



Master LiuTianhua : Erhu compositions

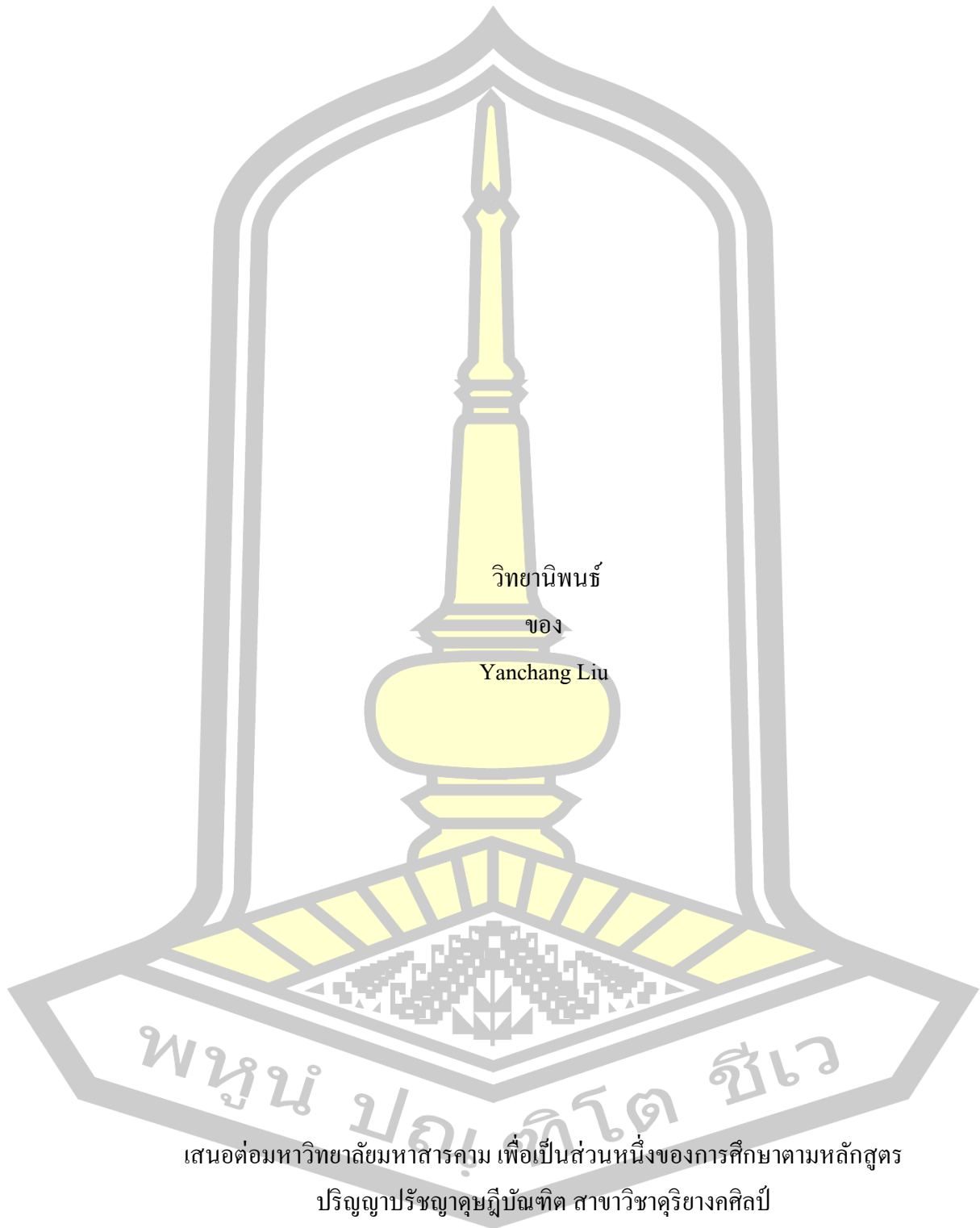
Yanchang Liu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

July 2021

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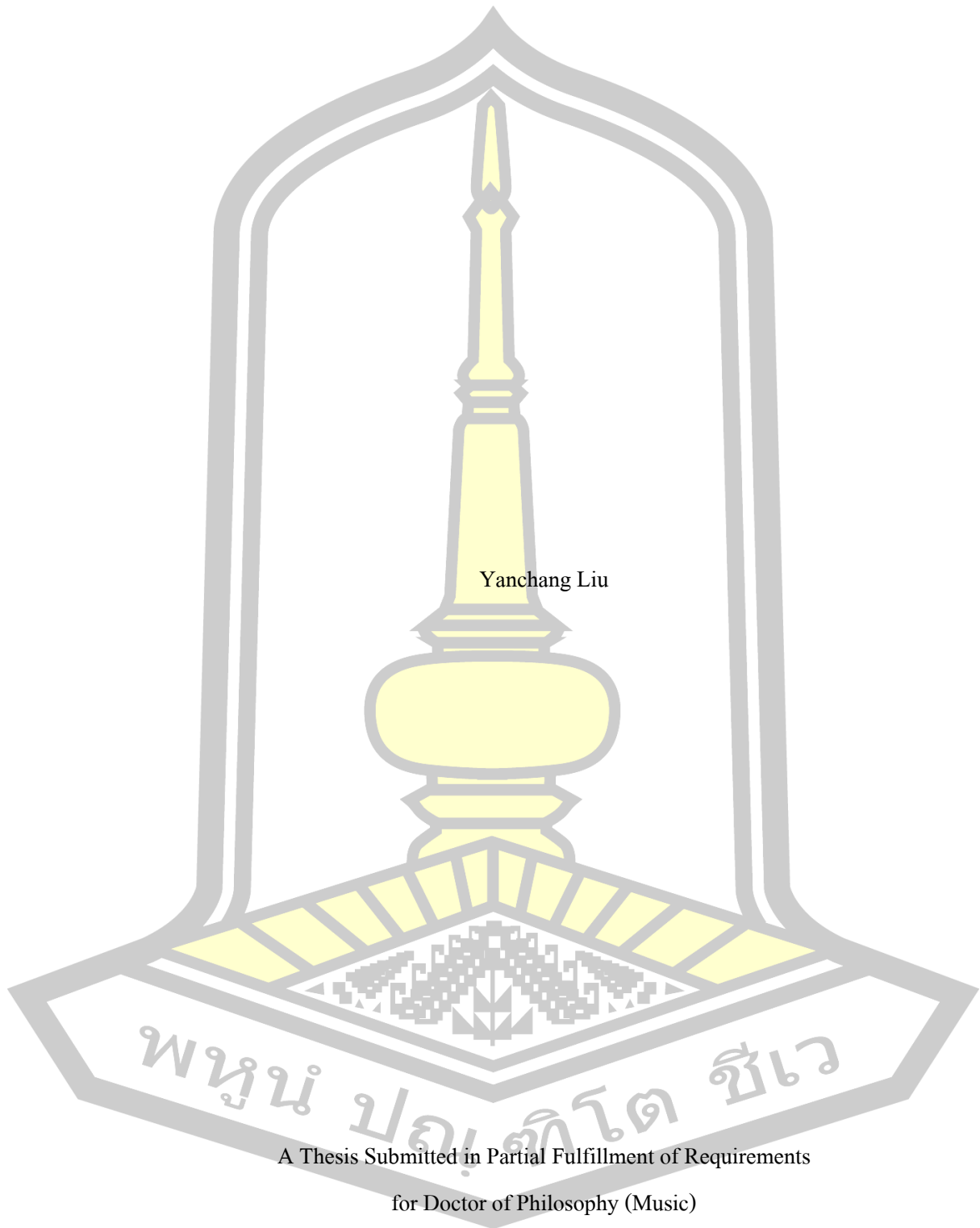
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

กรกฎาคม 2564

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Master LiuTianhua : Erhu compositions



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for Doctor of Philosophy (Music)

July 2021

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AUTHOR	Yanchang Liu		
ADVISORS	Professor Arsenio Nicolas		
DEGREE	Doctor of Philosophy	MAJOR	Music
UNIVERSITY	Maharakham University	YEAR	2021

ABSTRACT

This dissertation studies a Chinese musician Liu Tianhua and his music works.

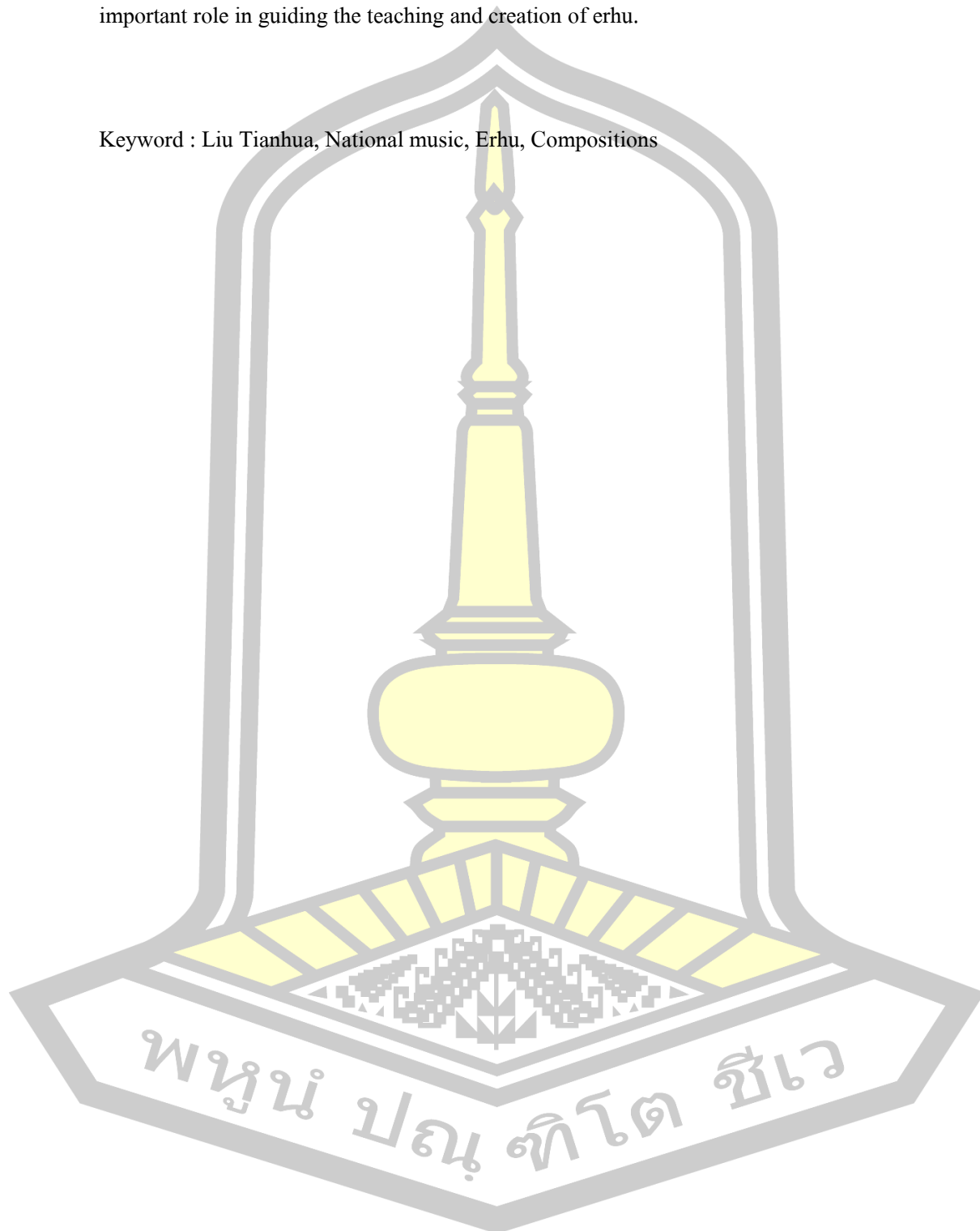
Liu Tianhua has made great achievements in erhu compositions. He created ten erhucompositions. These ten erhu compositions has a very significant position in the history of Chinese folk music. In his erhu compositions, he not only inherits Chinese national music, but also learns from western music, an integration between Chinese modes and western modes and creating a new era of erhu compositions.

This dissertation makes a comprehensive study of Liu Tianhua's works in the following four aspects. The first is Liu Tianhua's life and the background of his ten works. This part summarizes the important position of Liu Tianhua in the history of Chinese national music, and explores the creation background of ten works and the social environment at that time. The second is the study of Liu Tianhua's disciples. Liu Tianhua trained the first batch of Erhu players. This dissertation makes a systematic analysis of Liu Tianhua's teachers, students and his students' students. The third is to study the communication status of Liu Tianhua's works. In this part, we study the main communication channels of Liu Tianhua's works. The fourth is the content research and musical form analysis of Liu Tianhua's works, in which we analyze all ten works of Liu Tianhua in detail.

Through in-depth analysis of Liu Tianhua's works, we have a further understanding of erhu, a national musical instrument. He has made great achievements in creation, performance,

education, musical instrument reform and other aspects. The study of Liu Tianhua's works plays an important role in guiding the teaching and creation of erhu.

Keyword : Liu Tianhua, National music, Erhu, Compositions



ACKNOWLEDGEMENTS

Three years have gone in a flash. In the past three years, I have been left too many wonderful memories in MSU. Recalling the school life and the good times I have experienced, my heart is full of infinite feelings.

During my study and the writing of this dissertation, many experts, teachers and classmates have given me meticulous care and selfless help, which has benefited me a lot. With their help, I further reorganized and improved my knowledge structure. I wish to extend my deep appreciation to them!

I want to thank our dean, Dr. Khomkrich Karin. He has given me great help when I wrote this thesis. He is kind and easy-going, humorous, witty and knowledgeable. His class is witty and humorous, from which I have learned very professional and practical knowledge. In the past three years, he has given me careful guidance and patient teaching, which has fostered my great progress in learning methods and knowledge accumulation. When we went out for field work, he led us like a father leading his children. Whether in school or field work, whether in study or life, he has offered us great help and let us feel the warmth of MSU.

I would also like to express my sincere thanks to my mentor, Dr. Arsenio Nicolas. In the process of this dissertation, he had given me earnest guidance and strict requirements. From the topic selection, data collection, to the arrangement of the dissertation structure and the final draft, he had offered me great help, so that I gradually opened my mind in the process of writing the dissertation, and made the quality of the dissertation rise to a new height. His rigorous and meticulous teaching style has deeply influenced me and will become a valuable spiritual wealth in my future.

I am very grateful to our teacher, Dr. Jarenchai Chonpairot. He is a teacher worthy of respect from all our students. He has profound professional knowledge, can accurately control the main points of the dissertation, patiently answer our every question. He always drives to our class from far away home. His rigorous academic attitude, working style of striving for perfection, his noble teacher's morality, noble demeanor, simple and approachable personality charm have far-reaching influence on me. He is an example for us to learn from.

I want to thank our teacher, Dr. Joe Peters. He is kind, tolerant and loving. He constantly inspires us in class and puts forward a lot of valuable opinions in the process of revising the thesis, which makes my thesis more perfect.

Finally, I would like to thank my alma mater, MSU. This is a school I love and never forget. I am very glad that I have met so many excellent teachers and classmates in the past three years, who have given me a lot of help in my study and life. Because of these good teachers and classmates, these years in MSU has become an significant experience in my life. Words cannot express my gratitude, I can only express my highest respect with the most simple words. May I express my deep thanks and high respect to all the teachers again.

Yanchang Liu

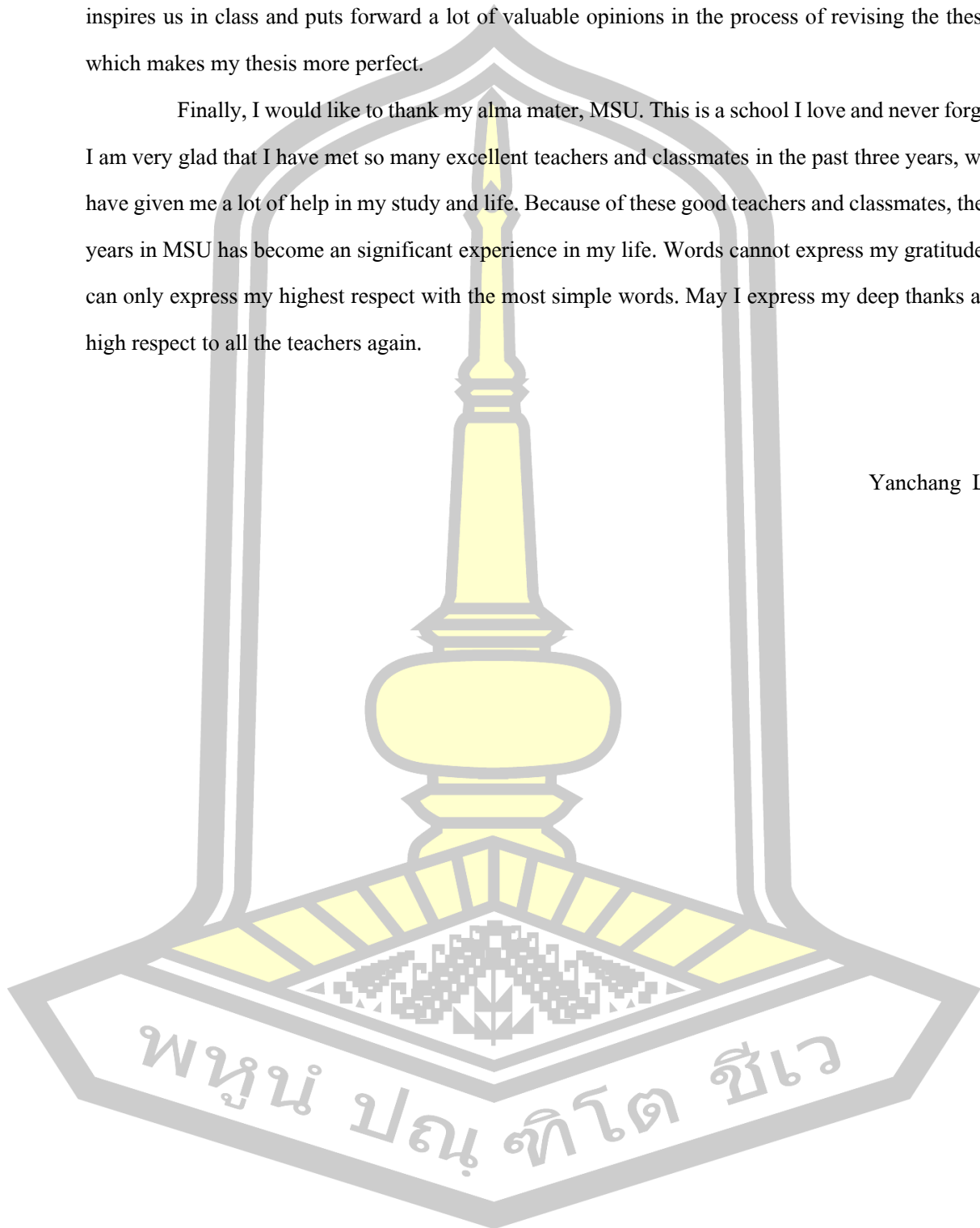
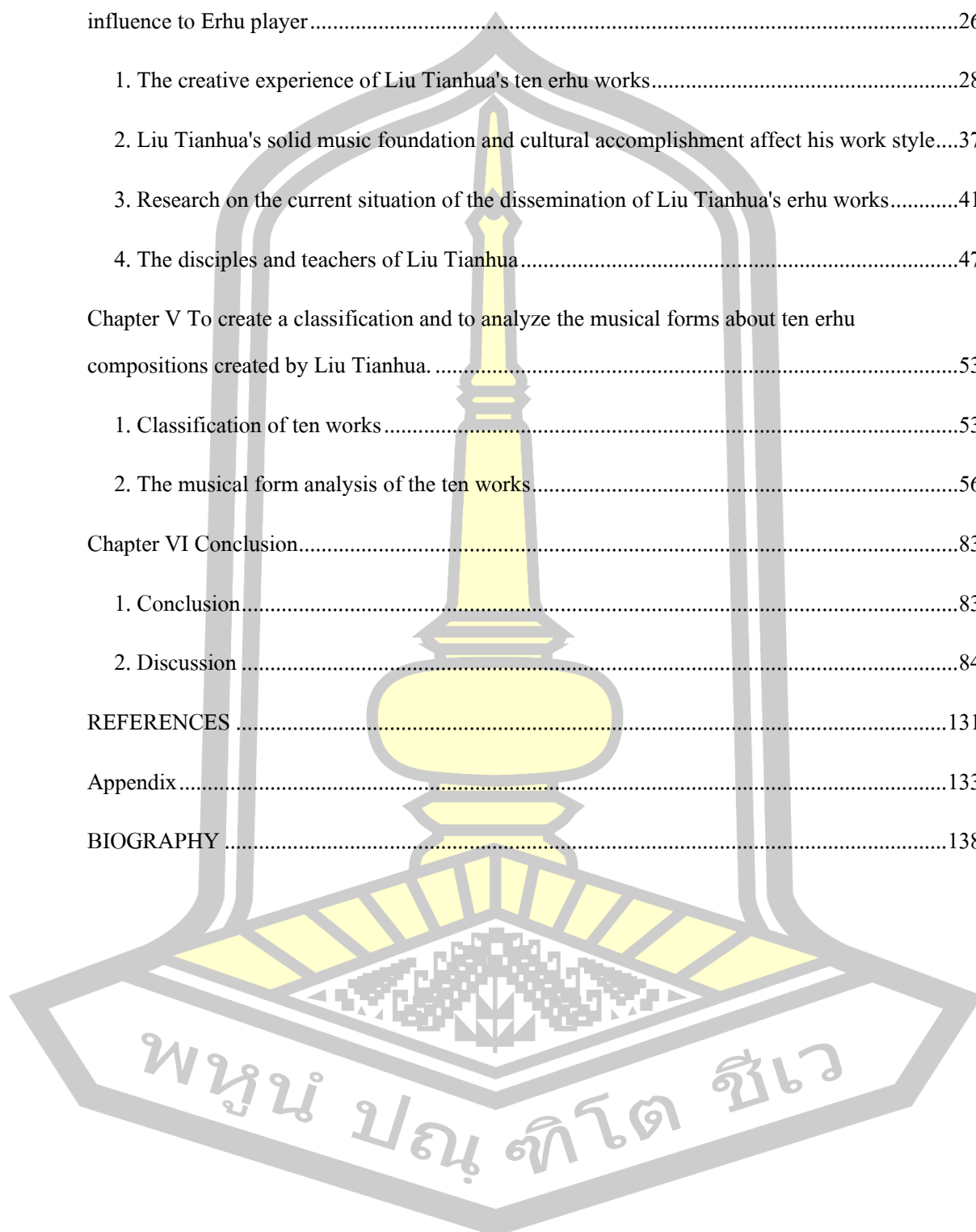


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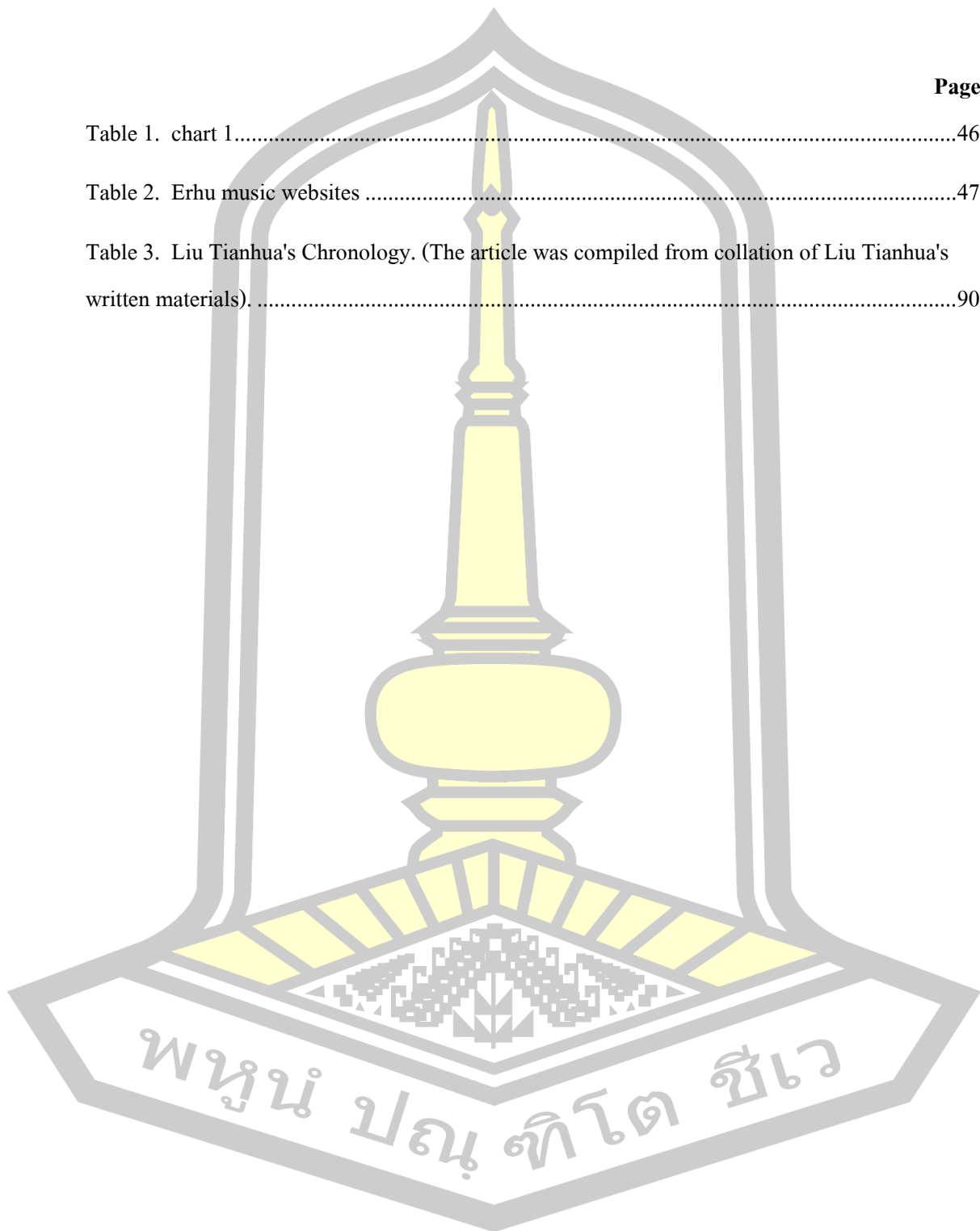
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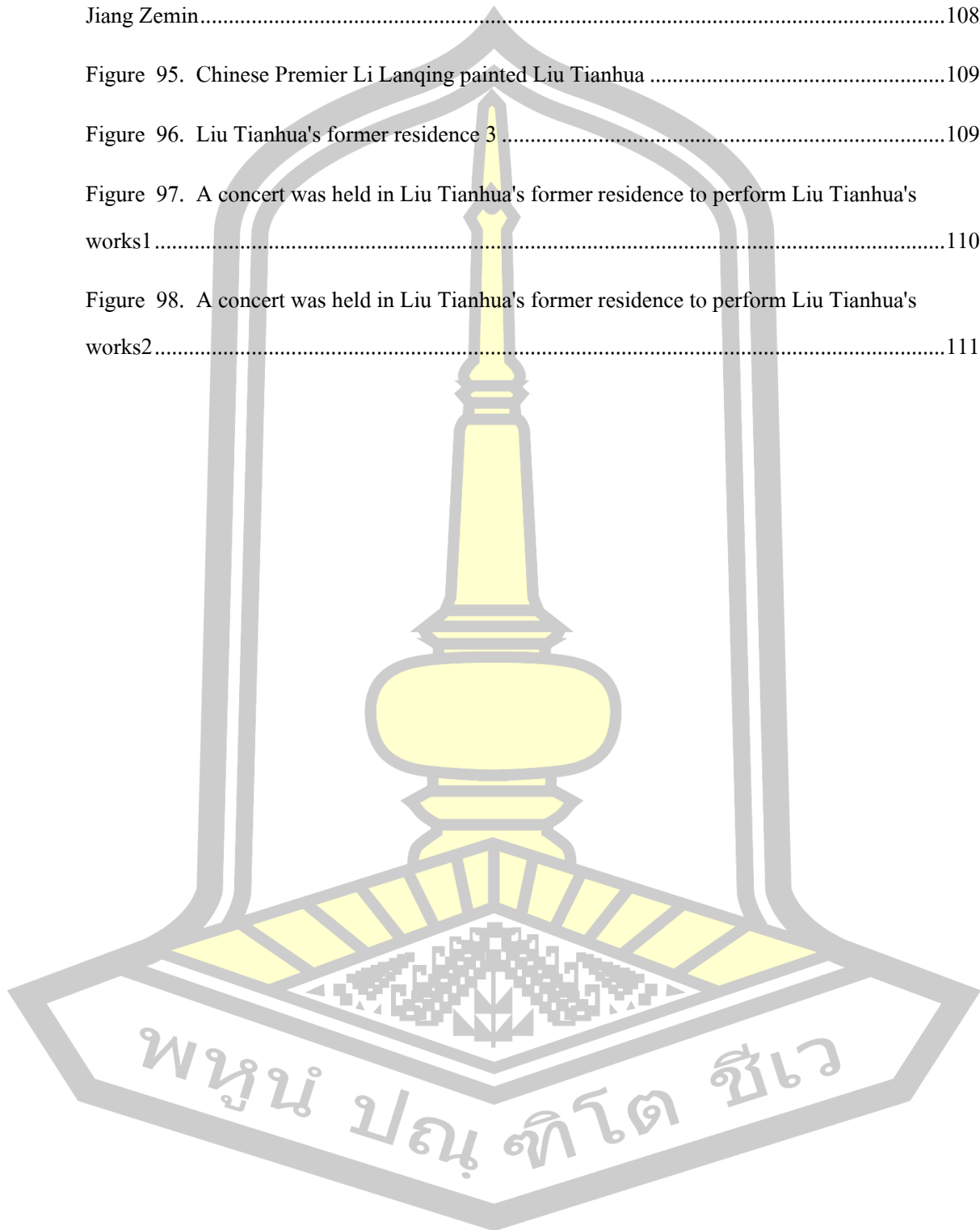
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Chapter I

