second movement is the finger rolling down to get a higher tone than the cause. At this point, the first joint of the finger is bent, roll kneading is such a finger joint repeatedly and evenly do up and down the process of flexion and extension. In addition to rolling all the time, the kneading string of other fingers can be preserved finger, also can not retain a separate action. If two fingers knead string to keep a finger auxiliary, while rolling, three fingers meat to keep two fingers, or one or two fingers, or three fingers alone knead string. Four fingers, three, two, three, one, two, three, or nothing.

##### 1.5.2 pressing Vibrato

It is formed on the basis of rolling and pressing string, banhu's pressing string is the combination of pressure and rolling, rolling vibration and pressure string with two characteristics,

suitable for the expression of dignified, sad, tell the inner feelings and so on. For example, "the Red Army elder brother has returned" , "Henan Bangzi tune" and so on. Pressing Vibrato is the most commonly used technique in banhu's Vibrato technique because banhu's strings are hard, strong, and the effect of a simple Vibrato is not obvious, and the desired effect is achieved by applying pressure to the strings.

The first action is to roll the finger down in the original position, simultaneously putting an inward pressure on the string during the down process. The second action is to return to the initial finger position. The fingers relax slowly during the up process, no more pressure on the strings. Press kneading and roll kneading different, he does not want too big roll range, at this time the finger did not raise also did not have the first joint also did not extend completely. The process of moving back and forth evenly over and over again.

Because the finger must give the string certain pressure, therefore in the pressure kneading can not complete alone a finger, needs the other finger's assistance. One finger pressure kneading requires two fingers to rest on a straight line without touching the strings, and two fingers pressing the strings at the same time, and three fingers pressing the strings together without touching the strings, four finger pressure chord to keep one, two, three fingers or two, three fingers.

### 1.5.3 Pulling

It is a regular sound produced by the fingers of the left hand to change the tension of the strings. The whole movement is mainly based on the grip of the fingers and hands.

It is the left hand fingers to change the tension of the string sound amplitude law, the whole movement based on the fingers and palm grip based mainly, this kind of kneading strings are used to imitate opera tune and music card works. Such as "Qinqiang tunes" , "meihu lianzou" Pulling the strings also requires a certain amount of pressure on the strings, so it needs to keep the fingers as well as the pressure.

### 1.5.4 Sliding vibrato

Sliding kneading is based on the kneading technique of the string instruments with finger sleeves in the accompaniment of Zhuihu and Chinese opera, slide rubbing is used in the music with strong local style. The slide rubbing is the left hand finger with a pitch touch point as the origin. According to the music style, when the touch pressure is not changed, do Up and down

range of sliding to change the pitch of the amplitude of the amplitude of the regular sound (amplitude of two to three degrees) kneading string techniques, the general performance of witty taste and playing Henan, Shandong and other local style of melody is more common. Such as "Shan dong tune" , "Henan bangzi tune"

#### 1.6 hold the bow

Banhu's technique of holding the bow: How to hold the bow is organically linked to the use of the bow in future performances. banhu bow is the main factor to determine the timbre and the volume. Only when we master the proper bow-holding method, can we have the bow-moving skills directly proportional to it. There were two main ways of holding the bow in banhu: banhu's lute and banhu.

1.6.1 hold the same bow as the erhu, keeping the middle and ring fingers to control the hair, leaving the position of the arch. This method of bow-holding has a large range of movement in the root of the bow, a flexible transformation, and can give full play to the flexibility of the bow and keep the strength control when playing the inner strings. This is also the widely used method of holding the bow.

1.6.2 traditional banhu bow, that is, the right index finger and the Middle Finger together to support the bow, only the ring finger to support the bow hair, the bow hair close to the mouth position. This method of holding the bow, increased the control of the bow, so that the bow is more stable, push and pull agility, played a strong strong sound, especially the banhu bow is heavier than the erhu, this method is more handy. This technique involves training the ring finger to control the arch hair. Otherwise, you don't sound full when you're playing the strings.

#### 1.7 The movement of the bow

The Bow Movement of erhu and banhu should be the left-right movement of the bow in the same plane (that is, the bow is placed on the 90 side of the cylinder and the Rod) . The movement of the bow should follow the movement of the bow close to the bow without touching the bow, and keep a straight line moving from left to right all the time. The bow should not swing up, down or back and forth. Otherwise, it will result in uneven sound quality and different volume, this is what the predecessors summed up in practice, "will pull a line, will not pull a big piece. " .

Bow Pressure. According to the author's learning and playing experience, there are two kinds of controlling the transmission of bow pressure: natural gravity and artificial pressure. How to apply bow pressure properly, how to combine bow pressure with bow speed and bow section perfectly is the key to express the inner emotion of music accurately and obtain the best artistic effect.

1.7.1 natural gravity. Natural gravity is the pressure exerted on the strings by the bow's own weight. The bow requires the right shoulder, arm, elbow, wrist, and bow-holding fingers to relax, relying on the bow's weight, drag, hold the bow to push at the appropriate speed, when this natural gravity and the friction of the sound quality is both loose and clear. However, the bow rod of the banhu bow is thicker, stiffer and more hairy than that of the erhu, and the string quality is abit rougher than that of the erhu string and it is a board-vibrating instrument. If the bow is pressed by the natural gravity of the erhu, the sound will sound hollow and floating. However, Banhu does not use the bow pressure without the natural gravity, but the control of the right hand over the bow should be relatively tight during bow movement. (this "tension" is a control based on relaxation, not muscle stiffness.). This bow movement method, which relies on the natural gravity of the bow, is suitable for expressing the effects of euphemism, delicacy, gentleness and aestheticism.

1.7.2 artificial pressure is when bow is held in his right hand, the force of the entire right arm is transmitted to the fingers, which exert pressure on the bow to create the pressure on the strings. This artificial pressure is not a single finger or forearm active pressure, but the arm and hand through the transmission of force to make the bow hair fully close to the string and cylinder pressure, remember that the movement of the bow can not be due to pressure changes, should always maintain a "line. ".

According to the summary of the author's practice, the two kinds of musical instruments are slightly different due to the characteristics of their shapes and structures, and the artificial pressure will change accordingly: under the same musical expression, the pressure on the middle-tone huqin bow should be twice as much as that on erhu, the pressure on the Treble Board Hu bow should be two-thirds more than that on the erhu, but the application of this pressure also depends on the specific circumstances. The bow movement of artificial pressure applies to the performance of exciting, solemn, hot, unrestrained and other effects.

## 1.8 The application of bow section and bow position in Bow Movement

1.8.1 the slow bow generally uses a full bow or a half bow. It is a coordinated movement of the wrist and the waist of the upper arm and the lower arm. It requires complete relaxation of all parts in the movement, for example, the musical expression needs to be stressed at the beginning of the movement of the bow, and the movement of the bow begins with the bow root or the tip of the bow, which is accompanied by the wrist force, generally use a full bow or half bow; 1.8.2 the fast bow, the middle bow or the left side of the bow are often chosen, so that the relaxation of the power transmission can be maintained during the fast bow movement, and change of bow speed and bow section can be better controlled. When playing works, the use of bow position and bow section must accord with the demand of music mood, such as speed and strength.

1.8.3 The important role of breath in the movement of bow music's thoughts and feelings are expressed through musical notes, and the changes of thoughts and feelings are mainly reflected in the changes of the players' breath. Therefore, the rational use of breath change is the key to the performance of music, music is where the soul. For bow and string instruments, "breath with sound" is the premise of pronunciation. The combination of the length, depth, speed and speed of the "Qi" and the movement of the bow can be realized through the transmission of sound, so that the Timbre, bow section, bow speed and pressure have a basis for change, forming a rich and varied bow art. The so-called "living" music is composed of such notes.