Introduction

1.1 Statement of the Problem

Liu Tianhua (刘天华) (February 4, 1895-June 8, 1932) is the maestro of the national music in modern China, the founder and pioneer of Chinese national music education, and a famous composer, performer, and music educator of erhu (二胡) in modern China. Liu Tianhua has made great achievements in erhu compositions. He created ten erhu compositions. As an aggregation of multiple cultural achievements, his erhu compositions are equipped with high skills and rich connotations, reflect the era and life, as well as make an example for the future development of erhu. In his erhu compositions, he not only inherits Chinese national music, but also learns from western music, an integration between Chinese modes and western modes and creating a new era of erhu compositions. In addition, his erhu compositions are significantly ahead of the era in terms of technology and thought. Drawing from many new means and methods of creating compositions, Liu Tianhua's erhu compositions are full of rich ideologies. In his compositions, he explored the expressiveness of erhu, introduced new techniques, reformed musical instruments, and improved methods of memorizing notations. He introduced erhu into the university from the civil society, established the discipline of erhu and advocated standardized teaching for erhu, making a significant contribution to the transmission, preservation and development of erhu. Through his whole life, Liu Tianhua has composed only ten erhu songs and three pipa songs. All of them has a very significant position in the history of Chinese folk music, and they turned erhu from simply a folk musical instrument into a department of professional musical instrument. If there are no Liu Tianhua and his ten erhu compositions, there would not be such a popularity and development of erhu, and neither to go into higher education institutions or enter up to the professional performance level. The spirit of Liu Tianhua has been inspiring the practitioners of contemporary folk music. Through the research, I hope to show Liu Tianhua's music education thought and the connotation of his works more clearly, explore the musical form and the

creation rules of his works, so as to create better works, which has important significance for the future development direction of Erhu works. (Jiang Fengzhi, 1989)

1.2 Research Objectives

1. To investigate Liu Tian Hua background of composition and the current status of the influence to Erhu player
2. To create a classification and analysis of the musical form of Liu Tian Hua's work

1.3 Research Questions

1.3.1 What influence does Liu Tianhua's experience of creation in erhu have on his compositions? His compositions have an important impact on later generations, so what is the current status of his compositions? What can we learn from his compositions and the studies on the current status of his compositions?

Both life experience and living environment of Liu Tianhua have made influences on his creation. He has foundation in playing instrumental music, solid theory skills of music, as well as good and right moral qualities. All these abilities in music have influenced his compositions. (Liu Fu, 1933) In terms of performing musical instruments, he studied a large number of musical instruments and many types of music. He could play various instruments very well such as erhu (二胡, pipa (琵琶, heptachord and violin, and the level of his performance was very high. He is a master in performing musical instruments. At the same time, he also studied folk songs and operas. He could go deep into the civil society. He was good at learning all kinds of achievements of different folk music, and applying the rhythms of the folk music into his own compositions. His studies in erhu made the compositions he created accord with the rules of playing musical instruments, allowing the performers to play smoothly. (Liu Fu, 1933)

Because of his study of Kunqu opera (kunqu 昆曲), he could integrate the musical elements of Kunqu opera into his erhu compositions. For example, the piece "Bianti Xin Shuiling", an ensemble of silk and bamboo music, is a variation of "Xin Shuiling", a Qupai (the names of the tunes to which qu are composed) of Kunqu. The melodies of Peking Opera (京剧) were applied in Liu Tianhua's compositions by him. Almost every piece of Liu Tianhua's erhu composition contains the elements of the Peking Opera, which is related to his solid foundation of the music of

Peking Opera. He achieved mastery through a comprehensive study of all the materials of the music of Peking Opera and integrated them into his own erhu compositions. The study of the Silk and Bamboo Music in Southern China (江南丝竹) also influenced Liu Tianhua's creation. The elements of the Silk and Bamboo Music in Southern China could be found in many of his compositions. For example, his erhu solos, such as "The Sound of Agony", "Singing At Leisure" and "Moonlit Night", all show the elegant and lingering feature which is the typical style of the Silk and Bamboo Music in Southern China. Liu Tianhua used heptachord (古琴) in his creation. He learned heptachord and applied the method of overtone of heptachord to his composition "Bird Song in a Desolate Mountain". At the same time, because of his profound foundation of playing pipa (琵琶), a large number of tremolo performances were also used in these compositions. The violin was also used in Liu Tianhua's compositions. Many techniques in violin's performance and creation were applied by him in his erhu compositions to improve the expressiveness and techniques of erhu. Liu Tianhua learned how to play western band music, and he also applied it into his erhu compositions. (Yang Yihe 杨易禾, 2009, p237)

In terms of learning basic theories of music, Liu Tianhua studied western theories of music, especially the theories of composition. He learned from the theories and methods of western composition including harmony, counterpoint and the methods of composition systematically with the foreign professor Stahr. He translated the Preliminary Methods of Matching the Harmony with the Rhythm into Chinese, which was serialized in the "Music Magazine". (Feng Guangyu, 1992)

In terms of the cultural accomplishments, Liu Tianhua was educated and nurtured by Chinese traditional thoughts since he was still a child. As a traditional intellectual, he could conscientiously restrain himself with traditional thoughts throughout his life. His erhu compositions were also obviously influenced by traditional thoughts, showing the typical traditional style. At the same time, his compositions are very compatible with the ideals of Confucianism, requiring everyone to be enthusiastic, to press on and to make contributions to the nation and the country through what they have learned. This spirit can be found in many compositions of Liu Tianhua. For example, the tone of his erhu solo "Marching on the Bright Road" is impassioned and the style of it is positive, both of which express the author's confidence and optimism in the prosperity of national music. (Feng Guangyu, 1992)

Liu Tianhua was influenced by Buddhist music. He recorded and organized a large amount of Buddhist music and compiled them into a score of Buddhist music. Unfortunately, the score was still not finished and published until Liu Tianhua's death. Many of his compositions also show the spirit of Buddhism. For example, some of his erhu solos, such as "The Sound of Agony", show the awareness of original bitter and the ideal of getting rid of sufferings in Buddhism. He wanted to get rid of anguish and annoyance, and to pursue the inner state of mind through his compositions. In addition, he was influenced by the Taoist music in a period of his life, so the nature of his compositions were the manifestation of his mentality in that period. For example, some of his erhu solos, such as "Bird Song in a Desolate Mountain", show a full-bodied atmosphere of leisureliness. (Lei Xing, 1933)

Liu Tianhua's music was also influenced by democratic thoughts. He believed that the general public should be taken into consideration. He espoused equality, freedom and the liberation of personality, and opposed to making music as the exclusive right of the nobility. His ideas of civilian music were also influenced by the thoughts of freedom and democracy. He advocated to learn the strengths of western music, and put forward the proposition of improving the national music of China by integrating Chinese and western music. He developed erhu compositions with the use of remembering notations, accurate numbered musical notations and staves, giving professional lessons of erhu, regulating the performance of erhu, changing the ways to make the musical instruments of erhu, and improving the expressiveness of erhu. Influenced by the ideological trend that the whole society advocated the spirit of science at that time, Liu Tianhua practiced the music in a serious attitude and made many ingenious contributions to the development of erhu compositions. (Qiao Jianzhong, 2010)

At the same time, it also has an important inspiration to the development of erhu by doing researches on the current status of the spread of Liu Tianhua's erhu compositions. The researches on the current status of the spread of Liu Tianhua's erhu compositions provide a direction for the development of current national music. The reason why Liu Tianhua's compositions can be passed on is his spirit for exploration. His ambition to "improve the national music" laid a solid foundation for his future glory and led him to a bright avenue of success. Bold attempts and innovations ensured the vitality of his compositions, and had a certain guiding significance for the realistic

development of Chinese national music. As far as the reform and innovation of the musical instrument itself, Liu Tianhua obtained plentiful achievements. (Yang Ruiqing, 2001)

The work must have a national orientation. The erhu compositions of Liu Tianhua are the music commonly recognized by all Chinese people. Such a large range of audience just reflects that Liu Tianhua's compositions take root in the civil society and originate from the civil society, so his compositions are well-received by the people. Liu Tianhua's erhu works contain profound national culture. His music is closely combined with the folk music and the needs of the public. Liu Tianhua, the great master of national music, grew up in the ocean of Chinese national music. (Qiao Jianzhong, 2011)

The work must have an orientation of integrating Chinese and Western music. For Liu Tianhua's music, it is easy to find that he is the representative of this compatibility. After a series of developing stages, some contradictions finally reached the integration, or to say, merged into a new thing to resolve the contradiction. On one hand, Liu Tianhua adopted the essence of the Chinese music, on the other hand, he accepted the tide of foreign countries. He created a new road through the integration and cooperation of Chinese music and western music. And then the word "progress" can be said. In theory, Liu Tianhua agreed with this conception and in practice, he did in the same way. From Liu Tianhua's early works, it could be seen that he adopted some elements of western music, but not copied the western music completely. He kept the traditional characteristics in his compositions while endowed them with new elements. (Wang Cizhao, 1991)

1.3.2 How to classify the ten erhu compositions of Liu Tianhua and how to analyze the musical forms of them? Reasons for the way of the classification and detailed steps for analyzing the musical forms will be talked about in this part.

In this dissertation, the ten compositions are classified into four categories according to the structures of their forms. The comprehensive and detailed analyses of the musical forms will be conducted in the following part of this dissertation.

Compositions with the ternary form: "Marching on the Bright Road " and "Play on a single string".

"Marching on the Bright Road is a trilogy with an introductory music and a postlude. The first 4 bars are the introductory music, the prelude is 5-68 bars, the exposition is 69-138 bars, the

reappearance is the repetition of 5-68 bars, and the epilogue starts from the bar of 139, reproducing in the form of a trembling bow. The structure chart of its musical form is : In + A + B + A + Coda.

"Play on a single string is a trilogy with a postlude. Its prelude is 1-bars, including 2 periods, the middle part is from 34 to 50 bars, the reappearance is the repetition of 1-33 bars, and the epilogue includes 8 bars at all. The structure chart of its musical form is : A + B + A + Coda.

Compositions with the form of variation: "Song of Melancholy" and "Shadows of Candles, Flickering Red"

In "Song of Melancholy, the first 8 bars are the introductory music, the 9 - 24 bars are the period of the theme, including two materials, the 25 - 40 bars are the first variation, adopting means of "variation with decoration" on the basis of the material a, the 41 - 56 bars is the second variation with the rhythm of dotted notes, the 57-64 bars are the third variation which only has 8 bars and makes repetition of these 8 bars under the situation that the materials are basically unchanged and all the rhythms are the thirty - second notes, and the epilogue is the last four bars of the whole composition, which is developed by the material b. (Wang Cizhao, 1991)

"Shadows of Candles, Flickering Red is a composition with the form of variation, which includes an introductory music and a postlude. The introductory music is from the 1st bar to the 9th bar. The 10-17 bars are the period of the theme. From the 18th bar to the 25th bar, the variation of the theme starts, the second variation of the thematic materials is from the 26th bar to the 34th bar, and the third variation of the theme starts from the 35th bar to the 42nd bar. From the 43rd bar of the composition, the epilogue part begins and it is ended at the 46th bar. (Huyan Meiwen, 1994)

Both of the two compositions with the form of variation created by Liu Tianhua use common decorative variations and free variations, or make variations by changing the rhythm of the thematic materials. Therefore, the two compositions are relatively typical partitas. (Yang Yihe 杨易禾, 2008)

Poly-music form: "Singing At Leisure", "Bird Song in a Desolate Mountain", "Beautiful Night", "The Sound of Agony" and "Moonlit Night";

"Singing At Leisure" is mainly divided into five periods. The first period (1-16 bars) and the second period (17-32 bars) are similar, the third period (33-38 bars) and the fourth period (49-64 bars) are new periods, and the last period (65-73 bars) reproduces the third period incompletely.

Therefore, this composition can be regarded as a quintet. The structure chart of its musical form is: A + A' + B + C + B'.

"Bird Song in a Desolate Mountain" is a quintet with an introductory music and a postlude. The introductory music is from the first bar to the 15th bar. The whole composition is developed by a half note with decorative notes. The first part (16-47 bars) consists of two periods with a structure of 8 + 8. The two periods are closely related and similar. The second part (48-80 bars) is the development of the first part. The third part (81-124 bars) has a very obvious difference with the previous two parts. The fourth part (125-151 bars) is a new period. The fifth part (152 -209 bars) is the climax of the whole composition. The speed of the fifth part is fast and Liu Tianhua uses various techniques of erhu to create a lively scene where birds are singing in the forest. The bars from 210 to 222 are the epilogue, reproducing the melody of the first period of the first part. The structure chart of its musical form is: In + A + A' + B + C + D + Coda.

"Beautiful Night" is divided into four parts. The feature of it is using a main material to run through the whole composition. The structure chart of its musical form is: A (1-14 bars) + B (15-32 bars) + B' (33-44 bars) + A'B'.

"The Sound of Agony" can be seen as a tetralogy consisted by the form of "Opening, Development, Change and Conclusion". The bars from 1st to the 16th can be regarded as the "Opening". Bars from the 17th to the 32th can be regarded as the "Development", the changes and repetition of the first period. Bars from the 33rd to the 48th enter the allegro, which can be regarded as the "Change", and bars from the 49th to the 65th are the part of "Conclusion", ending the whole composition through the melodies of the previous 8 periods and the epilogue. The connections between each part will be in the way of gradually slowing or gradually accelerating, which highlights the characteristics of the "Opening, Development, Change and Conclusion". (Ling Jinyu, 1998)

"Moonlit Night" also can be regarded as a tetralogy of "Opening, Development, Change and Conclusion". The difference between it and the "The Sound of Agony" is the arrangement of speed. In the "Moonlit Night", bars from the 1st to the 32th can be divided into two periods: bars from the 1st to the 14th are the "Opening", and bars from the 15th to the 32th are the "Development". Bars from the 33th to the 50th are the "Change", whose speed is still slow. The last part (51-68 bars) is the "Conclusion" whose speed is fast. And the last four bars of the

composition are ended slowly. The emotional contrast of the two compositions is very obvious, and the arrangements of both of them are very clear. (Ling Jinyu, 1998)

Composition of single period: "Elegy"

Liu Tianhua created this composition through imitating the form of a prelude to a foreign composition. He wrote this composition from the beginning to the end without any stop.

Through the analysis of the ten erhu compositions, we can find that Liu Tianhua absorbs the techniques of western composition on the basis of the characteristics of Chinese national music, combines them skillfully, and applies them very successfully. (Hu Zhiping, 2009)

1.4 Importance of research

As one of the best national instrumental music composers and music educators in China, Liu Tianhua's works, his life and learning activities are worthy of our study. I found that in all the research materials about Liu Tianhua's music, there are few materials to analyze his works, especially those about the musical form analysis of all his works are obviously insufficient, and there is no in-depth and systematic literature theory. This dissertation makes a comprehensive analysis of Liu Tianhua's works and fills in the gaps mentioned above. Through the research, I hope to show Liu Tianhua's music education thought and the connotation of his works more clearly, explore the musical form and the creation rules of his works, so as to create better works, which has important significance for the future development direction of Erhu works.

1.5 Definitions of terms

1.5.1 Erhu: Chinese national musical instrument. It has two strings and is played with a bow.

1.5.2 Style of works: the style of works refers to the common and representative characteristics of a series of works of a composer. Different composers form their own style of works because of their different life experiences, different educational levels and different aesthetic tastes. The style of most composers' works has strong characteristics of the times.

1.5.3 Disciple: it refers to the inheritance relationship between teachers and students. A student will teach what he has learned from his teacher to his students, and so his students can be regarded as the teacher's disciples.

1.5.4 Chinese mode (pentatonic mode): the Chinese mode is based on the pentatonic scale. The pentatonic scale is composed of five tones arranged according to the perfect fifths. The pitches after the arrangement are only do re mi sol la.

1.5.5 Musical form: musical form is the structural form of music. A piece of music consists of phrases, and two or four phrases form a period. The pattern formed by these periods with the same features is the musical form. Through the analysis of musical form, we can feel the creation techniques of music intuitively.

1.6 Conceptual Framework

Master LiuTianhua: erhu compositions	
Goal 1	1 Research on the creative experience and the current situation of works dissemination of Liu Tianhua's erhu works.
	Literature research methods: interview, observation and literature collection
	Qualitative research
	The first goal of this paper is to study Liu Tianhua's creative experience and the current situation of his work communication. To explore Liu Tianhua's creative experience, we need to explore his life and growth experience, and how he can enrich his music with the improvement of his life experience.
Goal 2	2 The classification and analysis of the ten erhu works of Liu Tianhua.
	Literature research methods: interview, observation and literature collection
	Qualitative research
	Liu Tianhua's ten erhu songs describe the social situation in 1920s and 1930s, which can be divided into three categories. We will analyze ten works in detail.

Chapter II

Theoretical Overview

This dissertation is a study of Chinese musician Liu Tianhua and his works. Liu Tianhua is a milestone in the history of Chinese national music. His works are regarded as classics and performed by countless later musicians. He has made great contributions to the cause of national music. Based on the analysis of Liu Tianhua's works, this dissertation studies Liu Tianhua's life, the connotation of his works and the background of his creation, as well as his disciples, and the current situation of the dissemination of his works. Through the research, I hope to fill in the gap in the analysis of Liu Tianhua's works, and show Liu Tianhua's music education thoughts and works connotation more clearly, which is of great significance to the future creation and development of Erhu works.

1. Reviews

Liu Tianhua is a landmark person in the history of the development of Chinese national music. He devoted his whole life to the popularization and development of national music, and made great contributions to the national music. His hard-working and industrious work also made outstanding contributions to the Chinese national education. His erhu compositions have rich backgrounds and are still performed and taught as important repertoires. Therefore, researches on Liu Tianhua's erhu compositions are good for us to study erhu compositions better. (Zeng Yanping, 2012)

2. The knowledge of Erhu.

Erhu is a Chinese national musical instrument and the main bowing instrument in China. Its shape and playing method are similar to the Thai musical instrument "Sao Wu". It began in the Tang Dynasty of China (618-907), and has a history of more than 1000 years. Erhu's "Er" means "two" in Chinese, which means that an instrument has two strings. Erhu is played with a bow. The player rubs the string with the bow to drive the skin (usually Python skin) to vibrate, and the sound is transmitted through the pipe. The relationship between the two strings is a perfect fifth with a

range of d1-g. Erhu is made of wood, and the commonly used wood includes mahogany, Pterocarpus microphylla, ebony, Pterocarpus macrophylla, Pyrus roseus and so on. One end of the barrel is covered with snake skin, which is the source of Erhu's pronunciation and its unique timbre. It is mainly made of captive snakes. The Erhu string is usually made of steel.



Figure 1. Erhu performance posture

Photo : Baidu.com

พหุณฺ์ ปณฺุ ทิโต ชีเว

The overall shape of Erhu and the names of its parts

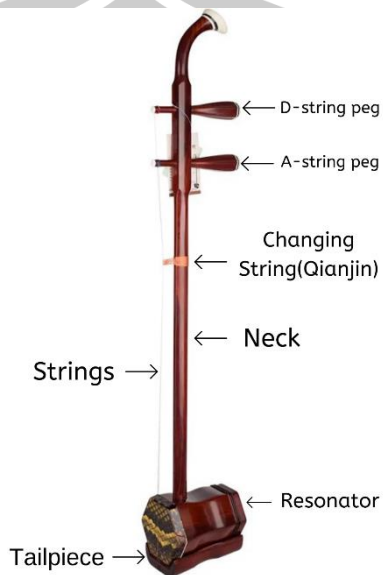


Figure 2. The names of the parts of Erhu

Photo : Yanchang Liu, January 2020



Figure 3. The bow of Erhu

Photo : Yanchang Liu, January 2020

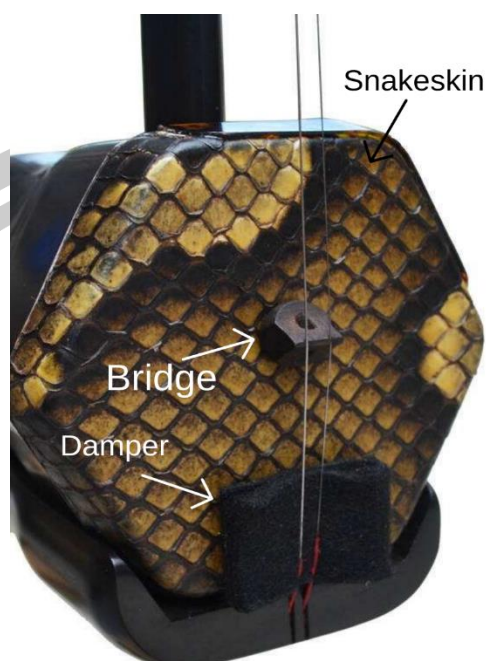


Figure 4. The resonator of Erhu

Photo : Yanchang Liu, January 2020

Resonator: resonator is an important part, that is, the resonance box of Erhu. Its shape has hexagonal, octagonal, circular, front octagonal and back circular, etc., commonly used is hexagon. The back of the resonator is a decorative carved wood window, 13 cm in length and 8.8 cm in diameter.

Snakeskin: The python skin at the front of the resonator. The sound of Erhu is produced by the vibration of the skin, so the quality of the skin has a direct impact on the sound quality and volume of the Erhu. Generally, the larger the scale of Python skin, the better the timbre of Erhu. The python skin with the best timbre is usually about 11-13 scales.

The neck of Erhu: The stick of Erhu is the pillar and trunk, and also where the left hand is placed when playing. It has a total length of 81 cm and a diameter of about 0.55 inch (1.83 cm). The top is the head of Erhu, the upper part is equipped with two tuning pegs, and the lower end is inserted into the resonator. The head of the instrument is in the shape of a curved neck, and there are also carved dragon's heads.

Tuning pegs: There are two of it, the upper and the lower, playing a role in adjusting pitch. The upper peg adjusts the thick string and the lower one adjusts the thin string. There are two kinds of tuning pegs: wooden pegs and mechanical pegs.

String: It is one of the sound sources of the piano. Players can touch the string to change the height of the sound.

Bow: It is composed of bow stick and bow hair. The bow stick is made of bamboo and the bow hair is made of white horsetail hair. Its total length is 76-85 cm.

Changing String (Qianjin): Its function is to fix the Erhu string, and it is usually made of cotton thread.

Bridge: It is the transmission conductor of vibration between the string and the skin. It is placed in the middle of the skin and plays an important role in producing sound.

Damper: It is placed under the bridge to eliminate the noise and make the sound concentrated and full. It is usually made of white sponge and cotton cloth.

Tailpiece: The foot is the bottom support of the body and plays a role in stabilizing the body.

3. The development of Erhu:

Erhu began in Tang Dynasty (618-907) and has a history of more than 1000 years. The earliest records of Erhu are in the poems of Meng Haoran, a poet of Tang Dynasty.

In the Song Dynasty (960-1279), Shen Kuo, a scholar, recorded in his dissertation that musicians had a high level of Erhu performance at that time.

In the Yuan Dynasty (1271-1368), the way to making Erhu was recorded in the Book of Rites and Music.

During the Ming and Qing Dynasties (1368-1912), Erhu was popular throughout China and was mainly used to accompany folk opera. (Wang Cizhao, 1991)

In the past 100 years, Erhu performance has entered a vigorous period. Liu Tianhua boldly innovated Erhu, making it a solo instrument, and making Erhu into elegant concert halls and universities. Under the influence of Liu Tianhua, a group of outstanding Erhu educators and performers have been cultivated. Driven by these performers and educators, Erhu radiates new vitality and charm. (Qiao Jianzhong, 2010).