## 2. Stylized techniques

### 2.1 Glissando

Glissando is a kind of decorative sound, which is the process of finger sliding from one sound to another. According to its position, it can be divided into head, abdomen and tail Glissando, and other Glissando such as finger Glissando, different finger Glissando, tremulous finger sliding sound and so on. In the process of studying two kinds of musical instruments at the same time, the author thinks that Glissando is a complicated and changeable left-handed playing technique, can better grasp the technology in different works of music performance. Page, the weekly Glissando on the strings and classification, sliding on the strings is a kind of decorative sound, for the fingers from one note to another sound process, its unique artistic charm is the



adhesive between notes, condiments. According to its position, it can be divided into head, abdomen and tail sliding sound, and other sliding sound such as finger sliding sound, different finger Glissando, tremulous finger Glissando and so on. In the process of studying two kinds of musical instruments at the same time, the author thinks that Glissando on the strings is a complicated and changeable left-hand playing technique, can better grasp the technology in different works of music performance. Page, the weekly. (Zhang Zengliang 2019)

First, Polish the music. Glide can play a rich musical beauty, add the embellishment of music rhythm, generally two, three degrees up, down glide, the transition should be smooth, clever, do not obvious edges and corners. Second, it's about style. The materials of Banhu's works mainly come from the music of traditional opera and folk songs in the north, and his typical slide notes of Shaanxi, Henan and Hebei Styles are one of the major features of banhu Glissando, such as the small Glissando of the second and third degrees, fourth, the fifth of the large Glissando and back sliding sound, tail Glissando and other sliding sound techniques, Erhu style of Glissando performance techniques to learn more from banhu. In addition, erhu has been one of Jiangnan Sizhu musical instruments for a long time, and its two-and three-degree sliding technique is a distinctive feature of jiangnan-style works. There are also western-style and Inner Mongolia-style Glissando.

Finally, there are other benefits. 1. Auxiliary Pitch. Generally in the erhu, banhu works to change the handle or jump in the use of different or the same refers to the first, the end of the sliding note to assist the correct grasp of Pitch; 2 characterization of the character image, the performance of the character emotion. For example, in the banhu Music "beauty of a big girl" and "Yang Guifei", the three-degree sliding tone with the same finger is used to match the strength and speed of the right-hand bow to portray the image of a young girl who is shy and lovely, for example, the belly and tail slides in the Adagio of the erhu tune "river water" , and the big slides in the Adagio of the banhu tune "Sangzi" , which are similar to the sighs and howls, are the embodiment of the inner feelings of the characters. For example, "321" refers to the sliding notes of the preface wheel, "horse race" and "spring comes early in the mountain countryside" in erhu and banhu.

## 2.2 Tremolo-bow

Tremolo-bow refers to the use of wrist, arm rapid action to break the sound, to a faster rate of performance, its basic requirements are mainly two points, one is to use the tip of the bow to play, this can better play the bow hair and string friction force, the other is in the vibration of the frequency should be uniform, so that each sound can be played out clearly. In effect, the Tremolo- bow is mainly used in the more intense atmosphere, more emotional phrases or paragraphs, in the atmosphere more intense.

## 2.3 Shake-bow

The shake-bow technique is also a technique derived from the accompaniment music of opera, and is often used in the music of clapper opera and other stringed instruments such as Erhu, it can be said that the pad bow was also the result that banhu borrowed from the Opera Art. From the sound effect, Shake-bow and Tremolo-bow have many similarities, the difference is mainly in the movement performance and the quantity of vibration, the basic method of playing is, when the bow down the position of the bow quickly shake, so that the sound broken into two or three notes, highlighting the effect of vibration. (Niu Chuanghong,2019)

## 3. Modern techniques

### 3.1 Fast speed sequence

It is mainly based on the repetition of the fast flat 16-tone pattern, which should be played with the characteristics of melody. In the performance of the fast finger order, two aspects need to be paid attention to, first, the use of fast speed bow requires each sound to be clean and clear, highlighting the grainy effect of the sound, through the flexible bow and the left hand by the strings to show the elastic melody; The other is to change the strings and handle the process to quickly, the left hand to find the right pitch, to ensure that the pitch at the same time the Melody Coherent, smooth performance. The author's experience in playing this part is to start slowly, to grasp the characteristics of the melodic interval, and then gradually increase the speed, to understand whether each note to achieve granularity and clarity. (Ma Mo.,2015)

### 3.2 Double Chord.

Double Chord.Banhu's polyphonic technique, in which the right hand raises the bow slightly upward so that the plane of the hair of the bow is pressed against the case, and then the

hand holding the bow is forced downward so that the hair of the bow rubs both strings simultaneously, in the use of the left hand, it is necessary to pay attention to grasp the empty strings outside the sound. In the case of tuned dol-sol, empty strings can be played with a right-handed bow, while other and interval performances require the use of the fingers of the left hand.

#### 4. The difference in technique of the three criterias

Through interviews with the Critias, I found that there were significant differences in the way Banhu played some of his techniques. I have made a scientific comparative study of the different viewpoints put forward by the three criterias, and combined with my own experience of learning board Hu summary to come up with my own views. The following are three different viewpoints of criterias inbanhu performance.

Table 6 The difference in technique of the three informants

<i>Banhu</i> technique	Zhang Zengliang	Niu Changhong	Zhang Yunyan
slow speed -bow	The waist moves the arm, the arm moves the wrist	First move the wrist, then the upper arm and the lower arm at the same time the natural coordinated movement	The waist moves the arm, the arm moves the wrist
fast speed- bow	The waist moves the arm, the arm moves the wrist	It's mostly wrist action	It's mostly wrist action
Tremolo-bow	Both fortissimo and Pianissimo are movements of the whole arm	The wrist of the Tremolo Arch is dominant, the arm of the Tremolo Arch is dominant	The wrist of the Tremolo Arch is dominant, the arm of the Tremolo Arch is dominant
Change of handle ( fast speed )	The left hand wrist goes first, the upper arm and the lower arm follow the trend	Omit the left wrist action	The left hand wrist goes first, the upper arm and the lower arm follow the trend

Table 6 (Continued)

Double Chord	By the large finger pressure string, expand the area of the bow hair contact string	By changing the contact surface of the bow hairs and the pressure of the finger, the area of the bow hairs touching the strings is enlarged.	By the large finger pressure string, expand the area of the bow hair contact string
Shake-bow	A quick swing of the right arm	A quick flick of the wrist	A quick swing of the right arm

#### 4.1 Slow speed-bow,

Professor Zhang Zengliang and Ms. Zhang Yunyan, advocates playing slow speed-bow with waist first, waist with big arm with arm with wrist, the advantage of this method is to make full use of the natural gravity of the waist bow, making the sound of slow speed-bow more solid, full, more fluid movement.

Niu Changhong, who advocates wrist movement when playing Longbow, and then the natural coordinated movement of the upper arm and the lower arm at the same time, requires the wrist to have an inherent strength control when playing Longbow. The advantage of this method is to play the sound more sensitive, the disadvantage is not full tone, when playing forte, muscle tends to be rigid, tone is relatively thin.

I think when you play slow speed-bow you should pay more attention to the smoothness and fullness of the sound. So I suggest using Professor Zhang Zengliang and Ms. Zhang Yunyan

#### 4.2 fast speed- bow

Professor Zhang Zengliang advocates that playing fast speed-bow should take the elbow as the axis and make a fan-like movement with the arm around the axis. Although the sound is quite full, the whole movement is larger and the playing is a little heavy, it can be difficult to play some very fast modern pieces.

Professor Niu Changhong and Ms. Zhang Yunyan, in playing fast speed-bow, argues that one third of the time after using the bow, the main movement is left and right of the wrist, with the forearm and upper arm naturally relaxed. The wrist always has a built-in control, which reduces the speed of the fast speed-bow, greatly increasing the speed of the bow, while making the sound more grainy, clean and accurate.