4. Research Sites Review

Historical background: at the beginning of the 20th century, China was invaded and signed an unequal treaty with foreign countries; at home, wars and chaos continued, the Chinese government adopted the western political system to maintain its dominant position, and the continuous replacement of political power led to the stagnation of social production and learning. The broad masses of the people are trapped in hardship, and a group of patriots launched a call for patriotism and national salvation.

Terrain: Liu Tianhua was born in Suzhou, China, and grew up in Beijing, China. Suzhou is located in the central part of China, between $119^{\circ} 55' - 121^{\circ} 20' E$ and $30^{\circ} 47' - 32^{\circ} 02' N$. Suzhou is one of the first batch of famous historical and cultural cities in China, with a history of nearly 2500 years. Suzhou classical gardens and Suzhou section of China Grand Canal are listed as world cultural heritage by UNESCO.

Environment: Liu Tianhua grew up in a period of social chaos and war, and the society was in its darkest time.

Customs and culture: because of the war, the cultural life of old China was almost stagnant, there was no literary and artistic activities, let alone cultural progress. Musicians could only entertain themselves. Erhu was the main instrument for self entertainment at that time, which was mainly used to accompany and play opera tunes.

Religious belief: during the war, there was no deism nor belief, and the people only wanted peace. Social system: the society was chaotic and the governments were replaced quickly, but no government could really save the society.

5. Theoretical Review

In terms of music theory, this dissertation mainly uses the Chinese mode analysis method, also known as the pentatonic mode analysis method. The pentatonic mode is an important symbol of Chinese music culture in history. It has a distinct musical color from western major and minor tones, and has prominent and distinctive Chinese characteristics. pentatonic scale are five tones arranged according to the perfect fifths: "Gong"-do, "Shang"-re, "Jiao"-mi, "Zhi"-sol and "Yu"-la, which form a national melody.

This dissertation uses the following methods in the analysis of the works. The five tones of Gong (do), Shang (re), Jue (mi), Zhi (sol) and Yu (la) can be used as the tonic of modes to form five different modes: Gong mode, Shang mode, Jiao mode, Zheng mode and Yu mode, which are also called normal tones. The two notes of Gong to Jiao are the only major third in the pentatonic mode. Because there is no Fa and Xi, there is no semitone in the music. The ending tone of music is the tonic. If it ends with the Gong tone, it is the Gong mode; if it ends with the Shang tone, it is the Shang mode; when it ends with the Jiao tone, it is the Jiao mode; if it ends with the Zhi tone, it is the Zhi mode; and if it ends with the Yu tone, it is the Yu mode. In Liu Tianhua's music works, the interval relationship is usually based on major second and minor third, supplemented by perfect fourth and perfect fifth. Occasionally, high jump is used in music to make music dynamic on the basis of stability. The purpose of stability is to keep the music smooth, and the purpose of jump is to make the music rich and full of movement. The rhythm of Liu Tianhua's works is mostly in duple and quadruple rhythm.

Related dissertations and research materials.

1. Yang Ruiqing (2001) Analysis and teaching of the theoretical basis of Chinese national mode. *Journal of Lishui Teachers College*. No.3

This thesis explores the types, content, and styles of Chinese folk tunings. It argues that university teachers should strengthen their research and discussion on the teaching of folk music and folk music theory. It investigates the relationship between the dominant and the partials (non-dominant) in Chinese folk music.

2. Ye Lang (2008) The judgment and notation of national pentatonic scale. *Qilu Realm of Arts*. No.06

This thesis mainly studies the relationship between the method of recording music in Chinese folk pentatonic tuning and the tuning of a piece of music. The tuning of a piece of music can be inferred from the method of recording music, and in order to judge the tuning of a piece of music more accurately, in addition to this, the paper analyzes and summarizes the notation of Chinese folk tuning, so that the music of folk music can be recorded in a more scientific way.

3. Wang Mingyue (2008) Analysis on the characteristics of harmony techniques of national pentatonic scale. *Northern Music*. No. 13.

This thesis focuses on the use of harmonic techniques (two or more tones vocalized simultaneously) in Chinese folk tuning. Chinese folk music is mainly monophonic melodies, but harmonic techniques are also used, especially in orchestral ensembles or polyphonic pieces, which are studied in terms of musical color and tonal characteristics of folk tuning.

4. Li Huaping (2004) On mode analysis. Journal of Xinzhou Teachers University. No.6

This thesis focuses on how to analyze the modulation of music, and it argues that analyzing modulation is a difficult part of teaching music theory. In order to analyze modulation better, it is necessary to understand the characteristics of various modalities. In addition, when analyzing modulation, we must master the correct ideas and methods, such as from the observation of the score, the observation of the structure of the modal scale, the presence of temporary changes, the presence of key changes, the interrelationship between the tones and the position of each tone in the tuning and so on.

5. Song Xueyi, Li Huihui (2019) An analysis of the pentatonic scale of Chinese national modes. Popular literature and art. No.10

This thesis focuses on how to analyze Chinese folk tuning, and it is said that to analyze Chinese tuning, pentatonic tuning is the foundation, and being able to accurately grasp the pentatonic tuning in folk music plays an important determining factor for us to analyze other tunings.

6. Gao Fei (2018) Several problems in the analysis of national modes. Music Forum. No.5

This thesis focuses on the analysis of folk tuning, and examines several difficulties in the analysis of Chinese folk tuning, including the standardization of notation, the determination of minor thirds, and the search for tonal dominants.

7. Li Chongguang (1962) Basic theory of music. Beijing: People's Music Publishing House, 84-86.

This book is one of the more famous books on music theory in China, and it focuses on the basics of music theory, including Tone, meter, notation, tuning, intervals, chords, rhythm, meter, musical tempo and intensity, transposition and transposition, ornamentation, and melody. There are also common musical terms and so on. The content is rich.

8. Jiang Qinfeng (2015) The theoretical differentiation of Chinese national modes between big and small harmonies. Xi'an: Journal of Xi'an Conservatory of music, No.02, 104-107.

This thesis focuses on how to distinguish a melody as a Chinese folk tune or a Western classical tune. In addition, three methods are used to distinguish the tunes: one is the presence of a continuous scale, which is rare in Chinese folk tunes; the other is the presence of a complex rhythm, which is more homogeneous in Chinese tunes; and the third is the number and position of the main tones, which are cyclic in Chinese tunes.

9. Arnold Schönberg (2007) Fundamentals of Music Composition[M]. Shanghai: Shanghai Music Publishing House, 111-120.

This book is an essential theoretical work of the author. Instead of complicated technical analysis and difficult specialized vocabulary, the book starts from the most basic traditional technical means and organization, and deeply discusses how to deal with the technical problems encountered in practical composition. At the same time, a large number of famous works are analyzed to develop the students' ability to analyze various musical works and solve various technical difficulties in composition independently by using a practical approach.

10. Sang Tong (2004) Historical evolution of chromaticism [M]. Shanghai: Shanghai Music Publishing House, 42-69.

This book examines the origins of chromaticism in music and how it is widely used in music.

11. Zhang Xiaohu (1987) Pentatonic scale and harmonic techniques[M]. Beijing: People's Music Publishing House, 94-124.

This thesis focuses on harmony, which has developed in Europe over the last two hundred years as an important means of expression in the field of musical art. In 1722, Rameau published his book "Harmonics", which caused a great change in European music. Today, "Harmonics" has become a universal and sophisticated musical discipline, both simple and complex. Chinese composers have also tried to use this approach to find harmony in folk music.

12. Huehns, Colin. (2001) The 'Early Music' Erhu. *The Galpin Society Journal*. (54), 56-61.

This thesis examines the historical development of the erhu, concluding that the erhu is a representative of Chinese musical instruments with distinct regional and contemporary characteristics, and analyzing the emergence of the erhu as a musical instrument closely related to its history and the people around the region. More importantly, the author looks at the erhu from a historical perspective and examines its unique status, which is enlightening for the study of music history

13. Stock, Jonathan. (1992) Contemporary Recital Solos for the Chinese Two-Stringed Fiddle erhu, *British Journal of Ethnomusicology*, (1), 55-88.

Music for the Chinese two-stringed fiddle erhu falls into several major categories: traditional ensemble music, ballad and opera accompaniments and newly written pieces by conservatory-trained composers for modernized forms of traditional Chinese instruments. This essay focuses on the third category, examining the growth of a large repertory of solos for the erhu over the past seventy years. It takes account of political and social change within China, the impact of Western music and the continuing influence of traditional styles of Chinese music.

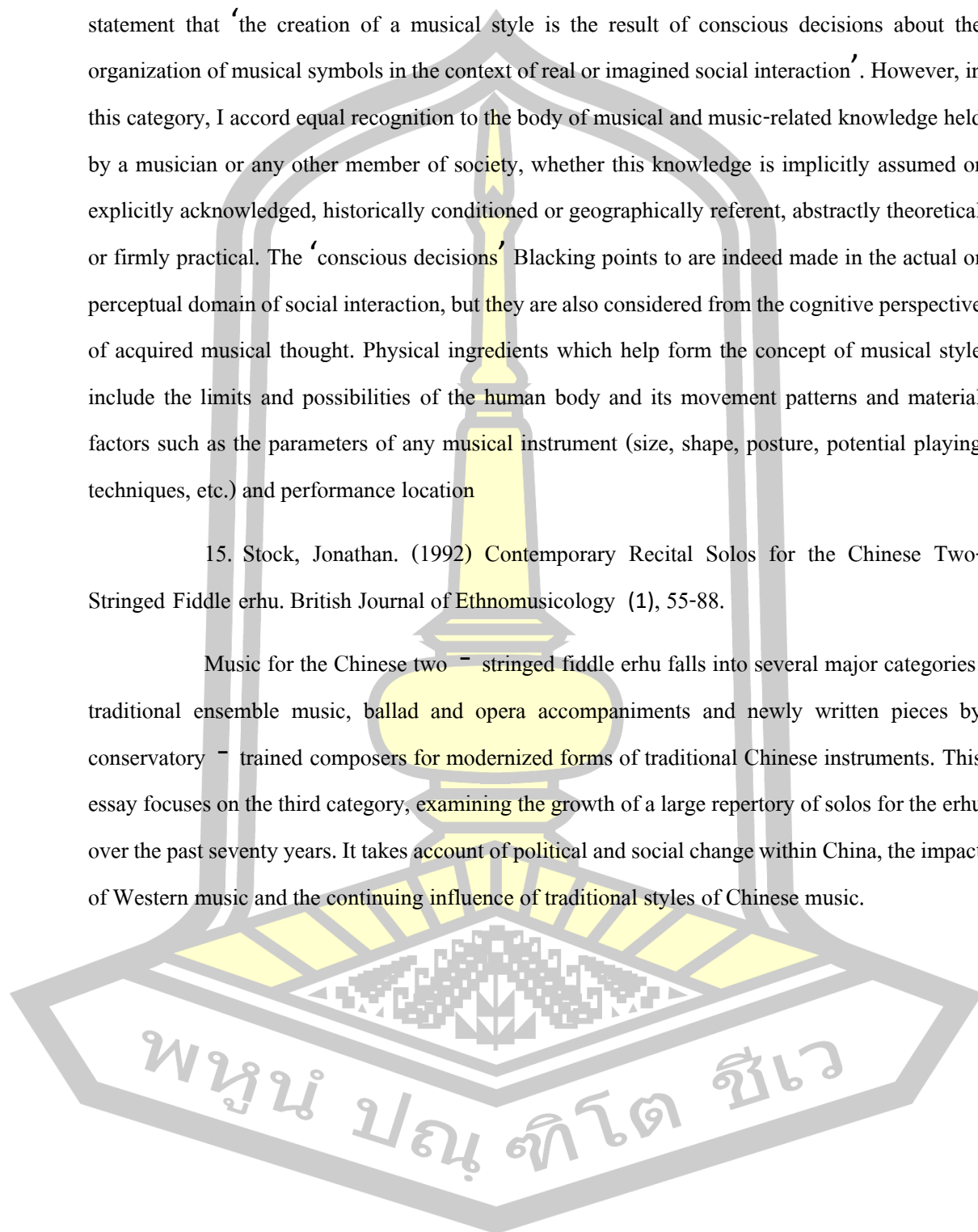
14. Stock, Jonathan. (1993) An Ethnomusicological Perspective on Musical Style, with Reference to Music for Chinese Two-Stringed Fiddles, *Journal of the Royal Musical Association*, (2), 276-299.

In a major publication of 1983 Bruno Nettl identified the explanation of musical style as a central problem in ethnomusicological research. This essay is intended to offer a partial solution of that problem, seeking to define musical style as an abstraction of the matrix of cognitive and physical aspects which constitute human music-making. In the cognitive part of this equation

I include the critically important role played by social context, concurring with John Blacking's statement that 'the creation of a musical style is the result of conscious decisions about the organization of musical symbols in the context of real or imagined social interaction'. However, in this category, I accord equal recognition to the body of musical and music-related knowledge held by a musician or any other member of society, whether this knowledge is implicitly assumed or explicitly acknowledged, historically conditioned or geographically referent, abstractly theoretical or firmly practical. The 'conscious decisions' Blacking points to are indeed made in the actual or perceptual domain of social interaction, but they are also considered from the cognitive perspective of acquired musical thought. Physical ingredients which help form the concept of musical style include the limits and possibilities of the human body and its movement patterns and material factors such as the parameters of any musical instrument (size, shape, posture, potential playing techniques, etc.) and performance location

15. Stock, Jonathan. (1992) Contemporary Recital Solos for the Chinese Two-Stringed Fiddle erhu. *British Journal of Ethnomusicology* (1), 55-88.

Music for the Chinese two - stringed fiddle erhu falls into several major categories: traditional ensemble music, ballad and opera accompaniments and newly written pieces by conservatory - trained composers for modernized forms of traditional Chinese instruments. This essay focuses on the third category, examining the growth of a large repertory of solos for the erhu over the past seventy years. It takes account of political and social change within China, the impact of Western music and the continuing influence of traditional styles of Chinese music.



Chapter III

Research Methods

1. Research Scope

Through the study of Liu Tianhua's life and social background, disciples, the content and analysis of his works, we have a comprehensive and in-depth understanding of Liu Tianhua's works.

1.1 Methods

The methods used to collect data in this collection of folk songs mainly include qualitative and quantitative methods of research, interview methods, observation and the method of literature review. And researches of this dissertation are conducted based on objective facts and qualitative analysis. Quantitative analyses, specifically the methods of induction and deduction, analysis and synthesis, and abstraction and generalization, are adopted to study the work, creation and study of Liu Tianhua in the last ten years of his life when he was in Beijing. When we process all kinds of materials remained by Liu Tianhua himself and the people who had interviewed him in our mind, we can obtain the first-hand information, recognize the facts, understand the nature of things, and discover the inherent laws.

1.2. Content

1.2.1. When did you start to learn how to play the erhu? From whom you learnt erhu?

1.2.2. Do you keep practicing erhu every day? Every time how long you will practice?

How many erhu works can you play?

1.2.3. Is your current job or study related to erhu?

1.2.4. Which style of erhu music are you good at?

1.2.5. Which works of the erhu composers do you like?

1.2.6. Can you describe how much you know about Liu Tianhua in a simple way?

1.2.7. Can you play Liu Tianhua's works? How many can you play?

1.2.8. In which period of erhu practicing did you play Liu Tianhua's works for the first time?

1.2.9. Which work or works of Liu Tianhua do you like the most?

1.2.10. Which one of Liu Tianhua's works are you really good at to play?

1.2.11. When did you hear the playing of Liu Tianhua's works for the first time ?

1.2.12. In which way do you enjoy Liu Tianhua's works ?

1.2.13. Did you try to learn about the social background of Liu Tianhua's era and his life track ?

1.2.14. Do you know the history and stories behind Liu Tianhua's works ?

1.2.15. Have you learnt musical theories and can you make analyses on music works through these theories ?

1.2.16. Do you have any original erhu works ?

1.2.17. What kind of reasons do you believe for the long-term spreading of Liu Tianhua's works ?

1.2.18. How many types do you think Liu Tianhua's works can be divided into ?

1.2.19. Have you made any analysis on the modes of Liu Tianhua's works during performance ?

1.2.20. Among all the creative methods adopted by Liu Tianhua in his works, which one is your favourite ?

1.2.21. What kind of status and significance do you think Liu Tianhua's works have in the history of Chinese national musical instruments?

1.2.22. Will you continue to play and inherit Liu Tianhua's works?

1.3 Research site

1.3.1 Liu Tianhua memorial hall in Jiangyin City, Jiangsu Province, China. This is the birthplace of Liu Tianhua, who lived here most of the time from his birth to the age of 25.

1.3.2 National Orchestra of Jiangsu Province, Nanjing City, Jiangsu Province, China. This is a professional orchestra playing Chinese folk music. It is also the only high-level Ethnic Orchestra in Mr. Liu Tianhua's hometown. This group has played a large number of works of Liu Tianhua.

1.3.3 Peking University in Beijing, China. Liu Tianhua lived and studied here from his age of 25 to 37. There are a lot of traces of Liu Tianhua's life and study here.

1.3.4 Nanning City, Guangxi Province, China. We have interviewed two Erhu performers here. One is a university professor and a disciple of Liu Tianhua. The other is a folk musician who has played a lot of Liu Tianhua's works.

1.4 Time Schedule of Field Research

In November 2019, we collected materials on the Internet and in the library, prepared field survey materials and started our dissertation.

From November to December, we went to Jiangyin City and Nanjing City in Jiangsu Province to do field research and collect information about Liu Tianhua, and interviewed Huang Shiqin, Erhu player of Jiangsu Provincial folk orchestra.

From December to January 2020, we went to Beijing to investigate and collect information about Liu Tianhua.

From March to May, we collected information about Liu Tianhua in Nanning, Guangxi Province, China, and interviewed Chen Kunpeng, the professor of Guangxi Academy of Arts, and Liu zuogang, the folk musician.

From November 2019 to August 2020, we classified, summarized and sorted out the collected data, and reorganize the contents of our dissertation.

1.5 Informants

Chen Kunpeng, Erhu performer, Professor of Erhu in Guangxi Academy of Arts, and Liu Tianhua's second disciple, has deep experience and research on Liu Tianhua's works.

Huang Shiqin, an Erhu performer in Jiangsu song and dance theatre, is good at performing and teaching Liu Tianhua's Erhu works. He is one of the best performers of Liu Tianhua's works.

Liu Zuogang, a folk Erhu performer, has unique views on the performance of Liu Tianhua's works.

2. Research Process

2.1 Research Tools

Questionnaire form. Interview form.

2.2 Data Collecting

Collected data from the internet and Library.

Collected data from the fieldwork, which including questionnaire, interview, dissertation data collection and literature analysis.

2.3 Data Analysis

2.3.1 I classify the data obtained from the Internet, library and fieldwork.

2.3.2 I check the internet documents and library documents from the official internet.

2.3.3 Prepare 10 questions that are related to the research before interviewing every interviewee. Prepare two recording devices at the same time. Record and organize the answers of all interviewees.

2.3.4 Collect the name, phone number, address, address book, and e-mail of the every relevant interviewee because you need to make further contacts with the interviewees.

2.3.5. Classify and reserve the collected data

2.3.6 Organize the information and data collected in the day in a notebook.

2.3.7 The data to be analyzed should be checked in many ways. You cannot just believe the results concluded by one tool.

2.4 Research Results Presentation

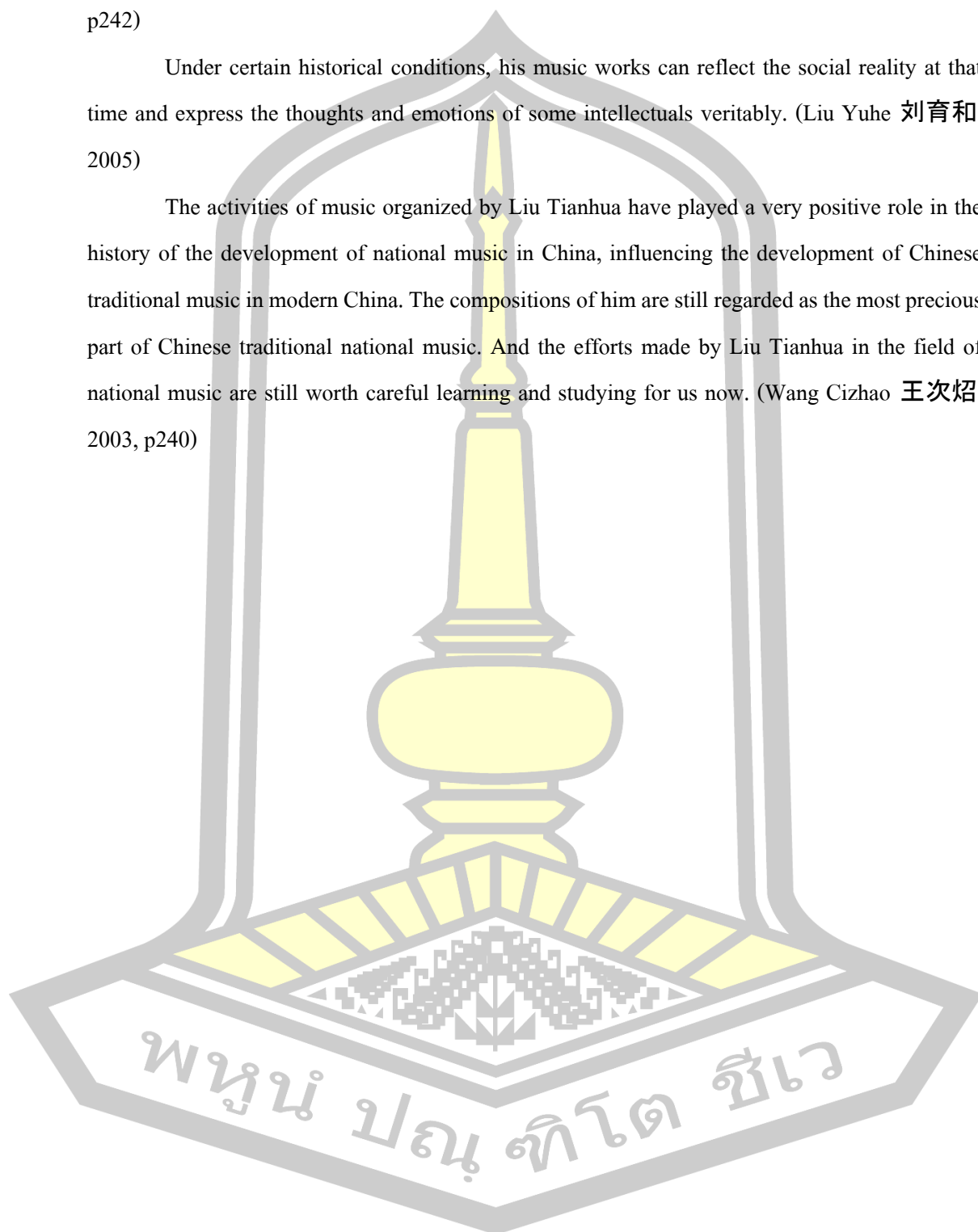
Liu Tianhua is a musician who has made important contributions in the history of music in modern China. He was determined to improve and develop national music in the social environment where the national music was sluggish, and through his own practice of creating compositions, he not only put forward unique views of his own on the development of national music, but also obtained excellent achievements in the composition and performance of national instrumental music.

For Liu Tianhua himself, he is a composer who not only masters the rules of creating national music, but also is good at creating his own music through absorbing the essence of western music. Each piece of music created by Liu Tianhua has distinctive national characteristics and unique features in the theme, the structure of melody, and structure of the whole composition. All compositions of Liu Tianhua have independent moods, musical images, and different techniques of expression. In the compositions of him, there is no repeated melody, and the techniques of expression used could serve the content of the music better. At the same time, every piece of music he creates is differ from the traditional music but has certain relations with the traditional music in the content, form, melody and rhythm of the music. In every composition of him, he not only absorbs techniques of creating western music and integrates the strengths of the western music into his compositions well, but also uses the language of Chinese music to reflect the social reality of the modern China. He closely relates the themes and contents of musical works with the skills of

performing them, forming an unique and innovative style of art. (Wang Cizhao 王次炤, 2003, p242)

Under certain historical conditions, his music works can reflect the social reality at that time and express the thoughts and emotions of some intellectuals veritably. (Liu Yuhe 刘育和, 2005)

The activities of music organized by Liu Tianhua have played a very positive role in the history of the development of national music in China, influencing the development of Chinese traditional music in modern China. The compositions of him are still regarded as the most precious part of Chinese traditional national music. And the efforts made by Liu Tianhua in the field of national music are still worth careful learning and studying for us now. (Wang Cizhao 王次炤, 2003, p240)



Chapter IV

To investigate Liu Tian Hua background of composition and the current status of the influence to Erhu player

During the Ming and Qing Dynasties (1368-1912), the art of Chinese opera flourished. Erhu, as a kind of supporting role, appeared in the accompaniment of opera, folk song and rap(Picture2). In 1840, foreign invaders opened the door of China through the Opium War. They plundered China's properties and occupied our land. The whole country was in a state of extreme unrest. In 1912, the provisional government of the Republic of China was established. Cai Yuanpei, Minister of Education, emphasized the importance of "aesthetic education" and took "moral education" as the core. Since then, the music course has been officially listed as a compulsory subject in the school, instead of its former status of non-subject. In the modern music education, there are a large number of pioneers of Chinese Music discipline. Such as Cai Yuanpei, Xiao Youmei, Liu Tianhua, etc. Liu Tianhua created many classic erhu works by drawing on the advanced performance techniques of Western musical instruments and inheriting the essence of traditional Chinese national music. With the efforts of Liu Tianhua and his disciples, erhu was officialized as a professional solo instrument and became the leading role and representative of Chinese folk music in colleges and universities. (Feng Changchun 冯长春, 2015)



Figure 5. Erhu as accompaniment in opera

Photo : Yanchang Liu, Chinanews.com, January 2020

Liu Tianhua (1895.2.4-1932.6.8) (Picture3), born in Jiangyin, Jiangsu Province, is a Chinese composer, erhu performer and music educator. In his early years, Liu Tianhua served as a music teacher in middle schools in Jiangyin and Changzhou; in 1922, he went to Beijing to teach in the music institute of Peking University. He is an innovator of national music who has made great contributions to the its improvement. Liu Tianhua is also an influential music educator in China in the 20th century, as his erhu teaching, reform and his ten works have a profound impact on the development of erhu and Chinese national music. (Feng Changchun, 2015)



Figure 6. Liu Tianhua

Photo : Yanchang Liu, Chinanews.com, January 2020

During Liu Tianhua's growth, he was learning new techniques of music all the time. When he was a child, he learned Chinese music in the temple for the first time and was influenced by it. At the elementary school, he was exposed to the choirs in western music. He learned erhu from an early age and he was also obsessed with the opera and learned it. During his teenager period, he went to Henan province to learn how to play the heptachord (a Chinese instrument with seven strings) and pipa. In his youth, he studied the violin and theories of creating western music, and achieved accomplishments in every aspect. For Liu Tianhua, these experiences of study in music laid a solid foundation for his future creation. (Liu Chenhua, 2002)

Liu Tianhua received a good education from a very young age. Liu Tianhua's compositions were influenced by Chinese traditional thoughts, Chinese Confucianism, Buddhism, science, and literature. All these kinds of thoughts were reflected in his compositions. Good thoughts influenced the style of Liu Tianhua's compositions, making all his compositions reflect the situation of the society at that time. (Zhao Hanyang, 2000)

As a composer, he integrated Chinese tradition with that of the West in his creation, standardized Erhu performance techniques, created erhu solo music, etudes, and stipulated music score and performance symbols, laying a good foundation for the professional construction of erhu teaching. As a teacher, Liu Tianhua introduced erhu into the classroom of colleges and universities and set up related disciplines. He has nurtured a group of excellent students who played a great role in promoting the development of Erhu and had a profound impact. (Feng Changchun, 2015)

Liu Tianhua composed ten erhu works in his whole life : The Sound of Agony (1918), Moonlit Night (1924), Song of melancholy (1926), Elegy (1927), Bird song in a desolate mountain (1928), Singing At Leisure (1928), Beautiful Night (1928), Marching on the Bright Road (1931), Play on a single string (1932), Shadows of candles, flickering red (1932).