So when I played fast speed-bow, I thought idea of Professor Niu Changhong and Ms. Zhang Yunyan was more scientific.

#### 4.3 Tremolo-bow

Professor Zhang Zengliang advocates playing with the end of the bow, using the rapid and regular left-right shaking of the whole arm.

Professor Niu Changhong and Ms. Zhang Yunyan argue that playing with the end of the bow, the Tremolo-bow for Piano tone is mainly horizontal movement of wrist, the Tremolo-bow forearm for medium tone is mainly horizontal movement, and the Tremolo-bow for Forte is mainly arm.

I think the method of Professor Niu Changhong and Ms. Zhang Yunyan is more scientific and targeted with Tremolo-bow of different strength.

#### 4.4 Change of handle (fast speed)

Professor Zhang Zengliang and Ms. Zhang Yunyan advocate that: First, the wrist action first. In changing the handle, it is necessary to first move the wrist, and then drive the tiger's mouth to complete the change of the handle. Secondly, to give full play to the leading role of the upper arm, after the wrist goes first in changing the handle, it is necessary to use the upper arm to drive, so as to ensure smooth movement. Thirdly, the player's wrist and upper arm react quickly and sense the register of the handle when the instrument is moved to complete the change of handle.

Professor Niu Changhong advocated omitting the first wrist action, keeping the wrist position unchanged, the fingers active, the upper arm and the lower arm moving in line with the trend. I agree Professor Niu Changhong This way can increased the speed and accuracy of Change of handle, By simplifying the action steps.

#### 4.5 Double Chord

Double Chord is a technique of playing both inside and outside strings. Professor Zhang Zengliang maintains that the bow is close to the drum, relying entirely on the big finger to put a downward pressure on the bow hairs, expanding the area where the bow hairs touch the strings so that both the inner and outer strings are played, all the strength of this method is exerted by the big finger of the right hand, which will affect the relaxation of the right hand, making the fingers stiff, resulting in opaque voice.

Professor Niu Changhong argues that to play Double Chord, the wrist must be bent upward, the bow hairs held horizontally against the cylinder, the widest surface of the bow hairs touching the cylinder, and the ring finger puts a downward pressure on the bow, the area of the bow hairs touching the strings is further enlarged. It is clear that the method from Professor Niu Changhong is more labor-saving and accurate.

#### 4.6 Shake-bow

Professor Zhang Zengliang and Ms. Zhang Yunyan advocate that playing a Shake-bow need with a quick flick on the right arm Professor Niu Changhong advocates playing a Shake-bow need with a quick flick on the right wrist. Through practice, the sound of the wrist swing is clearer and the rhythm is more accurate.

The formation of the playing style of any musical instrument is closely related to the playing technique, especially the different playing styles in the national instrumental music are distinguished and divided by the system of skills. Banhu performing art has not only diversified in nature, but also formed different systems of performing skills under the influence of different cultures. In the process of banhu music from opera to Solo, the influence of opera music is very great, and the performance skills of banhu in different kinds of music are also influenced by opera music, the playing skills of banhu in different places also promoted the development of the playing technique of banhu in traditional Chinese opera.

From the perspective of historical development, the development of banhu playing technique has gone through a long process, especially the folk music is the main factor in the formation of his playing technique, in the combination of banhu and opera music, the various singing styles in traditional Chinese opera make banhu tend to sound like a tune, so there are many simulated playing techniques. At the same time, with the perfection of banhu form, the

playing techniques of similar huqin are used for reference and developed, the artistic expressive force of banhu has been greatly improved.

Another characteristic of banhu's technique is his style. With the spread of folk culture in modern times, various kinds of clapper opera have emerged. Their common feature is that they inherited and developed banhu's performance function, and with the local folk culture, language combined to form a variety of styles of playing technology.

The creation of banhu solo music has promoted the exchange of playing techniques among various styles, especially since the 1980s, the development of professional music and the development of many new playing techniques in order to show the characteristics of the Times, promoting the wide application of banhu playing technique as a whole. Therefore, looking at the present situation of banhu's playing skills, it mainly presents the characteristics of three aspects, the author sums it up as: 1. Basic Technique, 2. Stylized techniques based on Bangzi Music, 3. Modern techniques based on Modern music. The three constitute the technical system of banhu from the relation of origin and development.

To sum up, according to the characteristics of the three Banhu playing techniques today, banhu's playing skills gradually developed a certain system with the development of instrumental music, the development of this system also fully shows that banhu performance art has made considerable achievements, but also for the new era of banhu in the development of the matting.

## CHAPTER VI

### To analyze banhu selected composition

#### 1. Entry-level composition

Yue Ya Wu Geng is an adaptation of a Banhu composition by Mr. Liu Minyuan in the 1980s. Is One of the most classic banhu compositions. Is every beginner must learn a banhu composition.

♩ = 64

8 *tr*

15 *tr*

22

29 1. 2. *lento poi accelerando* ♩ = 110 *tr*

36 3

43

49 1. 2. *meno* ♩ = 60 *tr tr*

56 *tr tr*

62 *tr accel.*

68 ♩ = 132

75



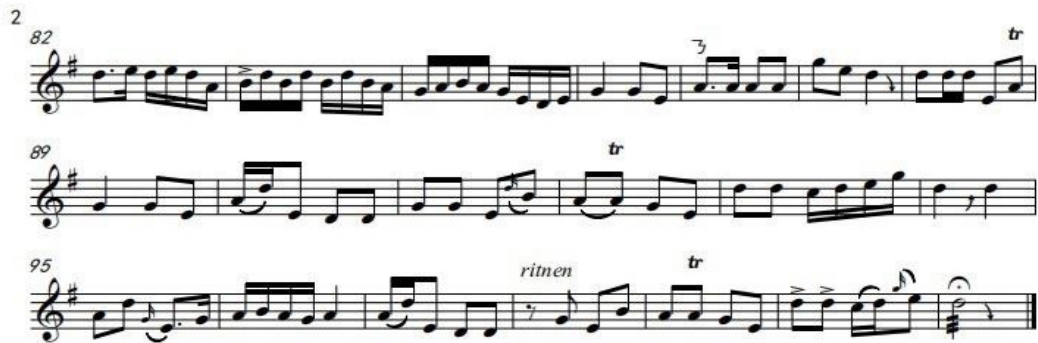


Figure 20 Yue ya wu geng”

"Yue Ya Wu Geng" is the 1980s, Mr. Liu Mingyuan's adaptation of the banhu Solo, is one of its successful representative works, and widely spread, deeply loved.

#### 1.1 analyzing music

This piece is G major, binary form , with the highest note f2(two-lined octave “fa”) and the lowest note d1. (one-lined octave “re”)Yue Ya Wu Geng is a northeast style banhu music, one of the characteristics of its repertoire creation is the melody of singing, it is Mr. Liu Mingyuan based on the northeast folk songs Yue ya Wu Geng and Qiao Qing Lang, music delicate, tactful, the song is based on the living conditions of the people in northeast China, and Mr. Liu Mingyuan plays the melody of the original folk song with the help of the artistic characteristics of Mr. Banhu, who can imitate the sounds of human voices, it shows the real change of people's life and emotion after the reform and opening-up. analysis of playing technique In terms of performance content, Yue Ya Wu Geng is Banhu's first piece of music to express love, this piece uses treble banhu performance, divided into Adagio and allegro two parts. Because the material is from folk songs, music lyric, melodic sex is extremely strong, music movement to flexible, continuous features. Yue Ya Wu Geng is a representative work of northeast style banhu music. Its humorous, high-pitched and bright playing style is loved by people both inside and outside the field. The distinctive regional style of Yue Ya Wu Geng played by Mr. Liu Mingyuan is worth studying and analyzing. Three of the techniques used in this piece are derived

from basic techniques, namely slow bow, medium bow, quiver bow, press knead, and style techniques such as sliding and pad bow.(Zhang Yongze,2016)

### 1.2.1 Basic Technique

Yue Ya Wu Geng was adapted from a folk song. It was sung for a long time and became popular before it became a famous banhuSong. Therefore also established the song to sing the music style, the speed is not fast, therefore generally uses the slow bow and the medium-speed bow.