Three pipa pieces : Upon The Dance And Song (1927), Fantasia on Reform (1927), Serenity(1929). Besides, he compiled 47 erhu etudes and 15 pipa etudes.

Liu Tianhua created a large number of popular erhu music, which is related to his solid music foundation, high cultural accomplishment, rich life experience and the complicated social environment at that time. His whole life was along with the study of music, which has laid a solid music foundation for him. It was because he has a solid foundation of instrumental performance and theoretical knowledge could he create so many popular and accepted music. To study Liu Tianhua's creative experience, we need to explore his life and growth. (Ling Jinyu, 2002)

1. The creative experience of Liu Tianhua's ten erhu works

The ten erhu compositions of Liu Tianhua are the most outstanding achievements of his reform in Chinese national music throughout his life. Through the analysis of these ten erhu compositions' categories, we can realize that Liu Tianhua's compositions are closely related to the real life from the perspective of the contents and themes of them. His compositions show people the emotions inside them. The three categories of his compositions all have distinct characteristics

and beautiful melodies. For example, compositions like “The Sound of Agony” portray his difficult situations, distressed mood, and the darkness of the reality profoundly and impressively; and compositions like “Marching on the Bright Road” express his desire for a bright future vividly. From the perspective of creative intentions, his compositions also play a role of anti-imperialist and anti-feudal patriotism, and compositions, such as "Moonlit Night", are full of romance. In these compositions, he contained his feelings of life. He sang for the life and he made his compositions of this category full of positive atmosphere. From the perspective of creative techniques, Liu Tianhua is the first composer in the history of Chinese music who uses the techniques of creating Chinese national music while absorbs the outstanding techniques of western compositions. And he is also the first man who combines the techniques of both Chinese and western music very successfully. In terms of the musical forms of the compositions, he boldly reformed the national music and created a road that combined the development of Chinese and the western music. In his compositions, he referred to the western music based on the Chinese national music. And he also took the general public into consideration. Therefore, his music has beautiful melodies and is easy to be understood. In the process of composition, he formed his own unique style of composition. And these compositions created by him are still the important teaching materials in our school learning. (Wang Cizhao, 2006)

Throughout the creation experience of Liu Tianhua's erhu compositions, the contents of music learned by Liu Tianhua are very extensive. He developed a good music foundation through learning. Liu Tianhua learned both Chinese and Western music. In terms of western music, he mastered the techniques of playing the violin and trumpet. He also studied the theories of western compositions hardly and made careful researches on theories of western composition, which laid a solid foundation for his creation of erhu compositions. (Zeng Yanping, 2012)

Liu Tianhua's learning experience of Chinese music made him become a master of Chinese music. During his 37 years of life, he carefully studied a large number of musical instruments and music, and made profound researches and studies of folk songs and operas. (Zeng Yanping, 2012)

In terms of Liu Tianhua 's learning experience in western music, we can say that he is also an expert in western music. His earliest enlightenment of western music began at the elementary school named “Han Molin” which was established by his father. At that time, he studied western way of singing, got exposed to pipe musical instruments of west at the Changzhou Secondary

School, and started to learn theories of western music and to learn how to play violin when he worked at the "Kaiming Drama Club" in Shanghai. He persisted in studying theories of western music and methods of performing western musical instruments until his death. He owned a rich knowledge of the theories of western composition and skills in playing western instruments. He skillfully applied what he had obtained from the learning of western music to the development of erhu composition, enriching the techniques of playing erhu compositions, expanding the ways of creating Chinese music, and laying a good foundation for the development of erhu music. (Wang Mingyue, 2008)

As for Liu Tianhua's learning experience of erhu music, we can say that the greatest achievements Liu Tianhua obtained in erhu music are inseparable from the profound foundation in erhu of him. Liu Tianhua learned erhu at a very early age. When he still was a child, he studied erhu with a monk named "Che Chen", and later learned from Zhou Shaomei (1885-1938) twice. In 1915, he worshiped Zhou Shaomei as his mentor. In 1917, they met each other again. But they did not meet each other until 1922 when Liu Tianhua left Changzhou and went to the Peking University to teach. In playing erhu, Liu Tianhua inherited Zhou Shaomei's traditional techniques and innovations in erhu music. The "Yushun Xunfeng Qu" and "Lao Liuban" taught by Zhou Shaomei also played an important role in Liu Tianhua's early creation in music. (Wang Mingyue, 2008)

As for the learning experience of Liu Tianhua in opera music, he studied Kunqu opera and Peking opera. Liu Tianhua was born in the regions south of the Yangtze River. He grew up with southern operas such as Kunqu opera and Wuxi opera, especially Kunqu opera. During his teaching period at Changzhou secondary school from 1917 to 1922, his teacher, Tong Fei who is proficient in Kunqu opera, often invited famous masters of Kunqu opera in Shanghai and Suzhou to perform in the school. Therefore, Liu Tianhua could often enjoy high-level performance of Kunqu opera. When he was in Beijing, he invited the famous flute master of Kunqu, He Jinhai, to his home every week to teach him and his students, such as Cao Anhe, how to perform Kunqu opera. Liu Tianhua could perform many famous arias of Kun opera. (Bao Deshu, 2006)

Peking opera was spread in the northern areas of China. Especially in Beijing, the performance of Peking opera was very prosperous. And there were lots of artists and enthusiasts of Peking opera. When Liu Tianhua came to Beijing, he got acquainted with these people extensively. He also had a very good personal relationship with Pu Tong, a famous performer of Peking opera

at that time. They often talked about the Peking opera and Kunqu opera together. In 1930, Mei Lanfang, a master of Peking opera, was invited to perform in the United States. In order to make foreign audiences understand the performance easily, all arias were needed to be translated into staves. Liu Tianhua was invited to translate because he had a good knowledge of modern and ancient music. In this practice, Liu Tian translated 94 arias. Liu Tianhua's erhu works had a great relationship with his solid foundation of Peking opera. He well mastered the materials of Peking opera and integrated them into his erhu compositions. (Bao Deshu, 2006)

The first part is about the learning experience of Liu Tianhua in heptachord. In the summer holiday of 1920, Liu Tianhua was teaching in Changzhou No. 5 Middle School, and his friend told him that there were performers who were good at playing heptachord at Kaifeng, Henan Province. Therefore, he pulled in his belt to save money, and spared no pains to Henan to learn heptachord. The art of heptachord has a very important influence on the erhu music of Liu Tianhua. (Liu Yuhe, 1995)

The second part is about the learning experience of Liu Tianhua in pipa. Liu Tianhua studied how to perform pipa systematically from Shen Zhaozhou, the master of playing pipa of the "Chongming group" of pipa music. Shen Zhaozhou (1857-1929) was a famous pipa performer in the late Qing Dynasty. Liu Tianhua's composition, "Bird Song in a Desolate Mountain", refers to the playing techniques of Rotating Fingering in pipa. (Liu Yuhe, 1995)

The third part is about the learning experience of Liu Tianhua in violin. The instrument of violin has helped Liu Tianhua greatly in his road of music. He was exposed to the violin at the first time when he was in Shanghai. After training, he could play the violin skillfully. His foundation of violin made his erhu compositions more professional. He applied techniques of playing violin to his erhu compositions. The technique of trembling bow in the last period of his erhu composition, "Marching on the Bright Road", refers to the techniques of playing violin through a trembling bow. (Peng Zihua, 2015)

The fourth part is about the learning experience of Liu Tianhua in theories of western compositions. Liu Tianhua began to receive formal education of the theories of western music while he was studying in Changzhou Secondary School. When he was in Beijing, Liu Tianhua began to study theories of western music hardly. He learned the theories of western music and western composition when he was learning to play violin from the Russian Professor Tonoff. He gained a

lot from the studies of the theories and methods of western music. After Tonoff left Beijing, he studied the harmony, counterpoint and methods of composition with another foreign professor, Stahr, systematically at the Department of Music in Yenching University. The influence of western music has benefited Liu Tianhua a lot in every aspect, such as the performance of erhu music and the way of composition. He boldly applied the techniques of western composition into Chinese music, and this reform had a revolutionary impact on erhu. (Peng Zihua, 2015)

The fifth part is about the influences of different cultures and traditional thoughts on Liu Tianhua. Liu Tianhua was born in an old-style family full of literati. He was educated and nurtured by Chinese traditional thoughts since he was a child. As a traditional intellectual, he could conscientiously restrain himself with traditional thoughts throughout his life. His erhu compositions were also obviously influenced by traditional thoughts, showing the typical traditional style. (Yuan Jingfang, 1980)

The first is the influence of Confucianism on Liu Tianhua. He was born in an old-style family full of literati. His father, Liu Baoshan, was well-educated and he was a Xiucai (one who passed the imperial examination at the county level in the Ming and Qing dynasties) of the Qing dynasty. His father mastered a knowledge of Chinese classical poems & writings especially. When Liu Tianhua was very young, his father taught him the knowledge of Chinese traditional culture. In Liu Tianhua's life, he always cherished the grand aspiration to save the national music, which is in line with the spirit proclaimed in Chinese Confucianism. This spirit requires everyone to work hard, make efforts to progress, and make contributions to the country and nation through what they have learned. This spirit can be found in many compositions of Liu Tianhua. For example, the tones of his erhu solos "Marching on the Bright Road " and "Shadows of Candles, Flickering Red" are impassioned and the styles of them are positive, both of which express the author's confidence and optimism in the prosperity of national music. (Peng Zihua, 2015)

The second is the influence of Buddhist thoughts on Liu Tianhua. When Liu Tianhua was a child, there was a prosperous place of Buddhism --Yong Ta'an Temple which was near his house. He often went to the temple with his mother to pray and chant sutras when he was young. The monks in the temple were very familiar with him and he later learned Buddhist music from one monk named "Che Chen". Many of his compositions also show the spirit of Buddhism. For example, some erhu solos of him, such as "The Sound of Agony", "Elegy", "Song of Melancholy"

and "Play on a single string", show the awareness of original bitter and the ideal of getting rid of sufferings in Buddhism. He wanted to get rid of anguish and annoyance, and to pursue the inner state of mind through his compositions. (Bao Deshu, 2006)

The third is the influence of new cultures and thoughts on Liu Tianhua. He advocated to learn the strengths of western music, and put forward the proposition of integrating Chinese and western music to improve the national music of China. He always developed erhu compositions in a relatively new way, such as reforming the methods of remembering notations, using more accurate numbered musical notations and staves to record erhu compositions, giving professional lessons of erhu, regulating the performance of erhu, changing the ways to make the musical instruments of erhu, and improving the expressiveness of erhu. Influenced by the ideological trend that the whole society advocated the spirit of science, Liu Tianhua always practiced the music in a objective attitude and made many ingenious contributions to the development of erhu compositions. (Bao Deshu, 2006)

The fourth is the influence of literary thoughts on Liu Tianhua. His father, Liu Baoshan, was a Xiucai of the Qing dynasty. His father had set up an old-style private school to teach at home. His father was highly praised in his hometown. When the phenomenon of learning from west sprung up, his first established elementary school named "Han Molin" to cultivate talents in his hometown. His father owned a profound foundation of ancient Chinese prose. With a progressive idea, his father was good at accepting new things, which was very beneficial to the growth of Liu Tianhua in his childhood. During the childhood of Liu Tianhua and his brother, Liu Bannong, their father taught them the knowledge of Chinese classical literature and poems, laying a good foundation of traditional literature for them. (Bao Deshu, 2006)

1.1 The Sound of Agony (1918) is the first erhu song written by Liu Tianhua. Before the creation of it, Liu Tianhua used simple erhu made of thick bamboo tube to play folk music with simple melody, and gradually felt that simple performance of folk ditties could not express his thoughts and feelings, so he began the creation of erhu music, the first work of which was The Sound of Agony. This work is the most true portrayal of life after his frustrations and sufferings at that time. Liu Tianhua lost his father in the spring of 1915, when he was 20 years old. At the same time, he was unemployed, sick and in a bad mood. He had only one erhu to accompany him and played daily to express his frustration and inner ambition at that time. In the heart of this young

man with a dream, his hope is destroyed by reality again and again, and only music can express the complex feelings in his heart, thus giving birth to the song *The Sound of Agony*. (Ling Jinyu, 2002)

1.2 Liu Tianhua came up with the idea of *Moonlit Night* (1924) in the summer of 1918 when he enjoyed the cool under the moon in his hometown. It took six years from the beginning of creation to the finalization, and it was officially finished in 1924. This is the second erhu solo composed by Liu Tianhua, whose first performance is in the "Summer Chinese Music Research Association" held in his hometown. According to Liu Beimao, Liu Tianhua's younger brother, when he wrote the first draft, "it was about one day in the early July of the lunar calendar. At night, the scorching sun had already sunk into the valley in the west, and the weather was still extremely hot. Villagers were shaking the big fan outside the house. I went to the school for a walk. When I approached the gourd shaped lotus pond, I saw a new moon rising to the top of the tree, and Liu Tianhua, my second brother, was sitting right beside the pond, concentrating on playing his famous erhu music *Moonlit Night*. The beautiful lyric melody matched the picturesque moonlight, which complemented each other. I was fascinated." (Footnote is needed here) After the completion of the first draft of the music, Liu Tianhua went to Peking University as a teacher in the "Music Research Association". After arriving in Beijing, when his career was successful and he was newly married, his work was finalized and published. There was a kind of satisfaction for his happy life truly and openly devoted to the creation of this piece of music.

1.3 *Song of melancholy* (1926) is also known as "Music in Bitterness", which was written in August 1926 by Liu Tianhua. "Ode" means singing, and *Song of melancholy* means song of bitterness. The year of 1926, when the song was created, was really very tough and difficult for Liu Tianhua. In 1926, the tragedy of "318" shocked China and foreign countries. The Kuomintang government's suppression of students aroused great indignation of Liu Tianhua and his brother Liu Bannong. In this kind of scuffle, when the people have no way to make a living, the survival of national music is in danger, not to mention the development of it. The Peiping women's normal university where Liu Tianhua taught had been in arrears for several months due to the lack of funds, and it is very difficult for Liu to maintain his family life. Moreover, in the winter of this year, Liu Tianhua's young daughter Yanbao died, which made him extremely sad. However, the family couldn't even take out the funeral expenses. Fortunately, Yang zhongzi, a good friend of Liu, knew it and gave him a gold bracelet from his wife. After selling it, Liu did the funeral. As for the 30

yuan Liu Tianhua used to pay for his violin courses per month, it was even more difficult for him to take out the money. In order to continue to learn, Liu had to replace the only valuable Swiss pocket watch in his family with an old one from R. Tonoff, a former Soviet violin professor. We can see that Liu Tianhua has such a persistent enterprising spirit for his career. Today, let's think of how hard it is for Liu Tianhua to support the whole family and not give up his studies, but also to play and create. This song was just created under such extremely difficult conditions. (Sunhuang, 2018)

1.4 *Elegy* (1927) also known as "Tough Life", was created in the winter of 1927, when Feng warlord entered Peiping, and Liu Zhe, a politician under warlord Zhang Zuolin, served as Minister of education. He devastated the education, forcing nine universities, including Peking University, Normal University, Universities of industry, medicine, agriculture and art, into a single university called "Imperial University of Peking". What's more, he demanded the music institute of Peking University, the Music Department of Beijing art school and the Music Department of women's University to close down. Later, as Liu Tianhua and the music industry and people from all walks of life running around to show their resistance, the Department of music of Women's University survived. However, the higher music education managed by Xiao Youmei for many years was destroyed. Therefore, Xiao Youmei went to Shanghai and founded the National Conservatory of music (today's Shanghai Conservatory of Music) immediately. In this situation, Liu Tianhua was devastated. "We are very sad to see the suspension of the Music Department of art college and Peking University Conservatory of music," he said in this kind of extreme grief and indignation, and then wrote *Elegy*, which is the most expressive of all his works. (Ling Jinyu, 2002)

1.5 *Bird song in a desolate mountain* (1928) is the only one of Liu's ten erhu songs, which describes the natural scene. The first draft of the song was completed in 1918, and the final was published in 1928. It took ten years before and after. According to the memory of later generations, Liu Tianhua's inspiration of this song is two lines of poetry from Wang Wei, a famous poet of the Tang Dynasty: "No one is seen in the empty mountains, only loud sound is heard." Liu Tianhua uses the beautiful natural environment to express people's joyful feelings. He simulates the natural sound with erhu's performance, and expresses feelings by the scenery. He is more interested in the natural vitality of the scene, through music to express the pursuit of hope and broad-minded ideals.

1.6 Singing At Leisure (1928) This year, the school resumed classes. At the same time, Liu Tianhua began to consider the establishment of the national Beijing Conservatory of music. He had a slightly stable life and a happy mood, in which he wrote this music. In addition, Liu did a little experiment in this piece, that is, he mostly used the octave overtone playing method. The overtone playing is bright and fresh, and each section ending with overtone also reflects a kind of leisure and pleasant emotion. (Yang Guangxiong, 2009)

1.7 Beautiful Night (1928) was composed on January 22, 1928, which was the Spring Festival. The title of the song is new year's song. According to Chinese custom, on New Year's Eve, everyone gathered together and waited for the first day. Liu Tianhua invited students to celebrate the festival at his home. Liu Tianhua was in a particularly happy mood. Because he and his colleagues had just set up the "national music improvement association" and issued the Music Magazine. Also he learned that the only "national music institute" in the history of China was established in Shanghai at the end of last year (November 27, 1927). So he invited the students to talk about the bright future. In this joyful mood, a delicate and singing erhu sketch came into being. According to Liu's student Jin Shibin, "the whips outside the wall, the bright lights in the room, and the smiles of the host and the guests make the atmosphere of this festival stronger and stronger.". After a few random performances and listening to some famous songs of famous artists, Mr. Liu suddenly said: 'I haven't written music for a long time. I want to make a small erhu score today to be a happy memory.' So Mr. Liu wrote it down while he played. And the score was completely produced. " (originally published in No. 2, Volume I of Music Magazine, in the dissertation "A Happy Evening"). (Qiao Jianzhong, 2009)

1.8 Marching on the Bright Road (1931). In Liu Tianhua's era, not only was the politics chaotic and dark, the economy was ruined and the people were in distress, but also in music it attached importance to western music and despised Chinese national music. Liu has deep feelings for national music, and at the same time he has learned Western musical instruments. He thought that national music needed to be reformed, but the reform was not to copy western music, but to combine Chinese and western music and create new national music works with the spirit of the times. Therefore, Marching on the Bright Road was created under the background of the integration of Chinese and western music. The rhythm of the whole song is clear. Liu Tianhua proved that

Chinese music has bright reality and future with the firm pace of March, sonorous rhythm and bright tone. (Sunhuang, 2018)

1.9 Play on a single string (1932) also known as "Sad song", was written in January 1932. With respect to the title, "monochord" is to play with only one string. Bach, a German composer, once wrote "Aria on G string", which is a famous violin music. Liu Tianhua not only has a deep foundation of Chinese classical music, but also has the experience of playing the violin, so he learned from this violin work to create "Play on a single string", also known as the Chinese version of "Aria on G string".

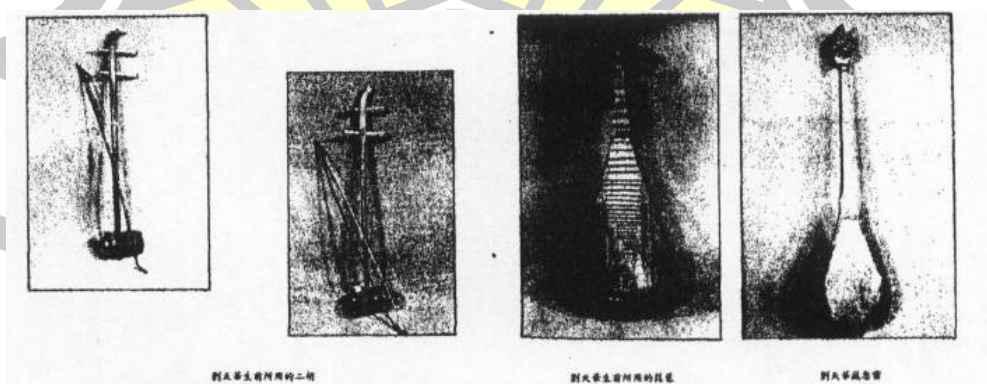
1.10 Shadows of candles, flickering red (1932) is Liu Tianhua's last erhu work. It was only 28 days after the creation of this work, this talented composer died. The title of this work is borrowed from one of the Song poems, and it is the only one with a Song poem name in Liu Tianhua's erhu works. According to Chen Zhenduo, a student of Liu Tianhua, this piece of music was created because of the invitation by an American music group to visit and perform. Before the travel, Liu planned to write 12 erhu songs in one volume. Therefore, Liu Tianhua was in a very happy mood at that time. He was looking forward to the bright future of national music and he hoped it can be famous internationally. He said, "I plan to complete the study of western music in two years after coming back from the United States, and then I will focus on composing and sorting out the national music," However, this moving work with beautiful melody has become Liu Tianhua's last performance.

2. Liu Tianhua's solid music foundation and cultural accomplishment affect his work style

2.1 Liu Tianhua has a solid foundation of music

In Liu Tianhua's growth, he had always been learning new music technology, Liu Tianhua loved music since childhood. In Qing ta'an, a temple near his home, he played whenever various ceremonies were held. At that time, Liu Tianhua, who was only seven or eight years old, was always listening to the fascinating sound of instruments. He was so addicted that he forgot to go back home and have meals until his family urged him. The first musical instrument he learned was bamboo flute, which he played as long as he was free. He played it for most of the day in a wide field. There was a young man next door who was good at playing flute and erhu. Liu Tianhua listened to him when he was free to play folk songs such as Wugeng Diao, Three Stanzas of Plum-blossoms and

Lady Mengjiang. He was influenced by Chinese music since childhood. After entering primary school, he came into contact with the chorus of western music. At the same time, he learned erhu. He was also obsessed with and learned opera. In middle school, he took part in the school's military band in his spare time, so he had a strong interest in brass instruments, which had a great impact on his later contact with Western instruments and music theories. After graduating from middle school, Liu Tianhua went to work in the band of Kaiming opera house in Shanghai. He spent all his spare time studying music theories and a variety of western orchestra instruments. He practiced trumpet very hard and began to learn violin. Two years later, Kaiming opera company dissolved, and Liu returned to his hometown to teach at his alma mater. During this period, he heard that there was a master of national music named Zhou shaomei in Gushan town, who was proficient in all kinds traditional music, especially in erhu and pipa. So he immediately set off and worshipped Zhou shaomei as his teacher, and gained a lot in his study. Later, Liu Tianhua learned from him the skill of handlepass of erhu which was regarded as "unique skill" at that time. Because of his quick comprehension, he was praised and valued by the teacher. Not long after that, Liu Tianhua acknowledged Shen Zhaozhou, the famous master of Chinese music at that time, as his teacher to learn pipa. Seeing Liu Tianhua's attitude of asking for advice and studying hard, the master taught him many precious music scores. Two years later, Liu Tianhua saved some money and went to Kaifeng, Henan Province, to study Guqin. He used his knowledge of Guqin to improve the score of pipa later. In his youth, he learned Violin and western composition theory, and had profound attainments in every aspect, which laid a solid foundation for his future creation.



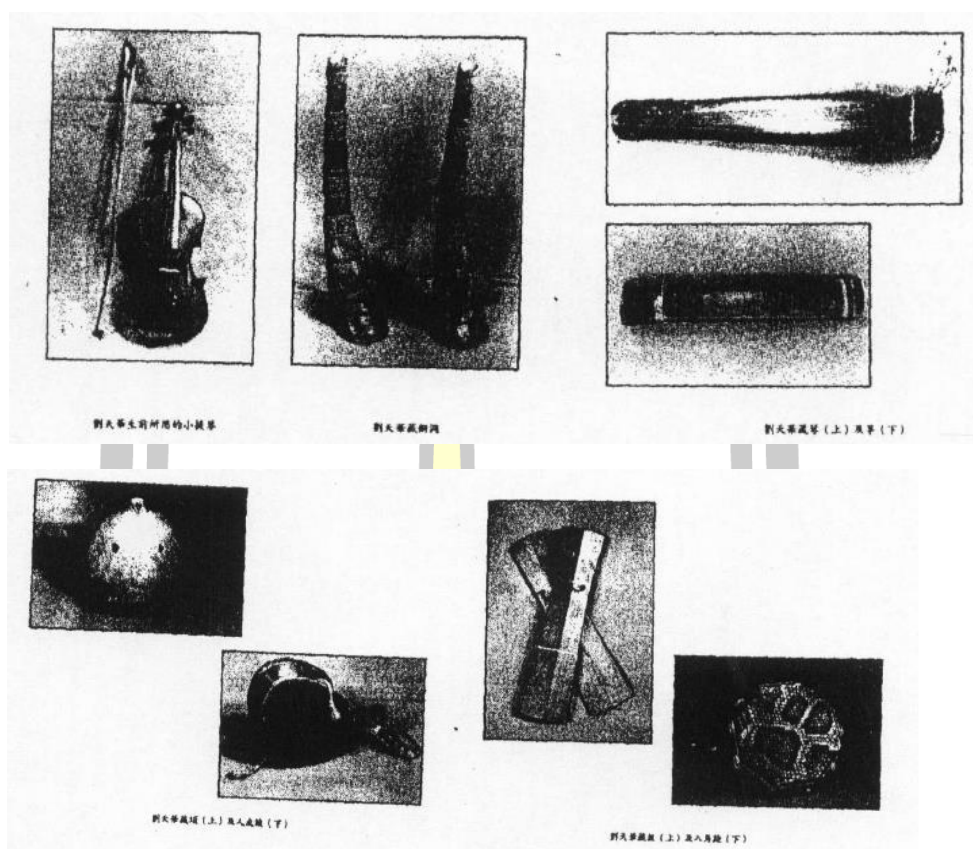


Figure 7. Musical instruments used and collected by Liu Tianhua

Photo: Yanchang Liu, National Library of China 2019.