#### 1.Vibrato.

The vibrato technique is mainly used to imitate the vibrato in vocal music, in order to enhance the performance of the instrument itself. In the work "Yue Ya Wu Geng" , especially the singing Adagio paragraph, kneading the chord technique application ratio is very high. Mainly concentrated in the left hand a finger kneading string, the use of rolling kneading string techniques, at the same time through the left-hand strength adjustment, the addition of an appropriate "squeeze" component, which has become the northeast style banhu unique kneading string techniques.

#### 2. Bow Method

The use of the bow is one of the ways in which banhu different regional musical styles are reflected. The Song Yue Ya Wu Geng is short and Pithy, but it is characterized by the use of the bow. The performance of banhu music in northeast style pays much attention to the skill of Yungong. The control of force is particularly important. The main bow method is: Even bow, sub-bow, a bow one tone, homophonic pad bow, short bow, quiver bow and so on. In the Adagio section of "the five watch of the crescent moon" , the bow movement should be clean, slow and smooth. Long notes are played with a bow, embellished with left-handed Glissando, and others with a split bow. Allegro part is to form a contrast, relaxed mood, cheerful, homophonic pad bow in allegro playing when the application is a very colorful regional style. (Niu Changhong,2019)

#### 1.2.2 Style technique 1.Glissando

The use of Glissando in "Yue Ya Wu Geng" is quite extensive. Sliding notes of the third and sixth intervals are the most common and characteristic sliding notes. The processing of these two kinds of Glissando requires that there should be no interruption or gap between them, whether they are

from bass to treble or from treble to bass. The application of these two kinds of sliding sound makes the music more interesting, through the imitation of human's language tone and singing embellish tune, the melodic lines of instrumental singing are graceful and vivid. In addition, the back-sliding sound is also used in the Adagio. The back slide has a strong sense of rhythm and intonation, and its use can increase the intimacy of the music. Coupled with the skillful combination of right-handed bow technique, it can imitate the tones of the northeast men and women singing love songs perfectly, full of strong local flavor.

## 2. Mid-level composition

When playing Yue Ya Wu Geng, we will find a special rhythm phenomenon, that is, the "d" is higher than its original pitch, but lower than the "# d" pitch. When playing, the "d" sound processing becomes very important, this kind of special level relations change, is the northeast style banhu work one big characteristic. The performance of this characteristic tone, in Adagio, mostly for sliding, , to the main service. The allegretto is played in a rhythmic style, with a sixteenth note pitch and a low range.

### 2. Mid-level composition

I chose this composition because it is a representative Mid-level composition that includes a number of Basic techniques and Stylized techniques In 1965, Professor Zhang Zengliang, Professor Feng Guolin and Professor Song Guosheng composed a banhu Solo, based on the distinctive tone of Hebei Bangzi, the work depicts the contrast between the present and the past of people's lives along the bank of the Daqing River, expressing a positive yearning for a better life. Based on the Hebei Bangzi Music, Da Qing he pan Hua then created a banhu Solo with the characteristics of the Times. This piece not only highlights the regional characteristics in style, since its appearance in the mid 1960s, this piece has had a very wide influence in the field and has become a classic in banhu's teaching and on stage. (Yu Mingli, 2017)

#### 2.1 analyzing music

1. This composition is C Major, the form structure analysis of this piece is a complex ternary form, its structure can be expressed as a A,B,A1,adopting the seven-tone g mode, part A (1-115 BAR) , it is composed of a, b and a 1, and is composed of two parts (bars 116-160) ,

two parts is c and d, (bars 116-160) , E episode (bars 170-186) is the cadence part of the free rhythm. It is composed of cadenzas .A1(bars 187-313) is Change reappearance of part A.

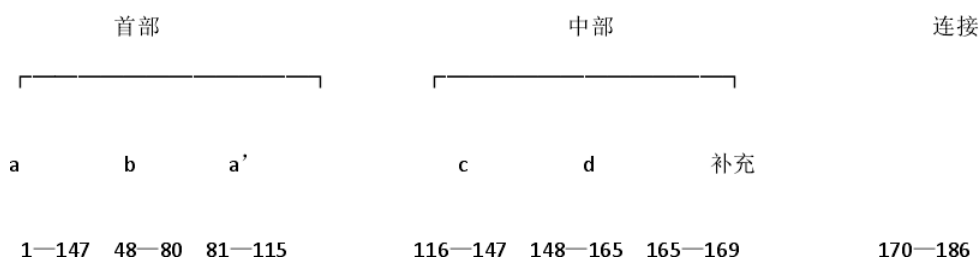


Figure 21 The form of “qing river if the year”

The music is primarily based on Hebei Bangzi, and each section is described in detail in the form of a title, with a three part musical narrative structure.

Part 1 is loud, resonant, and singing; the theme is expressed in a passionate melody, as if an old lady were angry and voluble about her sufferings under feudal rule.

Part 2, slow, full of sorrow and indignation, this part shows the painful memory of the old social life of the past, is a powerful indictment of the landlords'exploiting class.

Part 3, the further reappearance and development of the theme with firmness and confidence, it fully demonstrates that the people along the bank of the Daqing River have lived a happy and full life under the leadership of the Party. It expresses its admiration for the hard-working and simple character of the people in Hebei, and at the same time it expresses that the people of the Daqing River will certainly forge ahead under the leadership of the party, the determination to build a new and better life.

2.1.1 analysis the music of part a1, with a sonorous and singing tone, depicts the flourishing scene in the Daqing River region and the heroic spirit of the hard-working people fighting against heaven and earth, this part has the characteristic of using the Hebei Bangzi "two and six boards" . The first 15 bars of the melody adopt the tune of "gold medal brings silver medal to Xuan" , which is the first line of the Hebei Bangzi Music "da Deng Dian" , and the author has made a technical expansion on the basis of this melody .Figure 22





Figure 25 Qing river if the year

In Part A, part b is an octave lower than the whole melody in part a, as in the older generations of the revolution patiently telling young comrades about the revolutionary tradition and history, and using a narrative tone to narrate the past life, compared with Part a, this part has more singing and lyricism in style, and forms a contrast with the prosody in melody and rhythm.

(Figure 26)



Figure 26 Qing river if the year

Part a1 simplifies the repetition of part a to a certain extent until slowing down and slowing down again in 108 bars on the 106 bar spectral plane, in preparation for entering the Adagio. From an auditory perspective, part a as a whole gives us a feeling of joy, because this part of the emergence of a large number of Semiquaver rhythm-type, compact rhythm-type in the sense of hearing to bring a sense of tension and excitement, the part A of the music slows down towards the end. Here is the author in part I preparing for the transition to the Adagio in part B.

#### 2.1.2 analysis the music of part B and Insertion part

from episode are also part of Allegro. The given speed and emotional markers are "slow, angry and powerful. ". It describes the poor peasants'accusation of blood and tears against the wicked old society. The Allegro section, with its melodic use of descending, expresses grief and expresses a sense of grievance, and in this section the whole rhythmic form is stretched, with the appearance of Appoggiatura, Tremolo-bow, big Glissando up, and big Glissando down. It vividly depicts the old poor peasants'bloody and tearful accusation against the wicked old society.

The central opening is based on the The Broken Bridge in He BEI Bangzi opera a biography of white snake and the vocal changes in Yu opera's Mu Guiying.



Figure 27 Hebei opera “The legend of the white snake”



Figure 28 Yu opera “Mu Guiying”



Figure 29 Adagio theme

The 128TH measure, which starts with the re in small point 2 and goes from high to low to SI, features Stressful Glissando, which sounds like crying and expresses people's suffering. At Bar 142, Tremolo-bow plays re with double-*f* strength and weakens in these two bars, showing helplessness and helplessness towards life. Then 146 bars Pressing string played # Fa as if to tell the pain of the heart, 148 to 151 bars of the same melody, and used accent marks to depict the pain and helplessness of the labouring people in the old society. Spectrum Figure 30



Figure 30 The cadenza of the music

The connecting part is the colorful part of this piece, which is prepared for entering the reproduction part. From the rhythm and speed, the free rhythm is changed from slow to fast and then to slow gradually. The same melody is repeated repeatedly at the beginning and changes in speed, emotions add to the expression of people bid farewell to the past, wipe away tears, for a new life to fight feelings. ( Figure 31)

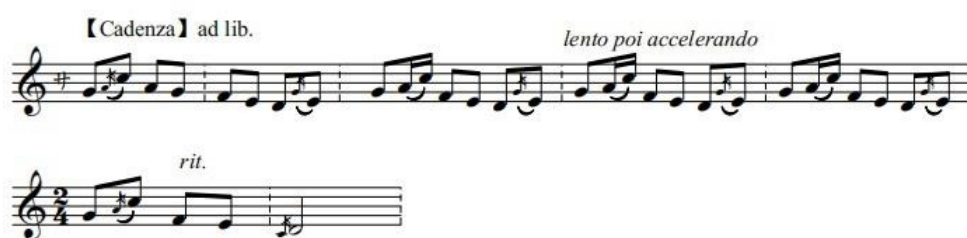


Figure 31 Qing river if the year

2.1.3 the musical analysis of section A1, from Bar 184 to bar 241, takes the form of a variation of the representation, after the mournful theme of section B, of the theme of A1, which evokes the pain of the past, and make the most of what we have. We have already introduced in the front of the article, the third part describes that "the young people, after listening to the bitter memories of the revolutionary predecessors, unanimously expressed the wish to remember the people's hard life and cherish the happiness in front of them. " This is different from the joyful scene described in the first part. Compared to the first part, the third part of the music, more thinking, more determination, more hope. So the music that reproduces part of the music is not simply the music that reproduces the first part of the music. From the score we can see that the music is from the 242Nd BAR, into a new melody. Especially from the beginning of the 259th BAR, is also the most exciting part of the song. The energetic melody and the rhythm carry on, represents the next generation young people to do the revolutionary determination courageously. It also brings the whole thing to a climax. In Parts 10 and 11, the stirring melody and rhythm represent the determination of the next generation of young people to make a revolution, and express people's inner happiness and yearning for a better life.





Figure 32 Qing river if the year



Figure 33 Qing river if the year

The music ends with a series of Tremolo-bow parts, played with a rousing melody and rhythm, representing the determination of the next generation of young people to make a revolution, expressing the inner happiness of people and the yearning for a better life. Figure 41(the end of the year of the riverside dialect of the Daqing River)



Figure 34 The end of “qing river if the year”

### 1.1 The analysis of the playing skills

On the bank of the Great Qing River the author believes that a performer, no matter what instrument he uses or what works he plays, if he wants to know whether he plays well or not, still depends on his knowledge of a work. If you want to play a good work, just a simple understanding of the spectrum is not enough. We need to know that behind every work there is a story or even more than the composition, and a good work is even more so. So, as a banhu player, an inheritor of traditional Chinese musical instruments. We should go deeper into the culture of the work, into the background of the Creator's creation, understand the expressive meaning of the

work, and explore the reasons for the development of spectral melody, rhythm, expression marks and playing techniques, only then can truly an outstanding work equally outstanding performance. The background and meaning of Talk about the past by the Daqing River are described in more detail in the previous paragraphs. Well, after understanding the internal meaning of this work, the following author on how to play this piece to talk about their own views.

### 2.2.1 Part A playing technique

This part is based on the allegro as a whole. The author believes that the first thing to grasp in playing this part is the expression of rhythm. The author uses four stress marks in the beginning of the piece, it's about getting the attention of the audience. Therefore, when we play, we must simply, must the beginning of the four notes of the head pull out, crisp straight to the audience's ears. Starting in the third bar for a continuous sixteenth pattern, stress on the rhythm, then pay attention to the intensity, which is gradually increasing. In addition, the use of the syncopated rhythm with rest is also a major feature of this part, especially in the combination of the band to highlight the rhythm of Banhu; third, it is also necessary to feel the sense of melody, and this part of the overall high-pitched, resonant mood together. Spectrum case. Figure 35



Figure 35 Qing river if the year

2.2.2 Part B and insertion Part in the performance of Part B, the performer should be good at understanding the tragic style of this Part, and combine the inner feeling with the performance of the music by using the method of association, in this way, the mood can be cultivated. This part is very gentle in speed, and the performance of rhythm and melody is also very delicate, but still needs to highlight the performance of rhythm accent, in this way, we can feel the rhythm of the cadence and the color of the melody. We should be good at reflecting the characteristics of a crying voice. From the point of view of technique, we should use more stressful Vibrato to express the sad mood. Such as the 123rd measure of the diatonic do. The music also uses Pressing string in conjunction with Glissando to express the cry ( Figure 36 ). In

the treatment of the SI sound in Bar 128, make a glide from re down to SI, holding the compression chord with increasing frequency as it slides, to imitate the human sob, see example ( Figure 37) , dealing with # FA in Bar 164 requires a slight emphasis on the bow movement, showing a transient change in strength from weak to strong, This accentuates the tonal presentation of the # Fa tone, while also showing the trill effect of the high-pitched dol. (Figure38)



Figure 36 The handling of Stressful vibrator



Figure 37 Use pressure sliding



Figure 38 Hand Coordination

The cadenza, as the show-off part of this piece, is mainly composed of a slow, fast, free rhythm. Therefore, it is mainly about the air opening, the mastery of the speed and the coordination of the left and right hands when playing the fast bow,

### 2.2.3 A1 technique

The recapitulation is a repetition of the first part, so the performance is faster and more intense than the first part. The atmosphere was even more intense. It is worth mentioning that in a section of bar 259 played by the slow Cadenza banhu and tambourine, the music speed requirements are fast, the need to pay attention to the playing of the grain, as well as the accuracy of the change. The Crossbow section at the beginning of Bar 289 demands that we play with an impassioned feeling. The re on Bar 309 needs to be clean. The final Sol note should focus

on the crescendo and finish off at the top. La Do at the end of the piece borrows from Jinghu's Pantograph and demands that we play it cleanly.(Figure39)



Figure 39 Qing river if the year

Through the analysis of the above-mentioned performing skills, we can see that we need to grasp the following aspects in the overall treatment of this piece of music, The mastery of singing, singing means that there should be a prominent melodic feature in Banhu's performance, because one of the characteristics of singing is the expression of emotion, and music as a lyric art, it's not just about showmanship and showmanship, it's about whether a piece is performed with emotion or not.

The author believes that there are three main ways of thinking in singing. Firstly, the original emotional characteristics of the work, that is, from the point of view of the composer's creation, what kind of feelings should be expressed in the work, and from the perspective of the emotional characteristics of the work, in fact, it shows the praise to the people of the Da qing River area and the yearning for a better life, which is also the feelings of the composer. Therefore, the performer must feel the feelings of the composer when he writes, through a certain singing technology to express; second, the performer's inner feelings, which arise from the understanding of the work and are connected with their inner feelings and thoughts, in order to achieve personal and emotional connection in the work, it is necessary to enhance the feeling of singing through repeated singing, analysis and practice, and to strengthen the cultivation of singing thinking through the understanding of the national characteristics of the works, although the work reflects the characteristics of the 1960s, it has national aesthetic characteristics in terms of its artistry and ideology. As a musical instrument, banhu is good at expressing melody, especially in reflecting the national character, we must highlight the style of singing in order to combine the emotion of the works with that of the performer.