2.2 Liu Tianhua's cultural background affects his work style

Liu Tianhua was born in a well-educated family. His ancestors and fathers were scholars influenced by Chinese traditional culture. His grandfather, Liu Han, was a student of the Qing Dynasty, who was famous in Jiangyin. Liu Baoshan, Liu Tianhua's father, was a scholar at the end of the Qing Dynasty. Liu's family was a very famous cultural family in the area. Liu Baoshan was very strict with the education of his three sons. Liu Tianhua's idea of "music should take into account the general public" is inseparable from his family's education in his childhood. In Liu Tianhua's short life, there are nearly ten years of school education experience. During his study in school, Liu Tianhua not only studied Chinese traditional culture in an all-round way, but also preliminarily contacted western culture, which provided the earliest ideological preparation for his music practice theory of "East West coordination and cooperation". Therefore, Liu Tianhua's music creativity is inseparable from school education. At the age of 7, Liu entered the Hanmerlin Primary

School founded by his father Liu Baoshan and Yang Shengwu. Hanmerlin Primary School is a private school which was founded under the influence of the reform thoughts and was in the transitional period to the western school. Therefore, as soon as Liu Tianhua entered the school, he had the conditions to accept both Chinese and Western culture. The school paid great attention to the curriculum, which included the traditional Chinese culture curriculum and the new western culture curriculum. In addition, Liu Baoshan, privately tutored Liu Tianhua in the course of "Sinology", laying a good foundation for Liu Tianhua in Chinese classical literature and poetry. After graduating from primary school, Liu Tianhua was admitted to Changzhou secondary school. At that time, Changzhou was the transportation hub among the East, the West, the north and the south, with a large number of merchants and humanities, which was quite different from Jiangyin, a small county. The learning conditions of the school were quite superior, and the courses offered were various, including self-cultivation, Chinese, arithmetic, Ge Zhi, biology, sports, military exercises, music, pictures, foreign languages (English and Japanese), Scripture reading, Chinese and foreign history, Chinese and foreign geography, etc. The curriculum focused on the combination of Chinese and western, the arts and sciences, and attached importance to the natural sciences. It can be seen that Liu Tianhua not only further learned Chinese traditional culture, especially the mastery of classical poetry and novels, but also comprehensively learned western culture, especially the English classes in school, which enabled Liu Tianhua to have the ability to translate western music works. Besides, the school was a new school established under the influence of the new trend of thought. There were many advanced people with active thoughts among teachers and students. The spread of "science" and "democracy" was inevitable, and Liu Tianhua was affected naturally. Liu beimao also mentioned this point when he talked about Liu Tianhua's experience in middle school: "Liu Tianhua studied in this new school, which pays equal attention to both culture and science, both Chinese and western, and was active in thinking, it had not only laid a solid foundation in his studies, but also set up a scientific and democratic thought, which is of great benefit to his later innovation in national music." Liu Tianhua inherited Chinese traditional excellent culture and absorbed western culture with a positive attitude. His erhu works were just the results of inheriting and innovating Chinese and Western culture. Chinese traditional thought, Chinese Confucian thought, Buddhist thought and scientific thought were all embodied in

Liu's works. It can be seen that school education provides important conditions for the formation of Liu Tianhua's erhu works. (Qiao Jianzhong 乔建中, 2009)

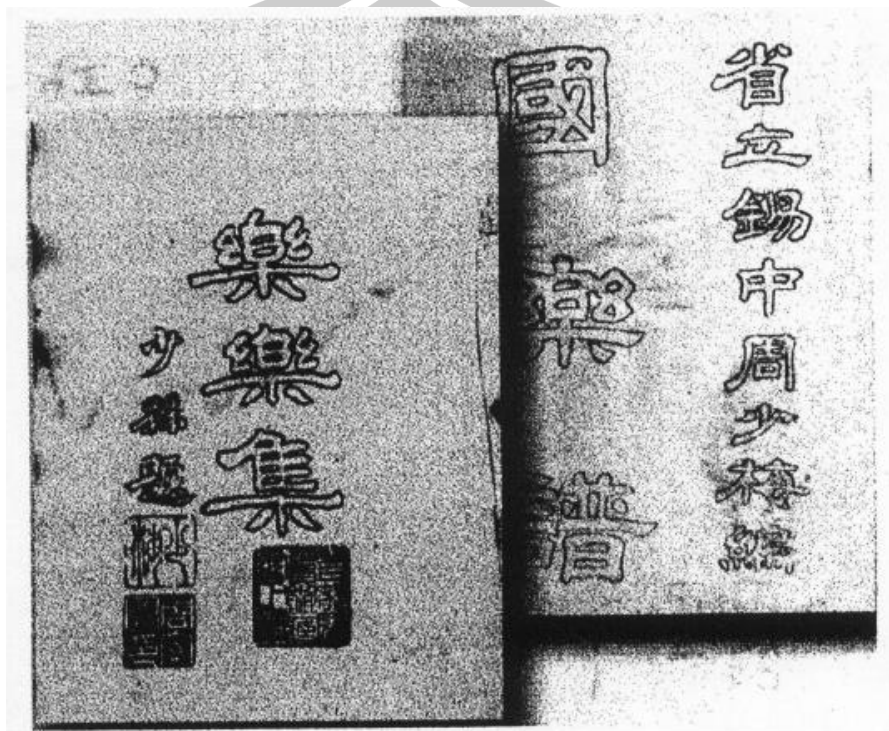


Figure 8. Liu Tianhua's textbook for study

Photo: Yanchang Liu, National Library of China 2019.

3. Research on the current situation of the dissemination of Liu Tianhua's erhu works

3.1 The dissemination of Liu Tianhua's erhu works in college education

Liu Tianhua's ten erhu works still play a very important role in modern college education. At present, the entrance examination of Erhu candidates in China's No. 1 Central Conservatory of Music requires a piece of Liu Tianhua's work. Almost every professional music college's erhu examinations repertoire contains Liu Tianhua's ten erhu works. School education plays an inestimable role in the inheritance and promotion of national music. Liu Tianhua's erhu works exist as classic works, leading the mainstream of school education. The first is the spread of Liu Tianhua's compositions in the school education. The spread of Liu Tianhua's erhu works in school education is relatively successful. Liu Tianhua introduced national instruments to the classes of university. Now Liu Tianhua's compositions are the compulsory ones in the entrance examination

of many professional colleges. Liu Tianhua has made outstanding contributions to the field of music education, so he is also an educator of music. To play Liu Tianhua's works, we should have the cultural background, the long-term immersion of traditional folk music, and absorb nutrition from folk music. At the same time, in recent years, there is relatively few creation of traditional music, and Liu Tianhua's works still play a very important role in college education and are widely spread. (Qiao Jianzhong 乔建中, 2009)

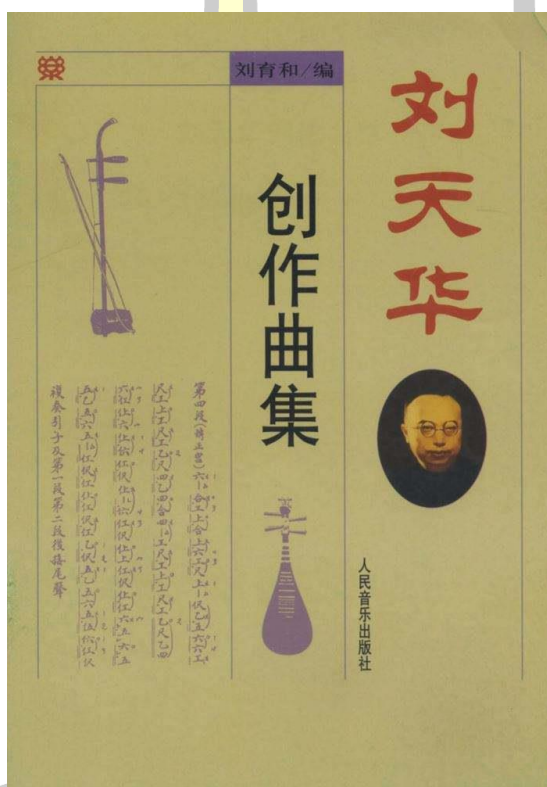


Figure 9. Liu Tianhua's teaching materials used in Universities

Photo: Yanchang Liu, Guangxi 2019.

3.2 The dissemination of Liu Tianhua's erhu works in the concert

Liu Tianhua's erhu works are widely spread in concerts and are often performed. As early as May 25, 1935, "Concert of Liu Tianhua's Posthumous Works" was held, and his ten erhu works and other repertoires were played on the stage at the same time. Liu Tianhua's erhu works were widely spread in early concerts. In 1995, at the 100th Anniversary Concert of Liu Tianhua's birth, Chinese President Jiang Zemin attended and highly praised him.

At present, from the students' Graduation Concert of erhu, the erhu masters' solo concert to the new year's national concert, Liu Tianhua's erhu works are almost performed as the preferred concert repertoire. For example, many musicians such as Yu Hongmei, Sun Huang, Deng Jiandong, Yang Xue, Ma Xianghua, Chen Jun, Song Fei performed Liu Tianhua's works in their solo concerts. In the "Hometown of Erhu" concert in Jiangsu Province, Marching on the Bright Road, Moonlit Night, Beautiful Night, Shadows of candles, flickering red and other music were performed in different forms such as chorus, solo and ensemble. Liu Tianhua's works are also the first choice in the erhu solo of the Spring Festival National Concert. In particular, Song Fei, a famous erhu performer, performed Liu Tianhua's "Bird song in a desolate mountain" in the Spring Festival National Concert of the Central National Orchestra in Vienna's Golden Hall. Foreign audiences were deeply attracted by Chinese music. Of course, there are differences in the use of Liu Tianhua's ten works in concerts. For example, in concerts with strong performance and entertainment, such works as Marching on the Bright Road, Beautiful Night and Moonlit Night are widely used, which are with catchy melody and happy mood. In the professional concerts, the two works of Bird song in a desolate mountain and Singing in leisure are also favored by the performers. At the same time, the book Liu Tianhua's Collection of Creative Songs has been loved by people and widely spread, which also plays an important role in the dissemination of Liu Tianhua's erhu works. In addition, the mass distribution of early records, CD, DVD and other audio-visual products about Liu Tianhua's erhu works also played an inestimable role in the dissemination of Liu Tianhua's erhu works.

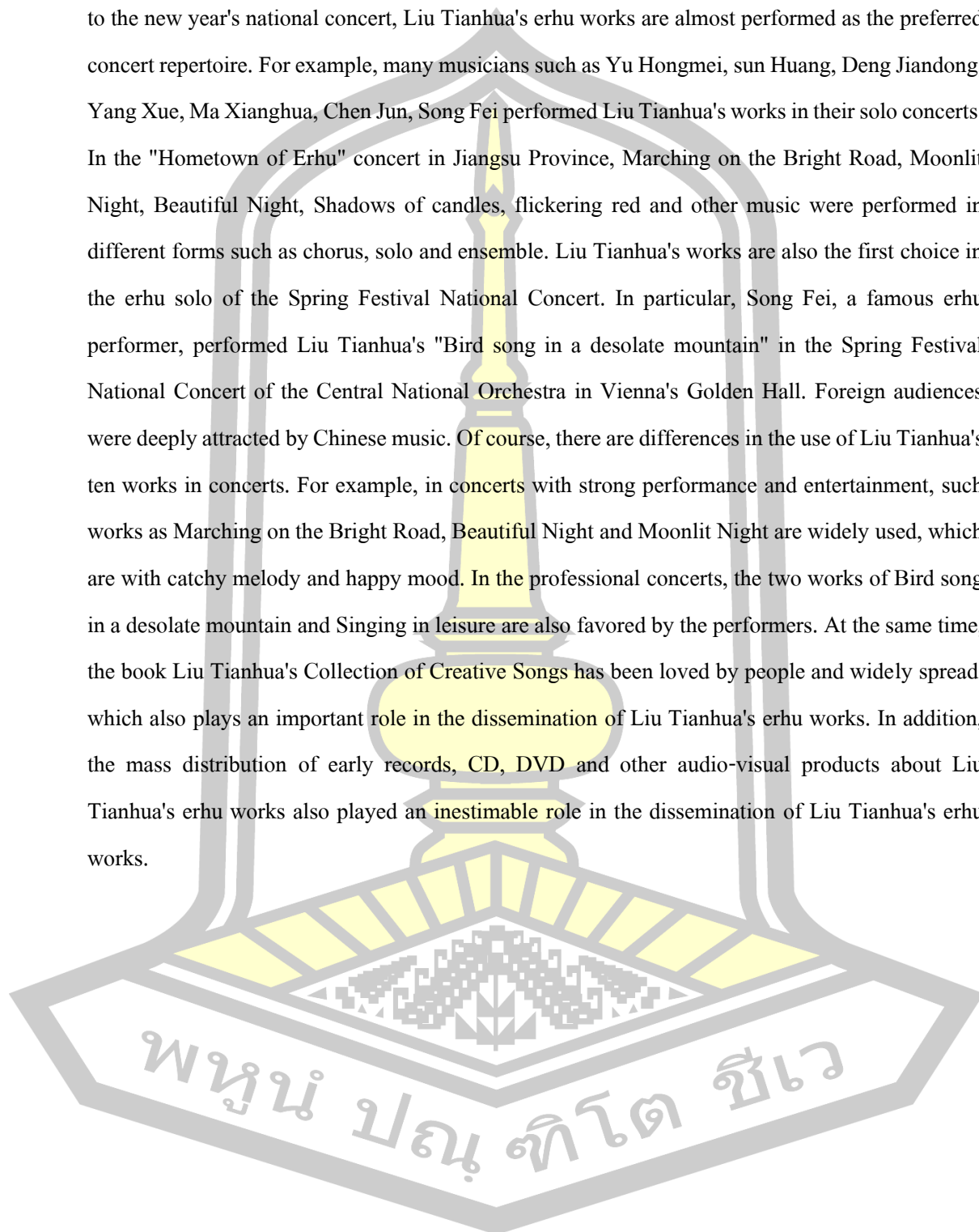




Figure 10. Concert of Liu Tianhua's works

Photo: Yanchang Liu, Beijing. 2015.

3.3 The dissemination of Liu Tianhua's erhu works in radio station

Broadcasting is an ideal carrier of music to spread. It has played a greater role in promoting the spread of music. Liu Tianhua's ten erhu works have been strongly spread in the radio station. After the emergence of mass media radio, television and the Internet, there are also new features of the strong technical media presented in the spread of Liu Tianhua's works.

Liu Tianhua's ten erhu works have been fully spread in the radio station. Due to the lack of picture restrictions, the radio music makes the audience have the freedom to listen at will, and the listening occasions are everywhere. People can listen to the radio on trains, cars, subways and other means of transportation, especially in taxis. The radio is favored by people and exudes its unique charm. Lao Yu's Talk about Folk Music as a program was launched in 1994. It was a representative program of the promotion of folk music in the radio station, and it has been recognized and welcomed by the audience. It discussed in detail the spread of Liu Tianhua's erhu works in the radio station, which introduced Liu Tianhua's life and Liu Tianhua's ten erhu works and broadcast them. As a medium of music dissemination, broadcasting has made a great contribution to the popularization of Liu Tianhua's music. (Qiao Jianzhong 乔建中, 2013)

3.4 The dissemination of Liu Tianhua's erhu works on TV

For the spread of music, TV emphasizes technology, dance, lighting and audio-visual combination of all-round, three-dimensional packaging. The erhu competition named after Liu Tianhua has also been put on the TV for many times. Such as "Liu Tianhua Cup" erhu competition, "TMSK Liu Tianhua award of Chinese Chamber Music Works competition" and so on. In these competitions, Liu Tianhua's music is required to be played. Since March 29, 2004, China Central Television has launched a new channel, CCTV music channel, which mainly broadcasts Chinese and foreign classical music and the music of all ethnic groups in the world, and vigorously promoting Chinese ethnic music is also one of its primary tasks. There are 15 columns in the music channel, of which "Splendid National Music" is an excellent brand column, and also a better platform to spread national music. This column takes the dissemination of excellent national instrumental music works as the main content, shows the unique charm of Chinese traditional music, effectively uses the technical means of television, and emphasizes the combination of dance beauty and lighting, etc. with outstanding audio-visual effect, which impressed the audience a lot. Since the opening of the program, Liu Tianhua's ten erhu works have been put on the screen for many times. Here, we can not only enjoy the classic national music works, but also appreciate the different interpretations of the same work by different performers, as well as the unique performance techniques and styles of individuals through the screen. Taking the 28th program of Splendid National Music in 2005 (chart 1) as examples, Liu Tianhua's works had a very high broadcast rate in the program.

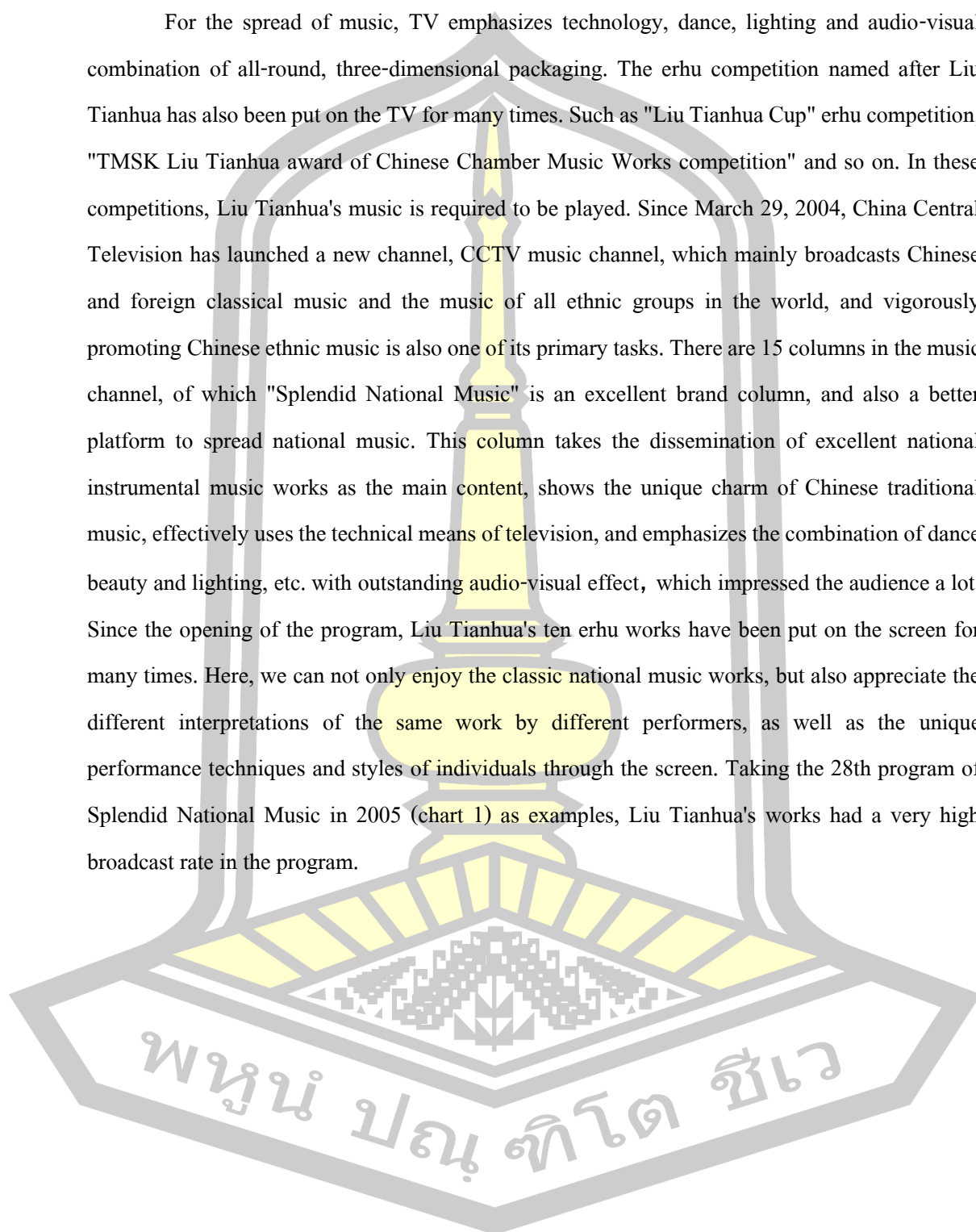


Table 1. chart 1

Fenghua national music program, No. 28, 2005
1. Introduction to the development of Chinese stringed instruments
2. Introduction to erhu music "two springs reflecting the moon"
3. Erhu solo "two springs reflecting the moon"
4. Introduction to national musician Liu Tianhua
5. Instrumental ensemble moon night
6. Introduction to Banhu
7. Banhu solo "daqiban"
8. Introduction to Jinghu
9. Jinghu solo deep night
10. Interview with Chen Jun, a national first-class erhu actor
11. Erhu solo string language
12. Interview with Wang Xiaonan
13. Erhu solo "sunshine on Tashkurgan"
14. Instrumental ensemble listening to song



Figure 11. The dissemination of Liu Tianhua's erhu works on TV
 Photo: Yanchang Liu, Shot TV. 2020.

3.5 The dissemination of Liu Tianhua's erhu works on the Internet

Nowadays, the emergence of the Internet makes the sharing, convenience and rapidity of human resources to a new level. After music works are converted into data format, they also become

one of the important information transmitted by the network. We can download the audio products we need directly, as well as the accompaniment tape, music score, accompaniment score, total score, etc. we can say that there are all kinds of resources on the Internet.

The spread of Liu Tianhua's erhu works on the Internet makes it more convenient for people to use the Internet to enjoy Liu Tianhua's works from the sound products, music scores, music accompaniment, music scores, etc. Here are the collected Erhu music websites. (Chart 2) In these websites, Liu Tianhua's erhu works are spread in various forms. In download ranking of the national music, Liu Tianhua's famous ten songs are at the top. At the same time, in these websites we can quickly find Liu Tianhua's score. The convenient and fast Internet brings great convenience to the spread of national music and plays a good role in promotion.

Table 2. Erhu music websites

Erhu music websites	
1、 www.ethmusic.org	11、 www.nzyueqi.com
2、 www.huain.com	12、 www.lulinsheng.com
3、 www.guqu.net	13、 www.songfei.com.cn
4、 www.huayue2008.com	14、 www.zhaohanyang.com
5、 www.huayue.com	15、 www.dengjiandong.com
6、 www.erhuchina.com	16、 www.2hu.cn
7、 www.erhuart.cn	17、 www.erhuyou.com
8、 www.yanjiemin.com	18、 www.myerhu.com
9、 www.erhu.org	19、 www.erhuw.net
10、 www.ehsjw.com	20、 www.erhusjw.com

4. The disciples and teachers of Liu Tianhua

Liu Tianhua's was hard-working and studious throughout his life. He had learned from many people, including middle school teachers, university professors, folk artists, and even beggars on the street. They all had taught him music skills directly, among them, Tong Fei, Zhou shaomei (1885-1938), and Tonoff (Picture10 had a great influence on Liu tianhua's thought.

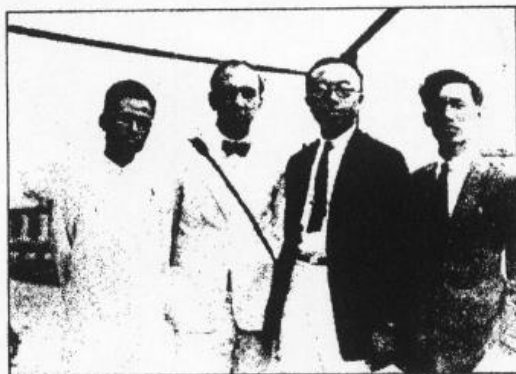


Figure 12. Liu Tianhua with his violin teacher Tonoff

Photo: Yanchang Liu, Beijing. 1930.

At the same time, Liu Tianhua, as a pioneer of Erhu discipline, first brought erhu into college classroom, made it a professional music discipline, trained a large number of professional students, and founded the Liu Tianhua Erhu School. His ideology and teaching style have influenced generations of successors. His disciples Chu Shizhu, Jiang Fengzhi, Chen Zhenduo, Liu beimao, Wu Bochao and others, as the first generation of disciples of Liu Tianhua, have made a good inheritance in the development of erhu. They have taught a large number of important talents of contemporary erhu discipline. After 1956, many conservatories of music in China has successively established national music department, and erhu is one of the most important professional disciplines. Nowadays, most of the professors, teachers and performers learned from Liu Tianhua's disciples or the disciples of his disciples. These people have compiled the syllabus, teaching materials and creative repertoire of Erhu discipline, trained a large number of professional teaching and performance talents of erhu, and made the art discipline of Erhu more scientific and systematic.

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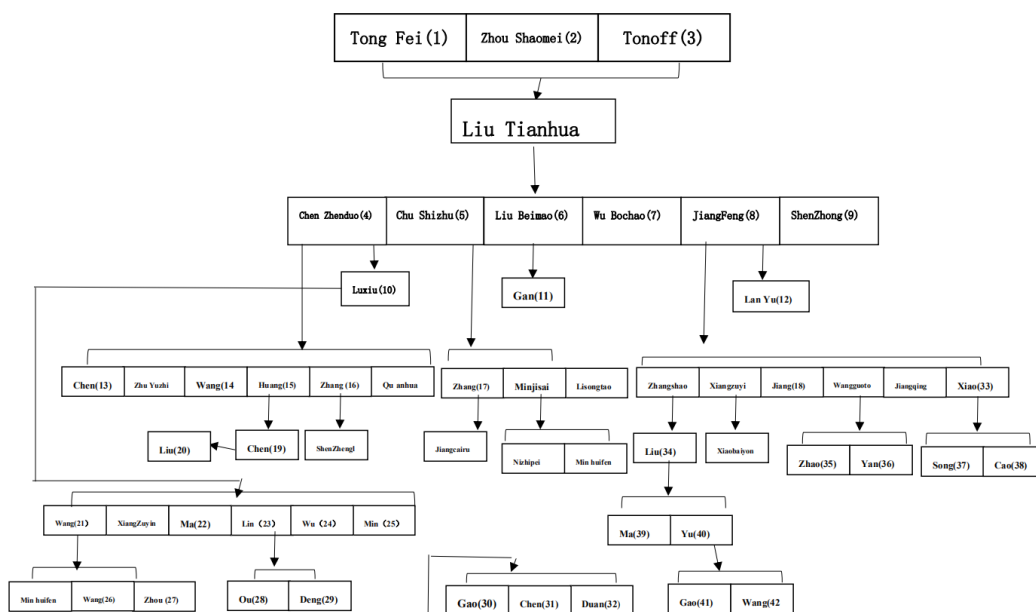


Figure 13. The disciples and teachers of Liu Tianhua (Table made by Liu Yanchang)

The above form and the following people are mainly from the website www.baidu.com And “Published in people's music articles “Summary of the second Liu Tianhua academic seminar”.

Among them, Tong Fei, Zhou shaomei, Chen Zhenduo, Chu Shizhu, Liu beimao, Wu Bochao, Jiang Fengzhi, Shen Zhongzhang, Lu Xiutang and Gan Bailin The data of LAN Yusong, Chen chaoru, Zhang Rui, Zhang Shao, Jiang Xunfeng, Wang Yi, Ma Youde, Lin Xinming, Wu Zhimin, min Huifen, Wang Yongde, Ou Jingxing and Xiao Baiyong are mainly from the Internet “www.baidu.com” And “Published in people's music” articles“Summary of the second Liu Tianhua academic seminar”

I interviewed Wang Guotong, Huang Qidu, Chen Kungpeng, Deng Jiandong, Liu Changfu, Zhao Hanyang, Yan Jiemin, Song Fei, Cao Dewei and Yu Hongmei. They told the story of Liu Tianhua face to face.

(1) Tong Fei, the enlightenment teacher of Liu Tianhua middle school. In 1909, Liu Tianhua studied in Changzhou middle school and learned national musical instruments and Kunqu Opera from Tong Fei.

(2) Zhou shaomei (1885-1938), the most important teacher of Liu Tianhua's national musical instrument performance, is a music performer in Jiangnan.

(3) Tonoff, Liu Tianhua's violin teacher. A student of or (1845-1930), founder of the Russian violin school, Professor of the St. Petersburg Conservatory of music in Russia, and then professor of violin in China.

(4) Chen Zhenduo (1904.11.28 ~ 1999.11.8), erhu educator and performer, Professor of Music Department of Central University for nationalities.

(5) Chu Shizhu (1901-1955): he studied erhu and Pipa with Liu Tianhua at the age of 15. In 1941, he was an associate professor of the National Conservatory of music and director of the national music group.

(6) Liu beimao (1903-1981), the younger bher of Liu Tianhua, composed more than 100 Erhu performance songs.

(7) Wu Bochao, a famous musician, is an important composer, conductor and music educator in China. 19 middle school followed Liu Tianhua to learn how to play national musical instruments.

(8) Jiang Fengzhi, (1908-1986) erhu player and educator.

(9) Shen Zhongzhang (1905), a famous cultural scholar, was admitted to the Physics Department of Peking University in 1926. He studied music from Liu Tianhua, the great master of modern Chinese national music.

(10) Lu Xiutang (1911-1966), erhu performer and music educator. In 1942, he was a music teacher in the Central Military Academy.

(11) Gamblin (1935) is a blind erhu player. In 1992, he was awarded outstanding contribution expert by the State Council of China. In 1998, he was elected vice president of China Disabled Persons' Federation. He was elected member of the Ninth CPPCC in 1998.

(12) Lan Yusong (1925-1996) is a famous Chinese music historian, educator of national instrumental music and a famous calligrapher at home and abroad.

(13) Chen chaoru (1924) Professor, national first-class performer, chief of the Central Ethnic Orchestra. In 1993, he enjoyed the special government allowance issued by the State Council.

(14) Wang Guotong (1939) is a erhu performer and educator. Professor, Central Conservatory of music.

(15) Huang Qidu, Professor of Guangxi Art College

(16) Zhang Rui (1920-2016), erhu performer and composer, Professor of the Central Conservatory of music.

(17) Zhang Shao (1927-2015) Professor, Central Conservatory of music.

(18) Jiang Xufeng is a famous erhu player.

(19) Chen Kunpeng, (1968) Professor, Guangxi Art College

(20) Liu Yanchang, (1990) lecturer, national level three erhu actor, teacher of Guangxi Art School

(21) Wang Yi (1919-2002) is a famous erhu performer, composer and educator.

(22) MA Youde (1930) Professor of Nanjing Art College.

(23) Lin Xinming, Professor of Shanghai Conservatory of music.

(24) Wu Zhimin. Professor, Shanghai Conservatory of music.

(25) Min Huifen, (1945-2014) a famous erhu performer, deputy to the Fourth National People's Congress of China, member of the 5th, 6th, 7th, 8th, 9th and 10th CPPCC National Committee.

(26) Wang Yongde (1945) Professor, Department of national music, Shanghai Conservatory of music.

(27) Zhou Wei, (1961) male, national first-class actor

(28) Ou Jingxing, Professor, Nanjing Art College, 1958.

(29) Deng Jiandong, a national first-class performer, enjoys special allowance from the State Council and visiting professor of Renmin University of China.

(30) Gao Shaoqing (1967) a famous erhu player.

(31) Chen Chunyuan, associate professor, Shanghai Conservatory of music.

(32) Duan Aiai, a young erhu performer and the chief of Erhu of Shanghai National Orchestra.

(33) Xiao Baiyong, a national first-class actor.

(34) Liu Changfu, the first erhu performer with a master's degree in China, is a professor of the Central Conservatory of music.

(35) Zhao Hanyang, (1954) Professor, Central Conservatory of music.

(36) Yan Jiemin, (1968) Professor, Central Conservatory of music.

(37) Song Fei (1969), vice president of China Conservatory of music, and now vice president of China Academy of opera.

(38) Cao Dewei, erhu performer, vice president of Erhu society of China Music Association and professor of Erhu of China Conservatory of music.

(39) MA Xianghua, young teacher of the Central Conservatory of music.

(40) Yu Hongmei, Professor, vice president of the Central Conservatory of music.

(41) Gao Bai, won the 12th Golden Bell award of Chinese music in 2019.

(42) Wang Xiao, a famous young erhu player.



Chapter V

To create a classification and to analyze the musical forms about ten erhu compositions created by Liu Tianhua.

1. Classification of ten works

Liu Tianhua's ten erhu works can be classified by two standards.

The first way is to divide ten pieces of music into three categories according to the different musical mood and performance scene. One is the music with sad melody and represents the dark reality of the society at that time. One is music which is lyrical, bright with clear tunes, pleasant rhythm, and yearning for a bright future. The other is a kind of music that describes natural scenes, life scenes, and has slow rhythm and comfortable melody. (Lei Xing 雷兴 2018)

The second is to divide the works into four types according to the different modes and tonality of the music. There are trilogy type, variation form, poly-music form and mono-period music in these ten works.

1.1 The first category mainly reflects the anguish and confusion of patriotic intellectuals about the poverty and backwardness of the semi-feudal and semi-colonial China around the period of the May 4th Movement. And Liu Tianhua had encountered frustrations and obstacles in his career. According to Min Huifen, the compositions such as "The Sound of Agony", "Song of Melancholy", "Elegy" and "Play on a single string" belong to this category. (Min Huifen 闵惠芬, 2009, p191)

"The Sound of Agony" is the first erhu work of Liu Tianhua. It was completed in 1918. At that time, the people were suffering after the failure of the Revolution of 1911. Liu Tianhua was very poor at the time, and suffered a double blow of losing his job and his father. He was very distressed in mental and he created the "The Sound of Agony" by self-study. The meaning of this composition was that the poor reality made him distressed just like had a sick. In this composition, he not only expressed his anguish, but also reflected the dissatisfaction and sorrow of the real society. (Hu Zhiping 胡志平, 2009)

"Song of Melancholy" was created in August 1926. At that time, Liu Tianhua was teaching at the National Music Institute at Peking University. He was very poor because the school was in arrears of wages every month. At work, Chinese music was not stressed, and some people admired foreigners and advocated completely westernization. In this situation, Liu Tianhua's work was not stressed, but also discriminated by all walks of life. Even under such adversity, Liu Tianhua did not give up and insisted on this path even if this path was very hard to move on. He often felt distressed and he created this "Song of Melancholy" whose title is completely in line with his mental state. (Hu Zhiping 胡志平, 2006)

"Elegy" was composed in the winter of 1927. At that time, the social situation was frustrated, and Liu Zhe, the chief officer of the department of education, ravaged cultural education. In order to collect money for the military, Liu Zhe forced to close the Department of Music in the National Music Institute at Peking University and Beijing Art Junior Colleges on the pretext that "music is detrimental and has nothing to do with the society and the people". Confronting with this situation, Liu Tianhua was more depressed and he was very worried about the future of the national music. During this period, he wrote the "Elegy". (Zhu Huimin 朱慧敏, 1992)

"Play on a single string" was completed in January 1932, also known as "Sorrow Song". From the title, we can see the author's feeling at that time. When the Club for Improving National Music was established, it encountered many difficulties such as the shortage of money and the lacking of manuscripts. In this case, the "Music Magazine" could not be published as scheduled all the time. All ideals of Liu Tianhua were constantly being destroyed and cracked down. After the "September 18th Incident" in 1931, the Chinese nation was at stake, let alone the development of the national music. The "Play on a single string" was created at that time. The melody and content of the music are expressing helplessness and grief for the reality. Although the four works introduced above were not created at the same time, the backgrounds of them were almost similar. All of them were created when Liu Tianhua's career met setbacks and life was suffering. What they expresses are all the real feelings of Liu Tianhua and all these compositions are touching. (Xu Dong 徐东, 1992)

1.2 The second category are these compositions that mainly express his desire for a bright future and his positive patriotism, including "Bird Song in a Desolate Mountain", "Beautiful Night", "Marching on the Bright Road " and "Shadows of Candles, Flickering Red".

"Beautiful Night" was written on January 22, 1928. The original name of it was "Song of New Year's Eve," which was a joyous little song. On the evening of New Year's Eve, Liu Tianhua and his students spent the holiday at home together. Under the atmosphere of the Spring Festival, Liu Tianhua took his erhu and composed this song extemporaneously. That time was also a new stage of Liu Tianhua's efforts to explore and develop the national music. Through unremitting efforts, the Club for Improving National Music was finally set up. Everyone was inevitably excited and everyone was full of hope about the future of the national music. (Xu Dong 徐东, 2012)

"Marching on the Bright Road " was finished in 1931. The rhythm of this erhu composition was determined, heroic, sprightly and full of youthful spirit. Through this composition, what the author wanted to express was the patriotism of passionate activists at that time for pursuing the luminosity and progress. (Ling Jinyu 凌金玉, 1998, 2)

"Shadows of Candles, Flickering Red" is the last composition of Liu Tianhua. It can be seen that the emotion of this music is more excited from the rhythm of it. There is a strong will for moving on. Liu Tianhua once said: " I will write more positive composition in the future." Therefore, we can see that he always keeps the determination of struggling and the spirit of never giving up no matter how difficult the situations are. (Ling Jinyu 凌金玉, 1998, 2)

1.3 The third category is these compositions describing scenes of life as well as thoughts and emotions of Liu Tianhua at that time, including "Moonlit Night" "Bird song in a desolate mountain" and "Singing At Leisure".

Liu Tianhua began to write the "Moonlit Night" in 1918 and he finished it in 1924. The summer of Jiangyin was very hot. In the evening, everyone was enjoying the cool in the courtyard, but Liu Tianhua still played his beloved erhu in the garden in spite of the mosquitoes and the hot weather. The beautiful music, "Moonlit Night" was finished under this atmosphere. In this song, Liu Tianhua expressed his feelings about the beautiful night in summer delicately and expressed his good wishes for the life and career. (Wang Pu 王普, 1992)

"Bird song in a desolate mountain", whose first draft was in 1918, and the final draft was in 1928. This piece vividly imitates the lively scene of birds singing from the forest, the tremolo playing technique of Pipa. Before writing this piece, Liu went to Beijing for employment and he founded the national music improvement society and was preparing to establish "Beiping

Conservatory of music". So it can be seen that Liu Tianhua's heart is full of the hope of bright future. The content of the work is relaxed, active and positive. (Lei Xing 雷兴 2018)

"Singing At Leisure" was written in the summer holiday of 1928. The background of this song was the establishment of the Club for Improving National Music, so the emotion is happy and the melody is pleasant and comfortable. What this song wants to express is the bailment of Liu Tianhua to the life and job.

1.4 Divide the works into four types according to the different modes and tonality of the music Music of trilogy type: Play on a single string, Marching on the Bright Road Variation form: Song of melancholy, Shadows of candles, flickering red Poly-music form: Singing At Leisure, Bird song in a desolate mountain, Beautiful Night, The Sound of Agony, Moonlit Night Large mono-period music : Elegy

2. The musical form analysis of the ten works

Liu Tianhua's works are mostly based on the Chinese pentatonic scale, which blended with the western scale.

China's scale is based on the pentatonic scale. The pentatonic scale is a scale composed of five tones arranged in perfect fifths. The pitches after arrangement are only five: do re mi sol la. In China they are called the Gong (palace) corresponding to do, the Shang (resolution) corresponding to re, the Jue (horn) corresponding to mi, the Zhi (test) corresponding to sol, and the Yu (wings) corresponding to la. From a pitch perspective, the relative musical relationship of the five notes is very solid. For example, the pitch relationship of the Gong (palace) and the Zhi (test) is always perfect fifth, while the pitch relationship of Miya and Yu is always major six. The pentatonic scale is widely used in ancient Chinese and folk music, and has gradually formed a complete music theory system. Therefore, the pentatonic scale is also called "Chinese scale". In the pentatonic scale, there is no "dissonant interval (augmented fourth and diminished fifth, major and minor seventh)", so the music sounds slower and smoother without strong sense of conflict.

The basic characteristics of the Chinese scale is that, most of the time signatures of pentatonic scale music are duple metre and quadruple metre. The ending sound of the music is the main sound, and each tone can be used as the main sound of the scale. This results in five different modes: the GONG (palace) mode, the SHANG (resolution) mode, the JUE (horn) mode, the ZHI

(test) mode, and the YU (wings) mode. The relationship between each note is major second, major second, minor third, major second. GONG and JUE are the only major thirds in the tone, and no semitone appears in the music. The pentatonic scale in Liu Tianhua's works, usually, Liu Tianhua made the music stable by keeping the interval relationship based on the major second and minor third, with the aid of perfect fourth and perfect fifth, and occasionally used big jumps in the music. The reason to be stable is to keep the music flowing, and the purpose of the beat is to make the music rich and sporty.

The analysis method of pentatonic scale is divided into three steps,

Step one, is to list all the unique sounds in the track.

Step two, is to find major thirds in these sounds, since there is only one major third in the pentatonic scale. Finding major thirds meaning it is able to decide the GONG sound. For example, two notes G and B can be found in the song, and the two notes are major thirds. Then these two notes are GONG and JUE, and the names of the remaining three notes can be decided. This pentatonic scale is G (GONG) A (SHANG) B (JUE) D (ZHI) E (YU).

Step three, is to look at the last tone of the track. The last tone is the main tone of the Chinese pentatonic scale. If the last tone is A (quotient), then this scale is the pentatonic scale of A SHANG.

The applications of Chinese scales, such as do re la do re of the song "The Sound of Agony", la do re mi re of the song "Moonlit Night", mi sol la do re of the song "Beautiful Night", are the examples which the Chinese scale are fully used.



Figure 14. The first sentence of the "The Sound of Agony"



Figure 15. The first sentence of the "Moonlit Night"



Figure 16. The first theme of the "Beautiful Night"

The major pentatonic scale and minor pentatonic scale in western music have played an important role in European music since the 17th century. Major pentatonic is composed of seven notes, among them, the major third pitch is between the I and III modes, which is called major pentatonic scale or major. The I, III, and V modes in major pentatonic scale are to stable the whole tone, the major chord they constituted is the major triad. The major triad is colorful and delightful, so the major pentatonic scale is with the bright colors, and it is suitable for expressing clear, lyrical, loud and powerful musical emotions. The minor pentatonic scale is composed of seven notes. Among them, the minor third interval is between the I and III notes. The major chords formed by the I, III, and V notes are the minor triad. The colors of the minor triad are dark and gloomy. Therefore, the color of the minor pentatonic scale is melancholic, and it is suitable for expressing euphemistic emotions, twisty plots, and delicate and soft musical emotions.

The Chinese pentatonic scale is different from the major pentatonic scale and minor pentatonic scale in western music in the arrangement of the sounds, therefore, two different musical colors occurs. When Liu Tianhua created his works, he creatively merged the Chinese and Western music to make the music both rich in Chinese characteristics and novel in the sense of tone.

2.1 Music of trilogy type: Marching on the Bright Road , Play on a single string,

2.1.1 Marching on the Bright Road is a trilogy with an introductory music and a postlude. The first 4 bars are the introductory music, the prelude is 5-68 bars, the exposition is 69-138 bars, the reappearance is the repetition of 5-68 bars, and the epilogue starts from the bar of 139, reproducing in the form of a trembling bow. The structure chart of its musical form is : In + A + B + A + Coda.

Marching on the Bright Road is composed of the cyclic variation (two theme variations) in folk music and the structural characteristics of the three complex forms reproduced in the West. The introduction of the music at the beginning is a kind of pace rhythm, playing with a bow. The four sections before the theme comes out are very regular.

The first two stanzas of the first period use the rhythm of the thirty-second note.

(Figure 17)



Figure 17. Excerpt. Marching on the Bright Road 1

This is to strengthen the power and reflect the firmness of the pace. The melody behind the theme is widened to fully reflect its brightness. (Figure 18)

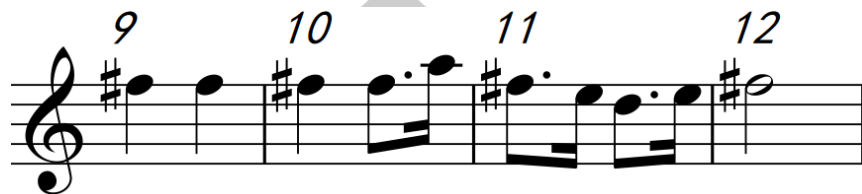


Figure 18. Music score example of Marching on the Bright Road 2

This section consists of 16 bars, which is a regular western musical structure. Then, it is also a very regular 16 bars, which is the development of variations on the theme of the last 16 bars. At the same time, the tone pattern changes to the dominant key. Especially at the beginning, the choice of major three higher further emphasizes the firmness of the pace. (Figure 19)

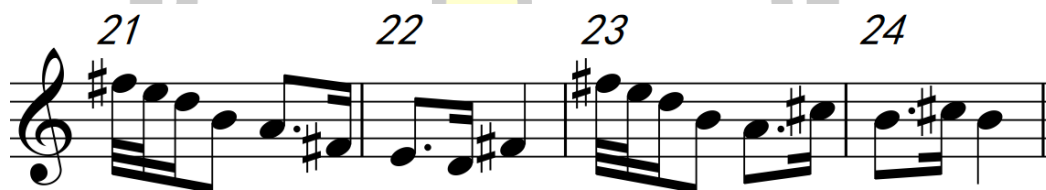


Figure 19. Music score example of Marching on the Bright Road 3

The melody is mainly composed of major chords, and the second section is transferred to the subordinate key (G key). The theme is contrastive lyric melody. (Figure 20)



Figure 20. Music score example of Marching on the Bright Road 4

The overall tempo is very regular 16 bars, which is needed for the march. For example, the themes take 4, 8, 16 bars, and so on. For melody, it is usually composed of two themes, sonorous and lyrical, that is, the main melody and the assistant melody intersect and replace. The former reflects the actual pace of people's progress, while the latter shows people's inner joy and stretch emotions. The third period is transferred to the subordinate key (g key). The variations of the theme melody are trivial, indicating that the pace of march has been accelerated. (Figure 21)



Figure 21. Music score example of Marching on the Bright Road 5

The fourth, fifth and octave of the melody seem to be the slogans that come up one after another when changing the formation or practicing frequently, which is very vivid. On the other hand, the rhythm of 3 / 4 beat is more peculiar. Then, there are the variations in the subordinate key (g key) and basic key (D key), and this period ends with the basic key (D key). The theme of the fourth period is more euphemistic. It first appears in subordinate key (G key), and then it repeats in the basic key (d key). Through the contrast of tonality, the mood becomes brighter. In the prelude and the first and the second periods of the duet, it comes to the end. In the last part of the work, the entire part uses chatter bow (Dou Gong, 抖弓) technique, which is an innovation of Liu Tianhua's creation in techniques, which has never been used in erhu before. The chatter bow is to use the bow to quickly push and pull repeatedly to produce a coherent sound. The actual performance effect is similar to the repetition of thirty-two notes. The use of chatter bow in the composition expresses excitement and hot atmosphere. It seems to symbolize the rush of marching and push the music to the climax. It is unheard of and unprecedented to use the end of symphony in erhu music, which injected fresh vitality into the creation of national music at that time.

In terms of technique, this song uses staccato. Staccato is a pause between sounds. The sound of staccato is short and powerful, it uses a small amplitude to make a short, flexible sound. This solid staccato technique has many applications in violin. For erhu performance, there is no form of a spectrum before Liu Tianhua appeared. Liu Tianhua used the violin playing technique, he applied staccato to this work making the technique of erhu performance more abundant and the form of music more novel. (Figure 22)

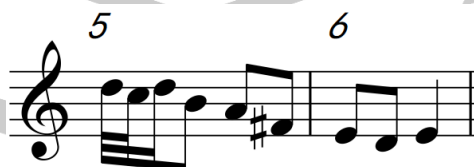


Figure 22. Music score example of Marching on the Bright Road 6

" *Marching on the Bright Road* " is one of Liu Tianhua's most distinctive Western music works which is with typical color of the western major pentatonic scale as well as a march style (see example 1). The strong rhythm and singing rhythm of the music alternate to show up in the song, the introduction and the first part are fast D major, the second part is slow G major, the third part is fast D major, and the fourth part the slow G major, tremolo is used in the final part. (Figure 23). Therefore, a speed cycle is formed between the segments. (Feng Changchun 冯长春, 2005)



Figure 23. Music score example of Marching on the Bright Road 7

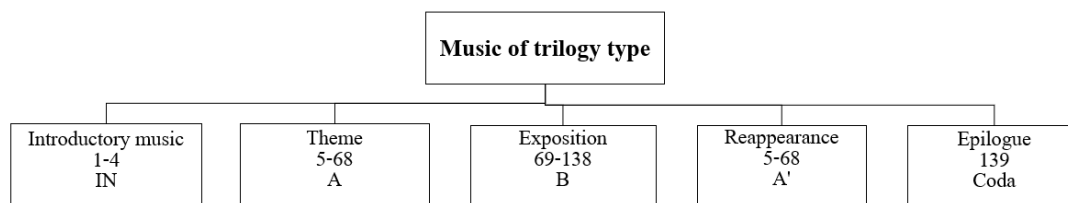


Figure 24. Analysis chart of Marching on the Bright Road

2.1.2 Play on a single string is a trilogy with a postlude. Its prelude is 1-33 bars, including 2 periods, the middle part is from 34 to 50 bars, the reappearance is the repetition of 1-33 bars, and the epilogue includes 8 bars at all. The structure chart of its musical form is : A + B + A + Coda.

The whole piece is played on a single string, which is difficult to play and control the timbre. The whole song is divided into three sections and the ending. The first section is the prelude to the second section, using the syncopation rhythm and octave jump melody. It seems like a warm-up before the official performance, which means a little arbitrary performance. However, what the author wants to show is a psychological state full of contradictions and imbalances (Figure 25).



Figure 28. Music score example of Play on a single string 4
 “play on a single string” is a G GONG tune.

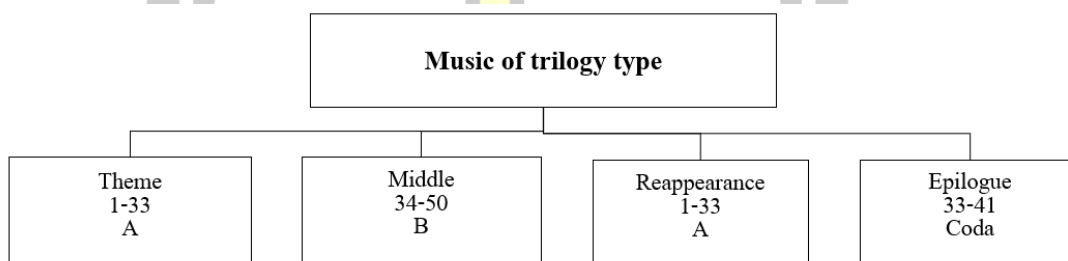


Figure 29. Analysis chart of Play on a single string

2.2 Variation form: Song of melancholy, Shadows of candles, flickering red

2.2.1 Song of melancholy the first 8 bars are the introductory music, the 9-24 bars are the period of the theme, including two materials, the 25-40 bars are the first variation, adopting means of "variation with decoration" on the basis of the material a, the 41-56 bars is the second variation with the rhythm of dotted notes, the 57-64 bars are the third variation which only has 8 bars and makes repetition of these 8 bars under the situation that the materials are basically unchanged and all the rhythms are the thirty-second notes, and the epilogue is the last four bars of the whole composition, which is developed by the material b. (Wang Cizhao 王次炤, 2010)

It begins with the primer with a free rhythm. The first half of the song is two symmetrical bars, and the second half is full of eight notes, the melody of which is full of emotion. This is the expression of sadness and indignation in bitterness (Figure 30):



Figure 30. Music score example of Song of melancholy 1

The theme of the first passage is the melody of staccato style, and it also uses the mode conversion of fifth lower to contrast and develop music, which is rare in Liu Tianhua's creation. The second period is a variation of the theme with a pitch like this, Liu Tianhua took only the two rhythm tones at the beginning of it, and then made various sequences, like (Figure 31)



Figure 31. Music score example of Song of melancholy 2

which is the result of the combination of western composing techniques and national tone. In the third period, each beat is written with two punctuated notes, which can best show the emotion of happiness in the bitterness. From the melody point of view, if we remove all the symbols, the performance will be very smooth. It seems to be the melody of Jiangnan music. However, it is more fun for Liu Tianhua to deal with it in the way of epidote. The fourth period is basically twice the contraction of the third period, and it also has a kind of feeling of bitterness and joy, but it should be more smooth on the whole. It's like forgetting all kinds of sorrows for a while and comforting your soul for a while. Two times before the end of the music, the change tone Do was used, and the whole music was ended on the Re, which made the mood return to the depression. It seemed like a shouting sound of "wow" lingering in the audience's mind for a long time.