Secondly, the mastery of the style is mainly aimed at the artistry of the music itself. Different works have different style features. From the perspective of the performer, it is necessary to show the ideological, contemporary and musical nature of the music, it is necessary to have the sense of style, taking "Qin River if the year" as an example, the comprehensive application of melody, rhythm, mode, tonality, speed, strength, etc. , therefore the performer must pass through to these essential factors analysis, can grasp the music emotion skill and the style performance.

### **3. High-level composition**

“Xiang xi yin hua” is a masterpiece of Banhu with new thinking and new technique created by Mr. Zhao Duoliang at the end of 1980s. Over the past 20 years, this work has not only brought new vitality to Banhu performance art, but also showed the depth and breadth of the work in music.

This work is a national instrumental music work which expresses the proposition of music and painting in the form of mezzo-banhu and the band. Zhao Duoliang put forward the concept of " banhu new thinking" in his composition, which combines elements of western Hunan folk music with Western composing techniques, the mood, temperament, artistic conception and atmosphere of music can arouse the listener's more imagination. "Xiang xi Yin hua" is a work exploring the new concept of banhu Art, which is a pioneering attempt from the aspects of creative idea, title conception, musical conception and banhu's performance skills. From the point of view of performance learning, this paper studies and analyzes the creation of works and their performance skills, so that the learners can intuitively feel the new changes in banhu art, the new thinking in the works, and master the new techniques of banhu performance, appreciate the author's perception of life and nature as well as the beauty of tradition and innovation in his works.

3.1 The music analysis of the whole work is interwoven with the theme of the main part of the Banhu and the polyphonic music of the orchestra, concentrating on the general themes, gradually changing and developing new musical images, with the musical background both fused and separated, having relative independence and integrity. The author uses the tune of Xiangxi music folk song as the basic key, and draws lessons from the development of harmony and

melody in the Western composing technique boldly, making the work become the modern Chinese national instrumental music. The music is a single movement of the free multi-stage form structure, from the introduction, a long and far-reaching Adagio, rough and wild allegro and the final four parts.

The musical structure of Xiangxi Yinhu is as follows:

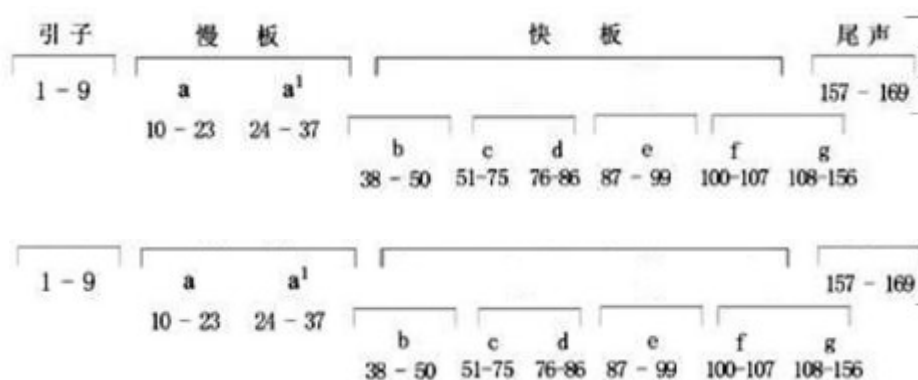


Figure 40 The form of "Xiang xi yin hua"

3.1.1 introduction the combination of instruments used in the introduction of just nine bars is one of the highlights of the piece. The whole piece begins with the unique sound effects of Dulcimer hitting the bass and the bamboo pizzicato playing, and interweaves with the melodious sounds of Liuqin's sharp, low Xun in the bass and Ruan in the middle, the contrast in range has a knock on effect on the sense of hearing. With the introduction of women's spontaneous and ethereal songs, the voices in different vocal ranges not only highlight the mysterious charm of Xiangxi, but also bring people into the beautiful scenery of the deep forest in Xiangxi, giving people a strong sense of background and picture. The introduction part embodies the composing technique of the whole piece, which consists of several parts (two or more) with their own relatively independent melodic lines, organically combining and interweaving, harmoniously flowing, creating the atmosphere of primitive simplicity and obscurity in Adagio music, shows the clash of old and new ideas.

The musical score for the introduction section consists of ten staves. From top to bottom, the instruments are: Flute (笛子), High Zongzi (高笙), Middle Zongzi (中笙), Bass Zongzi (低音笙), Pipa (琵琶), Guqin (古琴), Middle Banhu (中阮), and Large Banhu (大阮). The bottom staff is for a solo female voice (女声独唱). The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *pp*, and *p*. Specific performance instructions are noted in Chinese: '手拍低音区' (hand-tapped low register) for the Pipa, '琴竹演奏' (bamboo playing) for the Guqin, and '女声进' (female voice enters) for the vocal line.

Figure 41 Introduction section

### 3.1.2 Adagio

Adagio is a thematic passage. The rhythm follows the alternation of the four rhythms of the introduction, and Banhu's melody is broken down and developed into a new theme by the thematic motivation of the girl singing part of the introduction ( Figure 48) . Banhu starts with an unsteady dominant, and with a bit of freedom of entry, the music is uncertain. Bring a kind of mysterious feeling to the whole work, give a person with rich imagination space.

The musical score consists of five staves of music. The first staff (measures 9-14) is marked with 'a' and contains intervals labeled '纯四度' (pure fourth), '小二度' (minor second), '大三度' (major third), and '小三度' (minor third). The second staff (measures 15-20) is marked with 'a' and contains an interval labeled '大二度' (major second). The third staff (measures 21-26) is marked with 'a<sup>1</sup>' and contains a triplet of eighth notes. The fourth staff (measures 27-31) contains a triplet of eighth notes. The fifth staff (measures 32-36) contains a triplet of eighth notes. The sixth staff (measures 37-38) contains a triplet of eighth notes.

Figure 42 Lento section

Adagio consists of two passages of the same length, a and a, each of which is divided into four phrases. Bars 10-23 are a, and the melody is played in the octave of the Bass, with a large number of minor second, major second, minor third, major third, and pure fourth ornamentation ( Figure 49) . It is worth mentioning that the 14TH and 15th bars in the reduction of FA and ascending FA alternate use, melodic ups and downs, such as mountain stream springs, people full of anticipation of the music.

Bars 24-37 are a<sup>1</sup>, variations of A. The main melody retains the original material structure, and Banhu's treble section contrasts with the a section in register, giving the section a more layered feel. In spectral example 4, there are two parts which are gradually increasing or decreasing in the interval relation of the second degree. The time value of the notes is the same, but the offset is opposite. Interweaves with the bright soft, free elegant main melody to carry on, will the screen from near to far presents the western Hu nan the overall scenery.



Figure 43 Lento section

This passage is the core of the work, divided into four parts: b, c, d, e, f.g. The author uses the Adagio theme Melody to transform the musical image step by step through the changes of the tempo, rhythm and range. B Paragraph is repetitive, divided into four phrases, the whole paragraph around the theme of the first sentence changes in motivation, development. Banhu enters with a two bar band playing a dance like texture, quickly turning the music scene into a joyous, passionate atmosphere. The first and second sentences of paragraph B in Figure 47 ARE identical. The third sentence is connected by a long sound with a pentatonic and a triplet, in sharp contrast to the first and second sentences in rhythm and range. The fourth sentence continues the treble section of the third sentence, using the motivation of the first sentence, followed by repeating the second bar of the first sentence. The melody combines the rhythmic characteristics of up minor second and down minor second, 5/4 beat stress, syncopated stress, and the short, strong two-tone pizzicato in 2/4 beat, it vividly shows the musical characteristics of the dance of the minority nationalities in western Hunan.