The whole song of " Song of melancholy " is in E SHANG, but the third part is in B YU. In the composition of this piece of music, a lot of innovations have been made to the changes of the bow, there are abundant changes in long bows, short bows, legato, strength and so on. The 32-note note legato is obviously learned from the violin's legato method. At the same time, the 8th note uses the staccato and stress bow method, and the emphasize of the stress in the second half is the rhythm of Western music (Figure 32). (Feng Changchun 冯长春, 2005)



Figure 32. Music score example of Song of melancholy 3

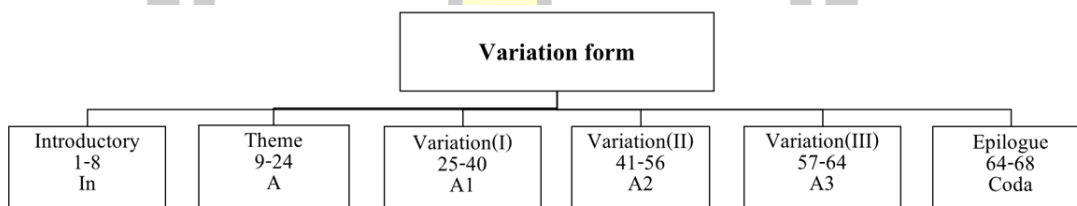


Figure 33. Analysis chart of Song of melancholy

2.2.2 “*Shadows of candles, flickering red*” is a composition with the form of variation, which includes an introductory music and a postlude. The introductory music is from the 1st bar to the 9th bar. The 10-17 bars are the period of the theme. From the 18th bar to the 25th bar, the variation of the theme starts, the second variation of the thematic materials is from the 26th bar to the 34th bar, and the third variation of the theme starts from the 35th bar to the 42nd bar. From the 43rd bar of the composition, the epilogue part begins and it is ended at the 46th bar. (Mei Xuelin 梅雪林, 1995.4)

Is composed of a primer, four sections and an ending. The rhythm of the [primer] is very free (Figure 34):



Figure 34. Music score example of Shadows of candles, flickering red 1

The melody is magnificently flowing from top to bottom, followed by the rhythm of superior lamella, as if the band played two bar accompaniment rhythm before singing. Here 12 / 8 beats are used, which has never been used in erhu and folk music before. Obviously, it draws lessons from western music to highlight the style characteristics of a dance style (Figure 35):



Figure 35. Music score example of Shadows of candles, flickering red 2

Then, the theme of the first period appears. In terms of the ending of the eight sections, it is divided into two four bars, which are all carried out from high to low melody: La, Rai, re, sol: high do, do, La, La. Finally, it falls on the bass La, indicating that it does not end completely and enters the second segment. The second part is the extension development of the first part, but the rhythm of melisma is obviously increased, and it still falls on the bass LA to enter the third part. The melody of the third period is further developed, with broken notes and even successive long liaisons and passing sentences (Figure 36):



Figure 36. Music score example of Shadows of candles, flickering red 3

The ending is also dominated by liaisons (Figure 37):



Figure 37. Music score example of Shadows of candles, flickering red 4

The whole piece reflects the author's feelings in the dance music style.

For the performance of this piece, first of all, we should be used to 3 / 8 and 12 / 8, which are rarely touched by folk music makers. Only when we know the rhythm of this kind of rhythm, can we play its charm. "*Shadows of candles, flickering red*" is a mode alternation of the YU (wings) and the GONG (palace). The thinking of the pentatonic scale is distinctive, however, at the end of each part there exists the thinking of major pentatonic scale and minor pentatonic scale, and the finish sense for the part. What is worth noting is that the appearance of the "#Sol" sound at the tail of the primer has the feeling of a minor pentatonic scale of Western harmony. This work's 12/8 rhythm pattern completely imitates the rhythm of western music. At the end of the music, the pentatonic scales of the last two bars are played on the different vocal zones of the erhu in inner and outer strings at no. 1, 2, 3, 4 holding position while the whole work is finished. The western rhythmic pattern combined with the Chinese pentatonic scale has made the music rich and beautiful (Figure 38). (Liu Yuhe 刘育和, 2006)



Figure 38. Music score example of Shadows of candles, flickering red 5

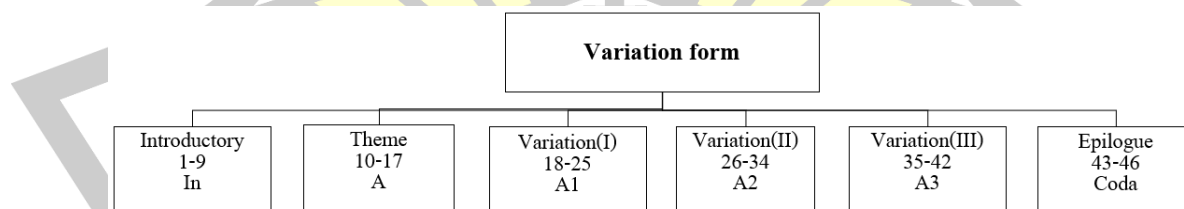


Figure 39. Analysis chart of Shadows of candles, flickering red

2.3 Poly-music form: Singing At Leisure, Bird song in a desolate mountain, Beautiful Night, The Sound of Agony, Moonlit Night

2.3.1 Singing At Leisure is mainly divided into five periods. The first period (1-16 bars) and the second period (17-32 bars) are similar, the third period (33-38 bars) and the fourth period (49-64 bars) are new periods, and the last period (65-73 bars) reproduces the third period incompletely. Therefore, this composition can be regarded as a quintet. The structure chart of its musical form is: A + A' + B + C + B'.

Is long and is divided into five sections.

The theme is relatively simple, the first period [line board] is like a song, the first four sections of the theme are presented and then pause slightly, followed by the extension of the delivery type. After another pause, the melody slightly decomposes and ends with the materials of the beginning theme (Figure 40):



Figure 40. Music score example of Singing At Leisure 1

The tone in the theme is very unique. This is to use the contrast of different falling sounds in the bars to promote the development of music thinking. Especially the ending. (Figure 41)



Figure 41. Music score example of Singing At Leisure 2

The tone seems like Chang Xi opera. The second period is a little fast-paced, divided into four phrases, which are basically transformed by theme extension. At the end of each phrase, octave overtones are used. The third section slows down, is lyrical "adagio", the theme melody has a new development and more beautiful (Figure 42):



Figure 42. Music score example of Singing At Leisure 3

The fourth period is allegro, which seems to be excited and cheerful. It uses octave correspondence similar to Pipa music. It also uses the overtone playing method of sixteen consecutive notes, which is very rare in erhu music. The fifth part is that the excitement and calmness are restored, and the melody of the third period is reappeared, but the theme is more quiet and full of reverie, and the whole song ends in the overtone of the high notes.

The tone of " Singing At Leisure " is D GONG. In every last line from the part, there is interconnection with the first line from the next part, this creative technique makes the five parts of the music end-to-end and closely connected, and the music has a strong coherence. The looping and contrasting characteristics of the "slow, fast, slow, slow, fast, slow" tempo of the song, including the second and fourth parts both belong to the "fast" tempo performances, even though the two parts both start from slow to fast, from forte To piano, however, they are very different in the rhythmic form and the performance of temperament. The rhythmic features of “piano, forte, mezzo forte, piano” appear in the majin rhythmic subject of the second part, while even though the fourth part is also 4/4 beats, however, the regular appearance of stress, and changes in speed and rhythm have become one of the main characteristics of the music. (Liu Yuhe 刘育和, 2007)

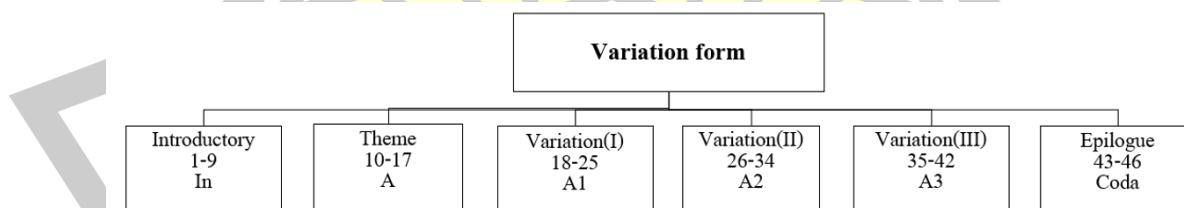


Figure 43. Analysis chart of Singing At Leisure

2.3.2 *Bird song in a desolate mountain* is a quintet with an introductory music and a postlude. The introductory music is from the first bar to the 15th bar. The whole composition is developed by a half note with decorative notes. The first part (16-47 bars) consists of two periods

with a structure of 8 + 8. The two periods are closely related and similar. The second part (48-80 bars) is the development of the first part. The third part (81-124 bars) has a very obvious difference with the previous two parts. The fourth part (125-151 bars) is a new period. The fifth part (152 - 209 bars) is the climax of the whole composition. The speed of the fifth part is fast and Liu Tianhua uses various techniques of erhu to create a lively scene where birds are singing in the forest. The bars from 210 to 222 are the epilogue, reproducing the melody of the first period of the first part. The structure chart of its musical form is: In + A + A'+ B + C + D + Coda.

The primer of the song is free and scattered. Here is the full use of the changes of octave and melisma to reflect the natural scenery. Among them, the octave contrast obviously reflects the meaning of "empty mountain", especially the sound in the treble, which gives people a feeling of emptiness and silence, while the sound in the bass which is thicker, seems to be a kind of echo in the valley. The use of melisma with different intervals seems to be a few crisp birdsong in the valley. The whole introduction has created a quiet atmosphere in the morning, followed by allegro with the theme (Figure 44), these are two sentences that are played coherently. (Lei Xing 雷兴 2018)



Figure 44. Music score example of Bird song in a desolate mountain 1

At the beginning, the theme presents an eager, excited and lively mood. The third sentence is the extension of the first two sentences, so that it reaches the second highest level sol. Then, the fourth sentence is the change and expansion of the first sentence, which constitutes the theme presentation of the first period. From this, we can see that people's emotions under the influence of nature are excited and warm, which shows that the author is like being in nature and full of joy.

The theme of the second period is lyrical, which comes from both the first theme and the development. However, it seems that there are some birds singing to liven things up (Figure 45 - Figure 46).



Figure 45. Music score example of Bird song in a desolate mountain 2



Figure 46. Music score example of Bird song in a desolate mountain 3

After repetition, there was a large range of use of tremor fingers, followed by the glissando, and through the imitation of the modal progression of birdsong (Figure 47):



Figure 47. Music score example of Bird song in a desolate mountain 4

It transits to the third period. In the fourth period, Liu Tianhua used the technique of Pipa in erhu and achieved excellent artistic effect. This song is used Tremolo (Lunzhi in 轮指) (Figure 48).



Figure 48. Music score example of Bird song in a desolate mountain 5

This method of performance was learned from the piano's tremolo performance. The same sound is played with different fingers to show a special sound effect. This performance method is used in this piece of work to mimic the spirit of birds. This playing method is also originated from

Liu Tianhua. This is achieved by playing the same tone alternately with the fingers of nameless, middle and edible fingers on the same tone. This technique of tremolo is often used in the piano. Liu Tianhua's creative use of this technique on the erhu is really unprecedented. Even on the violin, no one has ever used it. This has the characteristics of Chinese music. The end of the piece is the reproduction of the first melody. That is to say, through the description of the natural scene, we can return to the spiritual state of human beings. Liu Tianhua spent ten years from the creation to the finalization of the song. Although there were joys and setbacks in the ten years, the general mood was upward and optimistic, and the song reflected the optimistic and upward spirit. "Kong Shan Niao Yu (bird song in a desolate mountain)" is a song which combines the pentatonic scale with the Western major pentatonic scale, it is doing well in integrating the Chinese and Western style. The introduction is the pentatonic scale of JUE (horn) corresponding to A, the fourth is Fa and the seventh Si, and the third is the pentatonic scale of the JUE (horn) corresponding to A. The fifth part focuses on imitating the call of the bird, and there are many slides. The first 8 bars are the reproduction of the theme, the GONG (palace) corresponding to the D, However, in the first 5 bars of the end, the major triad was broken down to complete the whole song Music score example 28. The music subtly blended the Chinese and Western modes together (Figure 49). (Feng Changchun 冯长春, 2010)

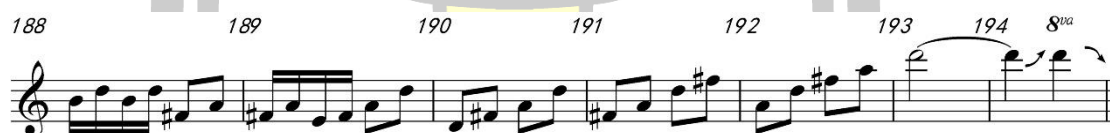


Figure 49. Music score example of Bird song in a desolate mountain 6

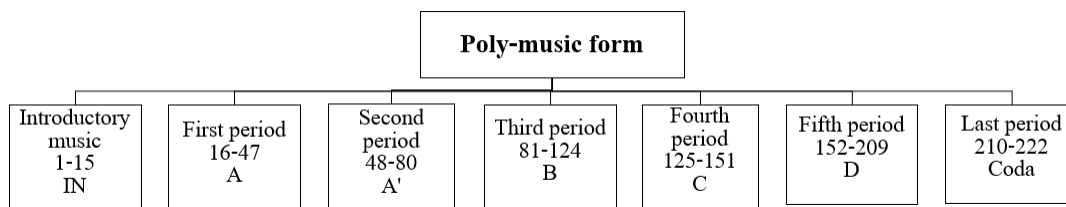


Figure 50. Analysis chart of Bird song in a desolate mountain

2.3.3 *Beautiful Night* is divided into four parts. The feature of it is using a main material to run through the whole composition. The structure chart of its musical form is: A (1-14 bars) + B (15-32 bars) + B '(33-44 bars) + A'B'.

Is the only improvisational work among Liu Tianhua's ten erhu songs, which is also the fastest, the shortest and the easiest to play. Therefore, it can be called "ditty", which truly reflects the author's momentary expression of true feelings, so that the whole song can be completed overnight. The music starts with the pentatonic scale with the most Chinese musical characteristics, which is very nationalized and very popular (Figure 51).



Figure 51. Music score example of Beautiful Night 1

The melody of the second part is full of twists and turns. First, the melody is circuitous in the bass area and then the range is extended upward to reach the second highest pitch (Figure 52):

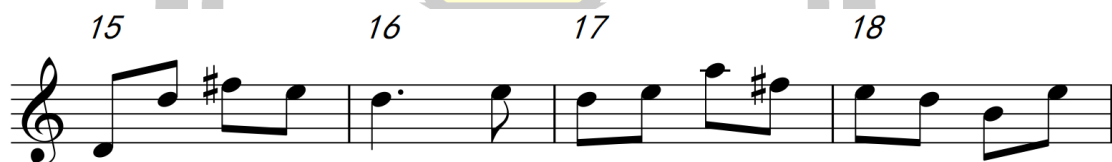


Figure 52. Music score example of Beautiful Night 2

Then, the melody goes down a little circuitously and then goes up again and again at octave higher (Figure 53).

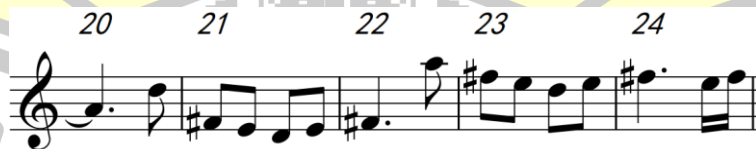


Figure 53. Music score example of Beautiful Night 3

After that there's the larger, wavy, falling melody (Figure 54):



Figure 54. Music score example of Beautiful Night 4

and extended to the lowest pitch (Figure 55)



Figure 55. Music score example of Beautiful Night 5

The sentences in the above periods seem to be composed of clauses, but they are very coherent and coherent. And then at the second position of erhu, it changes again and again (Figure 56)

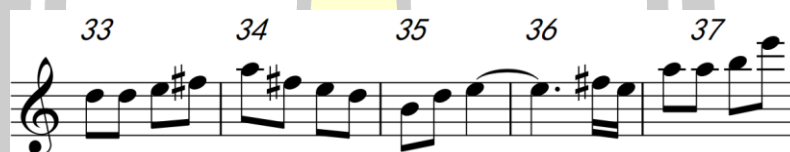


Figure 56. Music score example of Beautiful Night 6

Then, the music reached its climax by jumping into the treble of the third position (Figure 57)

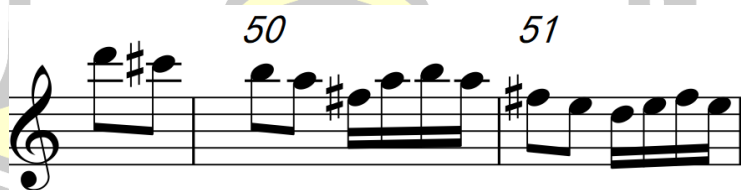


Figure 57. Music score example of Beautiful Night 7

And then it uses the downward mode (Figure 58)



Figure 58. Music score example of Beautiful Night 8

and comes into the lowest pitch. It seems that after the ups and downs of the mood, it gradually calms down. After the adjustment of the sentence, there are again twists and turns of the long-term phrase.

At last, it uses the overtone with eight degrees of internal empty string height to finish the whole song, which gives people infinite sense of comfort and reverie. Today, good night has become a well-known erhu masterpiece. In 1993, it won the "Chinese 20th century music classic Award" issued by the Chinese Culture Promotion Association. The tone of "Beautiful Night" is D GONG (Figure 59).



Figure 59. Music score example of Beautiful Night 9

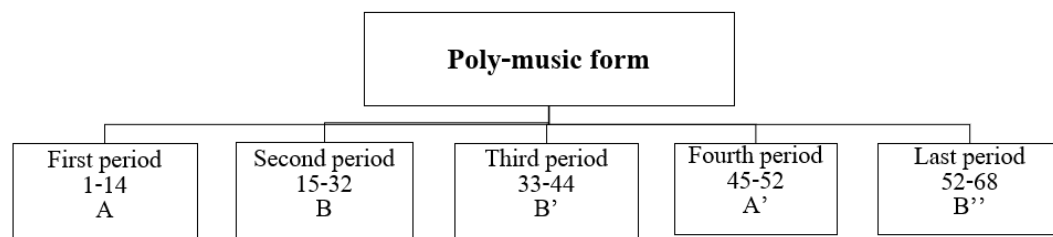


Figure 60. Analysis chart of Beautiful Night

2.3.4 *The Sound of Agony*, can be seen as a tetralogy consisted by the form of "Opening, Development, Change and Conclusion". The bars from 1st to the 16th can be regarded as the "Opening". Bars from the 17th to the 32th can be regarded as the "Development", the changes and repetition of the first period. Bars from the 33rd to the 48th enter the allegro, which can be regarded as the "Change", and bars from the 49th to the 65th are the part of "Conclusion", ending the whole composition through the melodies of the previous 8 periods and the epilogue. The connections between each part will be in the way of gradually slowing or gradually accelerating, which highlights the characteristics of the "Opening, Development, Change and Conclusion". (Ling Jinyu 凌金玉, 2002)

At the beginning of the song *The Sound of Agony*, it is a coherent bar of two Re (Figure 61).



Figure 61. Music score example of The Sound of Agony1

In the slow speed, most of the songs are sad falling at Re. The following themes can be summed up into four groups of motivations with two groups of two beats (Figure 62).



Figure 62. Music score example of The Sound of Agony 2

From the horizontal view, it starts from sol sound and returns to sol sound: from the vertical view, it starts from re to treble re, which is kept within the octave. The melody is carried out in two waves, and the vertical and horizontal design is very ingenious. On this basis, the whole song is extended. In addition, the slow parts are put in the front and the fast and simple parts are put later. For example, the happy song of Jiangnan music is a typical example. Sections 3 to 8 of this song are the theme of adding melisma, and sections 9 to 4 are slightly added with melisma at the back. Then, it enters the bass zone and uses the semitone (Figure 63):



Figure 63. Music score example of The Sound of Agony 3

It seems to have a sad feeling of crying. Sections 17 to 22 are the prototype of the theme. They are simple and obvious. Sections 23 to 32 are basically the repetition of sections 9 to 14, but the ending is expanded. It can be found that: first, in the middle of these four motivational modes, they all skillfully use the passing tone, which is very natural. Second, compared with the melody of the 17th and 22nd sections, the melody of the 9th to 14th sections is not as orderly as the Western motivational development, but a relatively free transformation with national

characteristics. Although there are few differences between variation and deformation, the scale form and rotation of the melody are different. The whole first period is basically composed of four times of repeated deformation of the theme. In addition, because Liu Tianhua is very familiar with the music of Peking Opera, he has written the Xizou with Peking Opera flavor. Therefore, in terms of tone, it seems to be affected by the xipi in Peking Opera (Figure 64)



Figure 64. Music score example of The Sound of Agony 4

The second part is a little faster. Although the first part is still the main part in the theme application, there are many changes in the musical image. The main reason is that the rhythm becomes more sonorous and decisive, reflecting a kind of spirit core of uprightness and progress. Here, it can also be clearly found that some of the tone and rhythm characteristics of the Peking Opera huqin Qupai seem to have the shadow of the tone of xipi and Erhuang.

Of course, he also adopted some modern methods of octave, quarto and Quinto, which are different from the traditional tune and tone cohesion. Moreover, in the tone of the original Mi to treble Re's lower seven jumps, in the faster speed, the character has changed, drops the sad emotion and becomes firm. And the continual sixteen notes also give people a feeling of fighting. The third part is the representation of the first part. It can be seen that Liu Tianhua adopts the Western trilogy in the aspect of the big musical form, which is obviously much stronger than the traditional form. But as mentioned above, in terms of the internal structure and tone of each segment, it still shows the features of traditional Chinese music. (Lei Xing 雷兴 2018)

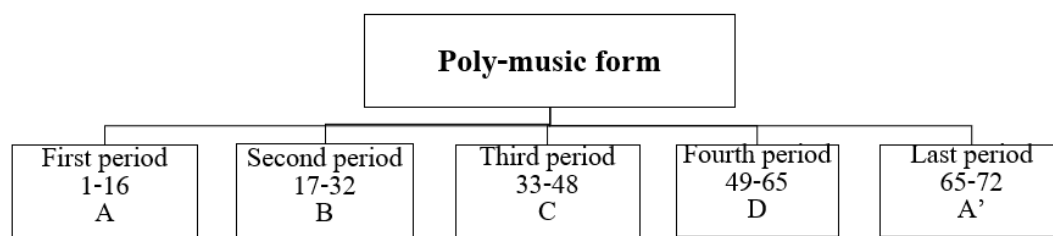


Figure 65. Analysis chart of The Sound of Agony

2.3.5 *Moonlit Night* also can be regarded as a tetralogy of "Opening, Development, Change and Conclusion". The difference between it and the "The Sound of Agony" is the arrangement of speed. In the "Moonlit Night", bars from the 1st to the 32th can be divided into two periods: bars from the 1st to the 14th are the "Opening", and bars from the 15th to the 32th are the "Development". Bars from the 33th to the 50th are the "Change", whose speed is still slow. The last part (51-68 bars) is the "Conclusion" whose speed is fast. And the last four bars of the composition are ended slowly. The emotional contrast of the two compositions is very obvious, and the arrangements of both of them are very clear. (Ling Jinyu 凌金玉, 2002)

Moonlit Night can be divided into three sections : The first section is lyrical adagio, the melody is slow but several times from low to high. This kind of melody has a sense of peace and a certain power, which makes people feel quite comfortable after listening. For example (Figure 66) :



Figure 66. Music score example of Moonlit Night 1

It has the characteristics of the five tones scale of Chinese national instruments. The rhythm of the melody is stable, and the tone of the treble is almost transparent. It seems to have a special sense of peace. The later melody is a bit like Jiangnan traditional music (Figure 67)



Figure 67. Music score example of Moonlit Night 2

The melody of the second period still comes from the first period, but the slower speed has the style of singing. At the beginning, there was a change in the mode, which seemed to show another artistic conception. When the treble (Figure 68) :

to finish at the end. Judging from the perspective of the development of the whole melody and emotional expression, the second part is a further interpretation of the melody and emotional connotation of the first part, a deeper expression, especially in the ups and downs of the melody lines, it performs a deeper and broader space in music by the comparing changes of the rhythm, and this is the specific practice of Liu Tianhua's innovation based on traditional Chinese music. (Lei Xing 雷兴 2018)

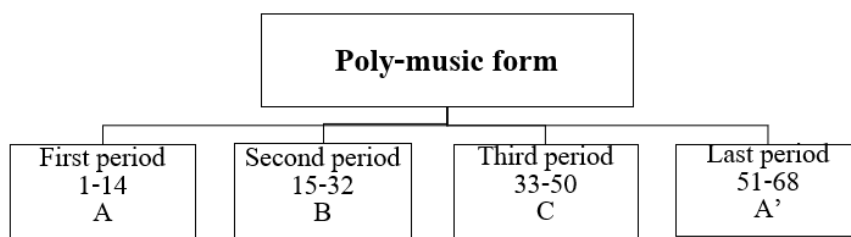


Figure 70. Analysis chart of Moonlit Night

2.4 Large mono-period music : *Elegy*

Liu Tianhua imitated the form of the prelude of foreign works and wrote this one from beginning to end. This piece is not long, but the rhythm of the whole piece is extremely free. This form is called "Sanban" in Chinese opera. Whether singing or playing, the rhythm of (*Sanban*) is one of the significant characteristics of Chinese music. Because only in monosyllabic root based language, it is possible to produce this form (Figure 71).



Figure 71. Music score example of Elegy 1

The reason why the author adopts this free rhythm form is to better vent the indignant emotion. In the first half of the piece, Re is emphasized to highlight the sad mood, which can be said to be Liu Tianhua's common melody creation technique. Through the free and repeated comparison of long tone and short tone, relaxation is very beneficial to the expression of emotion.

And it can give people a kind of emotional tension and more expressive force through the change of bow strength. In the transition to the latter part, Liu Tianhua uses a series of intensive sixteen notes to rise to the passing tone, almost jumping from the lowest tone to the highest limit tone, and then slowly falling, which is very emotional (Figure 72).