Figure 44 Adagio section

Different from the regular musical structure of paragraph B, the paragraphs composed of c and d are highly distinctive musical sections. "The sense of colour dominates because of the theme of the background in which the two voices and the multiple voices think relatively independently. This just reflects the expansion and development of the meaning of horizontal line thinking in Chinese traditional music." take paragraph c for example, can be divided into three musical forms:

The image displays a musical score for an Adagio section, labeled 'C'. The score is arranged in two columns of staves. The left column contains the following instruments from top to bottom: 唢呐 (Suona), 笙 (Sheng), 中阮 (Zhongruan), 柳琴 (Liuqin), 琵琶 (Pipa), 古筝 (Guzheng), 中阮 (Zhongruan), 梆子 (Bangzi), 笙 (Sheng), 木鱼 (Muyu), 三角铁 (Sanjiaotie), 二胡 (Erhu), 中胡 (Zhonghu), and 大提琴 (Cello). The right column contains: 唢呐 (Suona), 笙 (Sheng), 中阮 (Zhongruan), 柳琴 (Liuqin), 琵琶 (Pipa), 古筝 (Guzheng), 中阮 (Zhongruan), 梆子 (Bangzi), 笙 (Sheng), 木鱼 (Muyu), 三角铁 (Sanjiaotie), 二胡 (Erhu), 中胡 (Zhonghu), and 大提琴 (Cello). The score is divided into three distinct musical forms, indicated by circled numbers ①, ②, and ③ on the right side. Form ① spans the first two staves of each column. Form ② spans the next two staves. Form ③ spans the final two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Figure 45 Adagio section

In part c, a new theme emerges, and the three musical forms are relatively independent and mutually supportive. The beat turns to a strong and weak 2/4 beat, and the rhythm type is more abundant and the rhythm density is reduced compared with the B section.

Figure 46 Adagio section

Then comes a melodious, high-pitched melody of Long Lines, which is omitted over and over again. The three musical forms appear alternately in the same or changing form among the vocal parts in contrast to the figure 48 and the figure 49, with distinct musical levels. The author weakens the function of Harmony and highlights the color of polyphonic music. Will several kinds of independent thinking background theme combination, each has its own image, the music color contrast is strong, bright. The new material appearing in the banhu part of part d is developed on the basis of the rhythm type of the second musical form of c section. The author innovates and uses two playing techniques "four-tone fast bow" , "left and right hand plucked plucked"

Figure 47 Adagio section

The e part is the action of joining b part, c part, f part and g part in the allegro. Taking the five basic notes in the tonal scale as the main melody note, the playing technique of "the double-tone fast bow in the fourth degree" runs through the whole passage. Turn the beat into a more intense 3/4 of a song and dance beat, creating a sharp contrast between the melody before and after, repeatedly deepening the listener's memory of the music and setting the mood for the next clima.



Figure 48 Adagio section

The fourth part of Allegro is the most tensional section in the whole piece. Part f by slow and fast, the Rhythm Compact semitone melody, will the whole song mood gradually pushed to the climax. Strong jumping octave, super-octave sixteenth note, 1/4, 2/4 beat rapid change so that the rhythm lost the sense of balance.



Figure 49 Adagio section

The fast playing of the BANHU treble area in part g and the two-tone up-down sliding bring the music to a climax. The band then plays an atmospheric, wide Adagio theme tone variation, which collides with the free-spirited banhu improvisational melody, expressing the author's true feelings about what he saw and heard in western Hu nan, and lamenting the

historical significance of the ancient ethnic groups in western Hu nan. Then the band fades into the epilogue, following a dance-like texture.

### 3.1.4 Epilogue

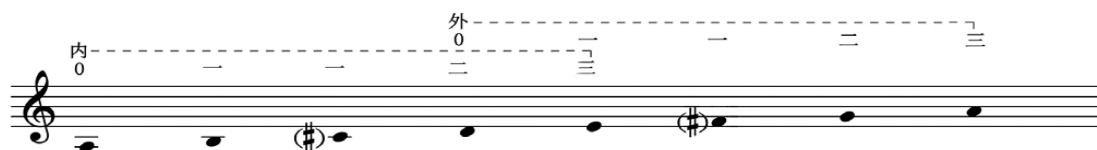
Using the Adagio theme and the polyphony of the band as a foil, the melodious female voice resounds again. The real-time Melody of the mezzo-banhu, as if floating in the wind above the ancient pristine Old City of Xiangxi, draws people away from the ecstasy of the wild. The two- tone overtone performance slowly disappears, the author will be emotional into a note, the composition of the melody will be the mysterious charm of Xiangxi fixed at this moment.

### 3.2 Analysis of playing technique

"Banhu new thinking" put forward in "Xiangxi Yinhu" is not only embodied in the composition, idea and technique of music, but also different from banhu's traditional style and technique of performance. The work takes Banhu as the starting point, using the playing techniques suitable for banhu, and innovative techniques, to highlight the characteristics of the banhu instrument. Using the treble area to express the music, the mood change in the music, makes the mezzo-banhu's playing tension and the music expressive force to maximize the expansion, has put forward the new request to the performer's technical level.

3.2.1 In addition to the traditional handle position, the new handle position and finger order are adopted in the applied works. The mixed use of two different grip fingering with the bar as the replacement frequency increases the difficulty for holding the pitch in the performance. Two kinds of Control Diagram (take the first bit as an example) :

The first kind of sequence



The second kind of sequence



Figure 50 Adagio section

The position and fingering of these two kinds of grip positions change as a phoneme moves down, and the fingering distance also changes accordingly. The finger distance between Semitone and whole tone should be sorted out clearly, and the finger distance should be changed quickly to ensure the accuracy and clarity of the sound



Figure 51 Adagio section

For example, the first two bars of FIGURE54 use two different grip bit rapid conversion, if the use of general grip and fingering, it is difficult to complete the changing tone of the performance, will also destroy the flow of each bar music. In the third and fourth bars, the octave jump bar and the semitone jump into the change bar, we must master the clear concept of the position and the finger distance, pay attention to the playing of the changing tone, the change bar action should be in one go, clean and neat, and try to reduce the traces in the change bar, to ensure the continuity and integrity of the melody. ◦

### 3.3.2 A sliding note with an artistic conception

Glissando is one of the most representative performing techniques of the local style of Banhu. It is also one of the most important elements to distinguish the different ethnic styles of different places. Each region has its own unique and representative Glissando technique. If Glissando, one of the traditional works of banhu, is chosen to express one's feelings and artistic conception, the performance will destroy the musical image and unique artistic conception of the piece. In the Adagio passage, banhu's Glissando, a fourth from the ornamentation La to the tonic Re, is played gently and in one step, avoiding the slippery, sweeping, and kneading styles that would otherwise change the music. The frequency of the glide is relatively slow, the melody is free, ethereal and has a strong sense of image, as if seeing the Xiangxi minority residents isolated, quiet and unrestrained life scene, for the listener to create Xiangxi long old, illusory ethereal artistic conception and atmosphere.

### 3.2.3 Right-handed bow movement

#### 1. Melodic color and bow movement

In Adagio and Epilogue, banhu, in a series of rhythmic variations, sounds as if he were free of the beat, but in fact he is playing strictly to the beat and the prescribed speed, set off by the bass texture of the band. The phrase with irregular length is divided by the bow method and the change of the bow movement, which shows the unique melody color and the music scene. In Adagio, this type of rhythm occurs four times (three times in Adagio and once in the epilogue), and the homophony and increased rhythmic density give the melody a more immersive feel. It is difficult to master the strength, especially in the position of the Banhu bow root and the point of the bow, and it is difficult to achieve the unity of the vibration of the tone. The average of the triplets can be played by means of wrist force adjustment and arm angle variation, and the bow speed and length vary with the linear development of the melody. The melody in the Adagio Treble area is melodious and slow. When playing the weak rhythm, the right hand holds the bow with proper strength.

#### 2. Rhythm, movement, and Bow Movement

In the traditional banhu songs, the regular rhythm of the traditional operas and tunes is the main one. Whether the performer or the appreciator, to this kind of regular rhythm stress produced inertia, can also be said to be a performance, listening habits. The Rich Rhythm in Xiang Xi Yin Hua is alternately used and combined with the characteristics of Xiangxi national music to obtain a new musical vocabulary, which makes the musical rhythm have a novel change. The use of syncopated rhythm in allegro changes the stress of music, and the structure of musical vocabulary has corresponding variation. It makes full use of non-inertia and regular rhythm form to form asymmetrical musical sentence structure, which breaks the conventional rhythm and momentum of Banhu's traditional works. The typical tempo of the allegro is roughly divided into five types.

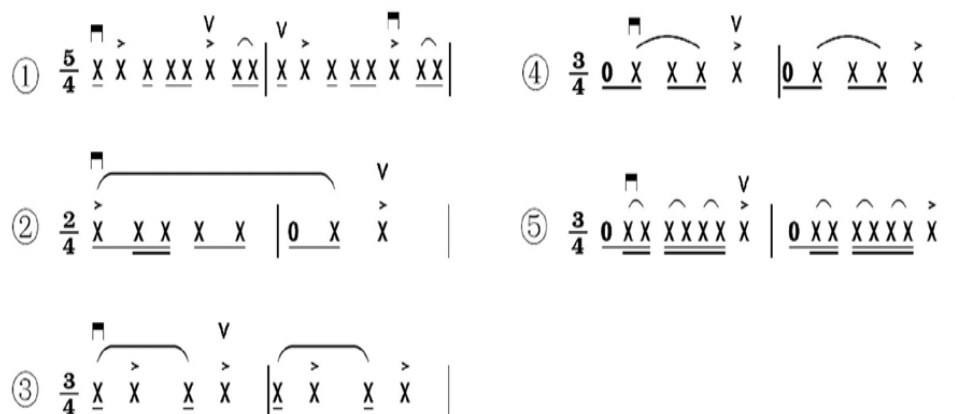


Figure 52 Bow Movement

The second bar of ② in figure 17 is stressed and moved back to the second beat, and ③④⑤ changes the logical stress of "strong and weak" in the 3/4 beat, can more vividly display the music image the change and the music dance. The stress here is often played by pushing and pulling the bow, sometimes alternately. The playing habit of technical movements and the body's center of gravity are changed accordingly. The new rhythm and body movements should be coordinated to endow the music with fresh vitality. As if to see people wearing ethnic costumes, in the magnificent romantic ancient city of western Hunan, full of enthusiasm and passion of the dance scene. With the position near the middle bow as the best point of force, the use of arms and wrists to adjust the bow speed, bow section, stress the graininess of stress, pay attention to control the speed and strength of pushing and pulling the bow, do not appear "lame" stress playing.



## CHAPTER VII

### 1. Conclusion

1.1 To investigate history aspect of banhu fiddle. I found that the history of banhu can be divided into three stages three periods: pioneer period, opera period, and musical period. In the Pioneer period, banhu was used to play court music, In opera period, banhu was used to accompany operas. In musical period, banhu was used as a solo instrument, in shape, sound, the occasion of application, style features, there has been a substantial change in performance characteristics and so on. Banhu could be divided into three periods in the musical period. Early Period was the embryonic period of banhu music. Banhu's practitioners improved the traditional Opera Banhu, a new type of Treblebanhu, mezzo-banhu, was developed for ensemble and Solo music with different timbres. It makes banhu's structure, form and pronunciation more reasonable. The birth of these musical instruments marked Banhu from then on to become a solo instrument, but also marked the arrival of the new period of banhu Art. This period saw the emergence of a large number of Banhu music works, most of which were adapted from local folk music and opera works of small and medium-sized works. Stagnation period, because of the impact of the "Cultural Revolution", the period of banhu's art development is relatively slow, but there is still a new composition, this period of banhu composition with a strong political color. Golden period, a period in which banhu's practitioners made bold attempts at composition and technique. The composition of banhu in this period is more diversified in style and more complicated in technique. At the same time, the difficulty of banhu technique is greatly increased.

1.2 To analyze banhu techniques playing. I found that banhu's technique can be divided into three categories, the basic technique, which is the most commonly used technique in banhu's playing, and which every beginner should master. The style technique is the technique with the most characteristic of banhu music, which is used when playing works with various local styles. The modern technique is the requirement for high-level professional performers, which is more difficult and often used in modern works, like the Cadenza in a large concerto. This needs the performer to the banhu to have the system study and the scientific training. In my interviews, I found that there were differences among the three interviewees on some of the technologies.

Through these differences of comparison and research, summed up the advantages of different techniques, the use of banhu technology has a more comprehensive understanding.

1.3 To analyze banhu selected composition. I found that It is not enough for the performer to master the technique of banhu. The technique is ultimately for the performance of composition. In order to achieve a good composition, we need to master each technique skillfully, it also requires us to have a full understanding of the writing background, musical structure and musical style of the work. According to the composition of the music characteristics combined with the performance of the personal understanding of the work to choose the appropriate technology. This requires the performer to accumulate over a long period of time, and constantly improve their musical literacy.

## **2. Suggestion**

2.1 In a further study of the history of banhu, banhu is actually a unique Chinese bow-stringed instrument, which is mainly derived from the historical perspective of the origin and development of Banhu. Therefore, I think the understanding of banhu art should be viewed from the historical context, so that we can fully understand the face of banhu. Secondly, the understanding of banhu needs to be explored from the perspective of development. The emergence and spread of a musical instrument has profound social and historical reasons. banhu is from the original single form, single function to today's multiple use, showing that banhu existence is not only a historical necessity, but also the necessity of cultural development, this is mainly because the development of art in banhu began with the development of the social economy, and there is a deep relationship between the development of art in banhu and the development of the social economy, so in our study of the history of any musical instrument, it still needs to be explored from the angle of social economic development and cultural development, which is the necessary methodology to study the development history of musical instruments.

Banhu used to be the main accompaniment instrument in many kinds of opera, and gradually accumulated the playing skills and playing style in the long-term accompaniment Practice. Mastering these colorful styles and characteristics will help to improve the artistic quality of the performers, strengthen the understanding and understanding of the nation and the

folk music, improve the artistic quality of banhu performance, and further reveal the connotation of national culture, is of great importance. Rich and colorful local music is an important part of national music, containing the charm of the Chinese nation. In order to create Banhu music, one must stand on the cornerstone of the national folk music and make a high generalization of the musical material. The charm of banhu music lies in its ability to fully embody the charm of Chinese folk music, which should be the lifelong learning and pursuit of banhu, and the foundation of the long history of banhu music. I think this one-sided view is unique. Banhu music is still developing, and the rich experience, artistic skills and performing techniques of the traditional Chinese Opera banhu performers accumulated over the years are always worth learning, studying and using for reference.

2.2 Banhu's performing arts need to inject new blood, but we can not give up the essence of the Chinese instrumental music for thousands of years. It is the wide spread of folk music of all forms and types that has enabled banhu art to accumulate a rich cultural heritage. At the same time, under the impact of contemporary diversified music, how to let our folk music in today's rapid development, it is necessary to continue to consider this issue. This requires us not only to master the traditional techniques of Banhu, but also to innovate the playing techniques of banhu, which is also a brave attempt to compete with contemporary music.

### **3. Suggestion**

3.1 In the next study it should be compared with other music instruments.

3.2 There should be studies in other areas for comparison.

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