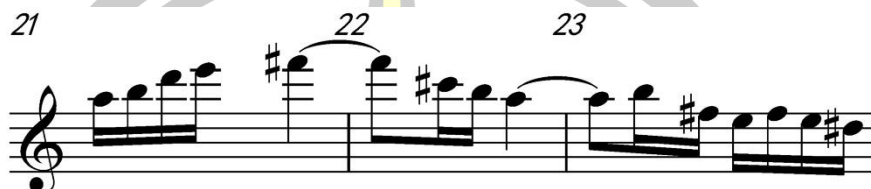


Figure 72. Music score example of Elegy 2

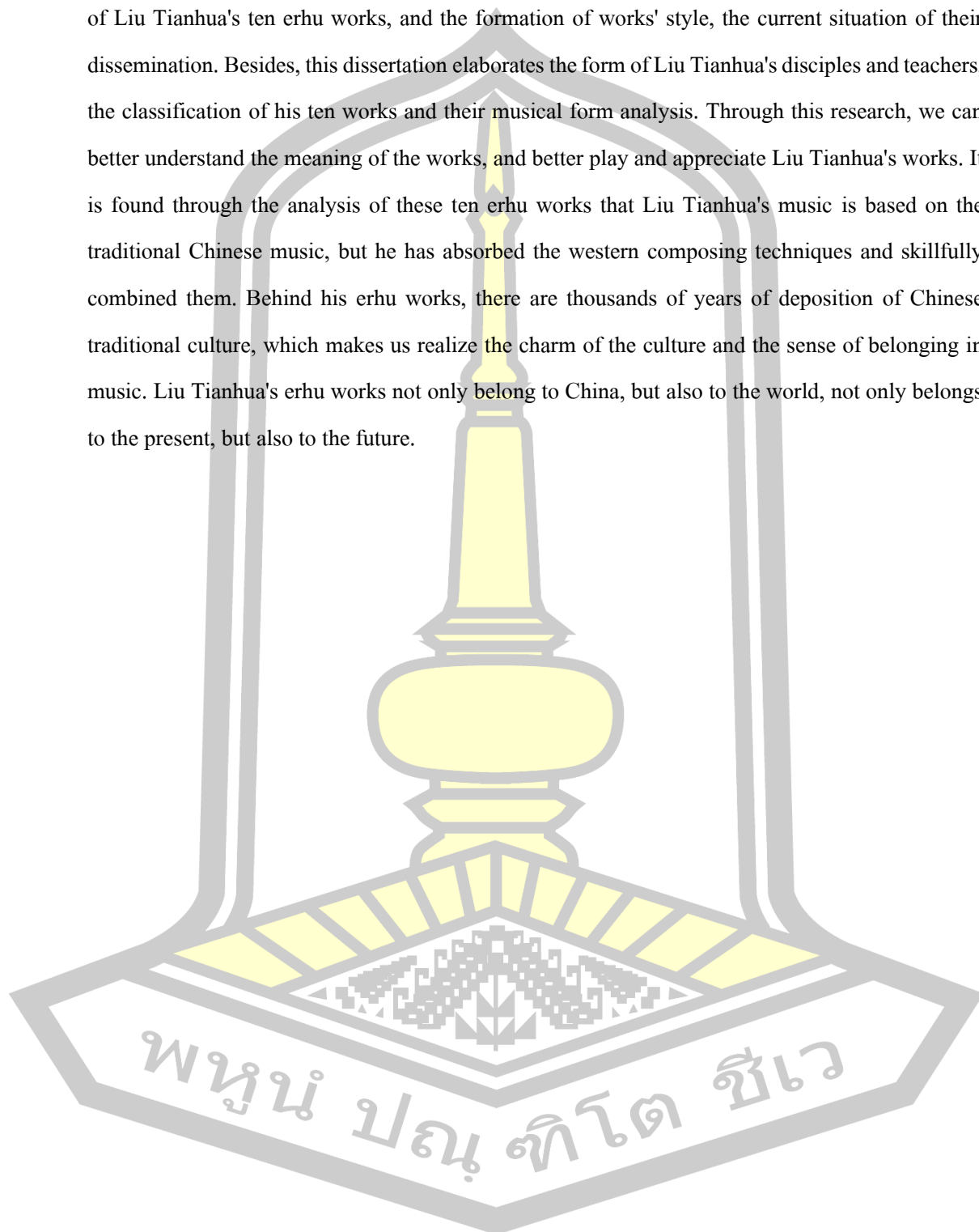
This is obviously from the characteristics of violin music. In fact, the use of the changing tone and the extremely free rhythm in the later period is also a kind of playing method of violin music. For example, the use of two changing sounds, Do and Sol, and use them consistently in each sound area. *Elegy* is recorded in 2 / 4 beats, which can be played freely. Obviously, Liu Tianhua changed the tone playing method on the violin into his own musical language. The end of the music is still on the treble Re, which is the tone ending of grief.

"*Elegy*" is a D GONG turning to E SHANG. The music is a scattered clapper music, with only a large part, free melody, as if the free flow of the soul and emotion. The first line, the speed of adagio, has a long and free rhythm. The rhythm tone of the second line is slightly sharp and exciting, the melody is more intense and dense, and puts forward the extension of rhythm by combing the changes of the tone. The third line is having a gradually change rhythm to slow and slight, and the bitter and exciting tone emotion is getting slightly flat (Figure 73). (Lei Xing 雷兴 2018)



Figure 73. Music score example of Elegy 3

Divided into two parts and six chapters, this dissertation expounds the creation experience of Liu Tianhua's ten erhu works, and the formation of works' style, the current situation of their dissemination. Besides, this dissertation elaborates the form of Liu Tianhua's disciples and teachers, the classification of his ten works and their musical form analysis. Through this research, we can better understand the meaning of the works, and better play and appreciate Liu Tianhua's works. It is found through the analysis of these ten erhu works that Liu Tianhua's music is based on the traditional Chinese music, but he has absorbed the western composing techniques and skillfully combined them. Behind his erhu works, there are thousands of years of deposition of Chinese traditional culture, which makes us realize the charm of the culture and the sense of belonging in music. Liu Tianhua's erhu works not only belong to China, but also to the world, not only belongs to the present, but also to the future.



Chapter VI

Conclusion

1. Conclusion

In the development of Chinese history, rich national music culture has been created. However, the development of national music is bumpy, in which Liu Tianhua and other ancestors played a very important role.

With "Master LiuTianhua: Erhu compositions" as the topic, this dissertation makes a comprehensive study of Liu Tianhua's works in the following four aspects.

The first is Liu Tianhua's life and the background of his ten works. This part summarizes the important position of Liu Tianhua in the history of Chinese national music, and explores the creation background of ten works and the social environment at that time. Liu Tianhua's works are not only the epitome of his growth experience, but also of social environment. At that time, the society was in an era of regime alternation and constant war. Liu Tianhua's works were deeply marked with the brand of the times. Therefore, in order to better interpret the connotation of Liu Tianhua's works, we first need to study his growth process and the social background at that time.

The second is the study of Liu Tianhua's disciples. Liu Tianhua trained the first batch of Erhu players. One of Liu Tianhua's important achievements is to bring Erhu into the university classrooms, so he trained the earliest batch of Erhu players. This group of people also taught many students, so that Erhu in the whole of China has been very good development. At the same time, they also promoted Liu Tianhua's works, so that every Erhu player can play his works. Therefore, the study of his disciples is very important. This dissertation makes a systematic analysis of Liu Tianhua's teachers, students and his students' students.

The third is to study the communication status of Liu Tianhua's works. The reason why Liu Tianhua's works are worth studying is that his works have strong communication power and great influence. Almost every Erhu player has played Liu Tianhua's works. Then there exist some questions such as what are the channels through which his works are transmitted, and how is the communication situation now. This dissertation makes a detailed study, we study the main communication channels of Liu Tianhua's works.

The fourth is the content research and musical form analysis of Liu Tianhua's works, in which we analyze all ten works of Liu Tianhua in detail. This dissertation makes a detailed study on the content and musical form of Liu Tianhua's works, combined with the background of the times in the research of music content. As for the musical form research, this dissertation uses the method of Chinese mode analysis to study the works.

Liu Tianhua's erhu works are of great significance to the development of national music. Liu Tianhua's creative techniques are integrated with Chinese music and Western creation techniques. Many composers are entangled in whether they should choose to create their own works or learn foreign techniques. Liu Tianhua's works give the answer: the development of national music must be based on national music. But it doesn't mean that they don't learn from other people's advantages. Musicians must be good at learning the advanced music theory and technology of other nations, so as to better develop their own national music.

At the same time, Liu Tianhua's works are easy to understand, and ordinary people like them very much. For example, the theme of his song "Singing At Leisure" runs through the whole song. In addition, the sentences are closely connected. The whole song is like a poem. This is a piece of master work to express the Chinese culture with music, which is easy to understand and everyone will be affected by the music. Through the research, we found that music must be able to serve the general public, and the folk music works suitable for the general public to enjoy and perform are of great significance to the inheritance and development of national music. Music works must be spread and developed among the public, so as to make the development of national music more vigorous.

2. Discussion

During the study and writing of this dissertation, qualitative and quantitative research methods, methods of researching the aesthetics of music, and methods of researching the anthropology of music are adopted to study Liu Tianhua's works. In addition, some researching methods of history are also been used. (Ye Lang, Zhu Liangzhi, 2008)

Qualitative and quantitative analysis is one of the common research methods. It refers to analyzing and studying the attributes of a certain thing from a qualitative aspect through such thinking methods as logical reasoning, philosophical thinking, historical verification, and legal

judgment. It is the specific application of traditional research methods of the humanities in the field of communicative studies with the purpose of getting more accurate, objective and persuasive conclusions. (Liu Yuhe, 1997)

The first is the analysis of the aesthetics of music. The study of the aesthetics of Liu Tianhua's music can be carried out from the following different aspects: the perspective of philosophy, the perspective of psychology, the perspective of broad sociology, and the perspective of the aesthetic characteristics of the musical works themselves. The philosophical research on music art mainly involves the following questions: What is the nature of Liu Tianhua's music? What is the content of Liu Tianhua's music? What is the relationship between Liu Tianhua's music and reality? and so on. These questions have a very close relationship with philosophical epistemology. The first question to be discussed in the aesthetics of music is the fundamental properties of the music. From a psychological perspective, there are some questions needed to be answered in studying the art of music, such as what is the psychological processes of music's creation, performance, and appreciation? How exactly do people feel about music? And how does music influence the audience? The study of music art from the perspective of broad sociology involves a series of questions such as the social functions of the music, the value standards of music, the class feature of music, the persistence and transmission of music, and so on. As for the researches from the perspective of the aesthetic characteristics of the musical works themselves, it involves a series of questions such as examining the aesthetics of the music from the structure of it and the inherent characteristics of its constituent factors. We can study the aesthetics of Liu Tianhua's music from one of the different aspects mentioned above, but as a science, aesthetics of music should be a whole with its own complete system. The philosophical, psychological and sociological studies of the music and the studies of the aesthetic characteristics of the music works themselves have a profound internal relationship. It is incorrect to underline or even negate the value of other aspects of researches by emphasizing one aspect. Only integrating the valuable results of the researches in the above four aspects, can we form a complete whole of the aesthetics of music. Our studies of the aesthetics of Liu Tianhua's music take the music as the object. The practice of music art is the material foundation of the aesthetics of music. When discussing the subject of a research in the field of the aesthetics of music, the long-running debate that whether the center of the aesthetics of music is art or the natural beauty and social beauty in life has never

seemed to occur in the field of the aesthetics of music because the name itself is limited to music. However, just to study music, it is impossible to talk about music only in terms of music. We must understand the connections between it and other things, which is like that when we want to understand a leaf, we must understand the branches, trunks, roots, and the surrounding environment of the tree on which it grows. Therefore, to study the aesthetic thoughts of Liu Tianhua's music, we must study the social environment in which he was living, and the people and things in the social environment at that time to have a better knowledge of the research object, to collect music, to describe music, and to associate music with cultural background better. All in all, music is highly abstract, which requires the help of the discipline of the Anthropology of Music. Our purpose is to understand the activities of people at that time in a comprehensive way to help us get a better knowledge of the aesthetic thoughts of Liu Tianhua's music. (Hu Zhiping, 2010)

The second are the research methods of The Anthropology of Music which is a discipline studying various human behaviors from the perspective of music. It studies the origin and the developing process of human music, and the differences among music of various nationalities and regions in the world. It attempts to explore the nature and evolution of human music. The Anthropology of Music in a broad sense includes comparative musicology; music folklore; ethnomusicology, and ethnographic anthropology, and the Anthropology of Music in a narrow sense refers to ethnomusicology. Ethnomusicology is the subject of comparative study of music culture on the basis of ethnography. (Ye Lang, Zhu Liangzhi, 2008)

The fourth is the study of the history of music in modern China, which is a masterpiece written by Wang Yuhe in 2012 who has been engaged in researching, teaching and reviewing the history of music in modern China for more than 50 years. This book describes the major events in the history of music in modern China from 1840 to 2000 exhaustively on the basis of facts. For researches on Liu Tianhua, we mainly refer to the history of music in modern China from 1890 to 1949 recorded in this book, and we also use the time period of the entire history of music as a reference. We have to know what happened in the history of music before the birth of Liu Tianhua, and what impacts of Liu Tianhua's death on the subsequent history of music. There are two points in this book that provide us with important theoretical support: 1. this book provides accurate knowledge of the history of music. Music theorist Wang Yuhe has been struggling in the forefront of researches on the history of music. His book, "History of Music in Modern China" (1984 edition)

was the only monograph on the history of music in modern China at that time. As a professional music teaching material, the book made contributions to understanding the development of music in modern China briefly at that time, echoing at home and abroad. After a lapse of 28 years. Wang Yuhe made additions and deletions to the "History of Music in Modern China" with clear purposes based on the important historical developments in the excavation and archival deciphering of many new historical materials of "the history of music in modern China", and also deleted the original examples of pictures and music, only keeping the necessary examples of scores, and sort out and update the important music phenomena of the people in different historical periods and the development of the music culture in China; 2. This book respects the history, including no subjective comments. As long as it is an educator, musician, or composer who has contributed to the history of music in modern China, its ideological theory and creative activities have been summarized objectively and endowed them with the appropriate historical status that they should have in this book. In the book, Liu Tianhua is introduced accurately and objectively and evaluated objectively. The creation of "History of Music in Modern China" not only adds a new masterpiece to the history of music in modern China, but also reflects the academic spirit of music scholars' constant pursuit of truth. Real history not only requires us to constantly revise to be objective and realistic, but more importantly, let us experience the development of the times and the change of human thoughts when we read history, and let us identify history with a more objective subjectivity to learn from it and get the real history. (Ye Lang, Zhu Liangzhi, 2008)

3. Recommendations and Suggestions

We can study Liu Tianhua's spirit of researching national music through the analyses. This is a kind of spirit well worth learning. The review of the whole life of Liu Tianhua has deeply touched me. He devoted his whole life to the career of music education, and he was collecting the gong-drum tablatures at Beijing Tiaoqiao till the last moment of his life. As for contemporary musicians, his spirit of persistent pursuit of the music cause is worth learning. (Wang Cizhao, 2006) He made great contributions to the spread and transmission of Chinese national music throughout his life, especially in the field of teaching students to play musical instruments in China. He created a very good starting point at the beginning of the development of erhu and pipa. Especially since the establishment of the New China, his students and followers continued to strive for the

development of the national music along the path pioneered by Liu Tianhua. A lot of great achievements were obtained from many aspects, such as the teaching philosophy, the profundity and breadth of the composition, the art of playing and the diversification of the genres and forms. Also a new road for teaching and playing erhu and pipa in the modern era was created.

We can learn Liu Tianhua's spirit of penetrating into the civil society and learning from the civil society and tradition through analysis. Nowadays, with the rapid development of Chinese national musical instruments, the training of skills has become an indispensable program in professional teachings in colleges and universities. Many college students can play skilled compositions, but their abilities of playing the Chinese national music are extremely insufficient. For Liu Tianhua, he attached great importance to learning and applying the national music throughout his life. The textbooks he used contains many national music, and the characteristics of national style are reflected obviously in his etudes and solos. When Liu Tianhua was alive, he interviewed and collected national music everywhere, and he even worshiped folk artists as his teachers in order to study. He paid for the career with his life, and he was still collecting national music at the last moment of his life. Therefore, in current teaching, his spirit of learning from the civil society and tradition is well worth learning for us. Today, we still have to follow the educational thoughts of Liu Tianhua, to learn from the civil society, to inherit the traditional path, and to learn and persist for a long time.

Liu Tianhua's attitude towards music was that music should take the broad masses of the people into consideration. He paid great attention to the popular thoughts of creating music. The original intention of him was to "popularize the music to the general public". Therefore, most of his erhu compositions could be accepted by people and easily to be learned. In the past ten years, the compositions' genres of Chinese national musical instruments were very rich, but most of them were large-scale genres while short and high-quality works were very few, and works that could be easily accepted by the public were also relatively less. This trend is not conducive to the development and enrichment of national musical instruments. We need to learn and inherit the spirits and thoughts of Liu Tianhua which will play a larger promoting role in the spread and popularization of Chinese national music if more small and medium-size compositions that are popular with ordinary people and easy to learn are created in the future.

Through analysis, we can learn Liu Tianhua's sense of historical responsibility. Liu Tianhua had a rich sense of historical responsibility, and this sense of historical responsibility made him look further. The ultimate goal for him to strive to change the status quo of Chinese national music was for the great ideal of "making Chinese national music keep pace with the world music". Driven by this ideal, Liu Tianhua collected the information of national music extensively and swallowed anything and everything. He studied and absorbed various cultures with a rich sense of responsibility. He devoted his precious life to Chinese music education. He set an example for future generations on the road of national music. We summarize, study and refer to the valuable experience of Liu Tianhua, and take the historicity of national music as the original driving force of our research. We learn the spirit of Liu Tianhua, and strive to promote national music in practice. With the historical thoughts, we want to establish a system of Chinese national music which is equipped with Chinese national characteristics, the spirit of the era and global vision.

The inheritance of national music cannot be separated from the excellent teachers. Through the study of Liu Tianhua's teachers and students, we find that Liu Tianhua's teaching achievements not only lie in cultivating a generation of excellent erhu talents, but also in creating new teaching ideas and scientific teaching methods, and integrating erhu teaching into college education. We find that Liu Tianhua has the teaching spirit of advocating science, which is worthy of our reference and learning. It is because of his inner sense of historical responsibility that he can achieve such excellent teaching results.

The development of national music and musical instruments is very rapid in the 21st century. Through in-depth analysis of Liu Tianhua's works, we have a further understanding of erhu, a national musical instrument. Liu Tianhua has been engaged in the improvement of national music all his life. He has made great achievements in creation, performance, education, musical instrument reform and other aspects. He has made outstanding contributions to the development of national music, especially erhu music, and created a new era of erhu music. The study of Liu Tianhua's works plays an important role in guiding the teaching and creation of erhu. In the future teaching of national music, we should learn more from the experience of excellent works and musicians in the past, so as to cultivate excellent talents like Liu Tianhua in the new century.

Table 3. Liu Tianhua's Chronology. (The article was compiled from collation of Liu Tianhua's written materials).

Liu Tianhua's Chronology	
In 1895, one year old	On February 4, Liu Tianhua was born at No. 49, Xiheng Street, Chengjiang Town, Jiangyin County, Jiangsu Province. The parents gave him name called Tianhua. He was the second child of the family. His older brother, Liu Hannong, was a linguist in the Chinese New Literature Movement, and his younger brother, Liu Beimao, was an English scholar and folk music educator. His father, Liu Baoshan, was a scholar and the best educated person in the region at that time. He later founded an elementary school in his hometown and devoted his life to education, and Liu Tianhua received a good family education since his childhood.
In 1901, seven years old	He entered his father's elementary school, studied literature and began to learn erhu by himself at the same time.
In 1909, fifteen years old	He graduated from junior high school. He attended high school in Changzhou, China. During weekends and holidays, Liu Tianhua is exposed to traditional opera music through exchanges with Changzhou opera performers. At the same time, the school forms a marching band, and Liu Tianhua is exposed to Western instruments and can play all the instruments in the marching band.
In 1911, seventeen years old	The school was closed and Liu Tianhua returned to his hometown and joined the revolutionary youth group because he could play musical instruments.

Table 3. (Continued)

Liu Tianhua's Chronology	
In 1913, eighteen years old	Liu Tianhua went to Shanghai and joined the orchestra. He performed in the "Enlightened Drama Club" and played the piano and violin.
In 1914, nineteen years old	The "Kaiming theatre" was disbanded. Liu Tianhua returned to Jiangyin and taught at Huacheng Elementary School after a lot of efforts.
In 1915, twenty-one years old	Liu Tianhua's father died of illness. Liu Tianhua left the "Huacheng Primary School". He composed his first erhu piece, "A Song in Sickness", because of the difficulties of life and depression.
In 1916, twenty-two years old	<p>He became a marching band director at the Fifth Middle School in Jiangsu Province.</p> <p>In the summer, he marries his father's best friend's daughter Yin, who is one year older than Liu Tianhua, and has three sons and two daughters. The first child is Liu Yuyi. The second child is Liu Yujing. The daughter Liu Yuhe. Another son and a daughter died at a young age.</p>
In 1917, twenty-three years old	Under the tutelage of Zhou Shaomei, he learned the traditional performance techniques of Erhu and Pa-pit.

Table 3. (Continued)

Liu Tianhua's Chronology	
In 1919, twenty-five years old	He studied guqin with Mr. Yu Yongchun.
In 1920, twenty-six years old	He went to Henan Province in summer to study music with a teacher, then fell ill and returned to Jiangyin.
In 1921, twenty-seven old	<p>He took up a teaching position at the Fifth Middle School in Jiangsu Province, and discovered that his student "Chu Shi Zhu" was fond of Chinese music and taught him to play the erhu.</p> <p>In the summer, he organized the Jiangyin Guomusicology Research Association and taught the erhu pieces " A Song in Sickness " and "Moon Night"; he invited his teacher Zhou Shaomei to teach his students the techniques of erhu and Pa-pit.</p>
In 1922, twenty-eight old	<p>In the spring, on the recommendation of his brother Liu Hanong, Liu Tianhua went to Beijing with his lover Yin Shangzhen.</p> <p>In October, the Music Research Society of Peking University established the Peking University Music Institute. President Cai Yuanpei of Peking University was appointed as the director. Xiao Youmei became the director of the faculty. Liu Tianhua became the teacher of Pa-pit and Erhu.</p>

Table 3. (Continued)

Liu Tianhua's Chronology	
In 1923, twenty-nine years old	<p>Three concerts of national music were held from January 26 to February 18, with the aim of popularizing music.</p> <p>He prepared erhu exercises and Pa-pit exercises in the spring.</p> <p>In the same year, he took violin lessons from Russian violin professor Tonov each week.</p> <p>On the evening of May 5, the eighth concert of the Music Institute Peking University was held. Liu Tianhua performed the Pa-pit solo "Autumn Moon in the Han Palace".</p> <p>On the evening of June 2, the tenth concert was held at the Music Institute of Peking University. Liu Tianhua performed four Pa-pit solo pieces.</p> <p>In winter it was held at Peking University. Xu Xilin, a student of Liu Tianhua, performs the Erhu piece "A Song in Sickness" created by Liu Tianhua. This was the first time that the erhu was performed in one of China's top universities and the performance was a great success. After the concert, the people in Peking University sang the theme tune of " A Song in Sickness ", and the erhu became one of the most popular programs of Peking University concerts.</p>
In 1924, thirty years old	<p>He continued to teach erhu and Pa-pit at the Peking University Music Institute.</p> <p>In the fall, he studied harmony with Miss Staller at Yenching University.</p>

Table 3. (Continued)

Liu Tianhua's Chronology	
<p>In 1925, thirty-one years old</p>	<p>In the spring, the Beijing Fine Arts School was renamed the National Beijing Arts College. Xiao Youmei became the head of the music department. Liu Tianhua became the professor of erhu and Pa-pit.</p> <p>He played "Song and Dance Introduction" for Pa-pit solo in winter.</p>
<p>In 1926, thirty-two years old</p>	<p>In the spring, he taught erhu and Pa-pit at the Music Training Institute attached to Peking University, Beijing Art College and the Music Department of Beijing Women's University.</p> <p>In summer, he took photos with Xiao Youmei, Tonoff and Xian Xinghai at the Music Department of Beijing Art College</p> <p>In August, he composed a solo piece for erhu entitled "Eulogy of Suffering".</p>
<p>In 1927, thirty-three years old</p>	<p>On June 15, he founded the publication "New Music Trend" to promote the "musicalization" of society and the early "beautification" of Beiping.</p> <p>In the same month, he composed the Erhu solo piece "Lament".</p>
<p>In 1928, thirty-four years old</p>	<p>January 22, he composed the Erhu solo piece "Good Night".</p> <p>In June, he composed the Erhu solo piece "Birdsong in the Empty Mountains" and "Chant of Idleness".</p>

Table 3. (Continued)

Liu Tianhua's Chronology	
In 1929, thirty-five years old	<p>In September, the Ministry of Education decided to merge the music faculty and students of Peking University, Beijing Art College and Beijing Women's University to establish the Department of Music of Peking University College of Arts. Liu Tianhua became the erhu teacher. His students are Jiang Fengzhi and Chen Zhenduo.</p> <p>In October, he recorded and compiled "Mei Lanfang's Songbook" for Mei Lanfang taken about three months.</p>
In 1930, thirty-six years old	<p>On January 1, he finished compiling the score of "Mei Lanfang's Songbook". A total of ninety-four songs were recorded.</p> <p>In winter, Liu Tianhua holds a solo concert of erhu, Pa-pit and guqin at the Beijing Hotel. Professor Lei Xing recommends that Liu Tianhua go to the German company Gaoting Records to make two recordings: (1) Erhu solo works " A Song in Sickness " and "Birds in the Empty Mountains" (No. 232423); (2) Pa-pit solo works " Song and Dance Introduction " and "Flying Flowers" (No. 233453).</p>
In 1931, thirty-seven years old	<p>In the spring, he continued to teach erhu and Pa-pit at the Music Department of the Academy of Arts of Peking University.</p> <p>He composed the Erhu solo piece "Guangming Travel".</p>

Table 3. (Continued)

Liu Tianhua's Chronology	
In 1932, thirty-eight years old	<p>On January 2, he composed the Erhu solo piece "Solo String Exercise"</p> <p>On May 11, he composed the Erhu solo piece "The Shadows of Candles".</p> <p>On May 31, unfortunately he contracted scarlet fever after going to a performance of folk artists at Tianqiao in Beijing</p> <p>On June 8, he died at 5:20 a.m. of the disease. He was only thirty-eight years old.</p>
After his death	<p>On June 13, 1932, "Beiping Newspaper" published the bad news that Liu Tianhua had died. The schools of higher education in Beiping jointly initiated a memorial service for Liu Tianhua.</p> <p>On June 18, 1932, his brother Liu Hannong wrote a memorial.</p> <p>On March in 1933, "Memorial Book of Mr. Liu Tianhua" was edited by Liu Fu and printed by the Institute of History and Language of the Academia Sinica</p> <p>On January in 1954, his posthumous work "Collection of compositions by Liu Tianhua" was published in Shanghai</p> <p>On June in 1957, the Chinese Musicians' Association held a conference in Beijing to commemorate the 25th anniversary of Liu Tianhua's death.</p> <p>In 1979 Liu Tianhua's name was included in the authoritative Chinese dictionary "Dictionary" (Shanghai Dictionary Press).</p>

Table 3. (Continued)

Liu Tianhua's Chronology

On June 8, 1982, the Ministry of Culture of the People's Republic of China, the Chinese Musicians' Association and the Beijing Municipal Bureau of Culture jointly held a concert to commemorate the 50th anniversary of Liu Tianhua's death.

In 1985 Liu Tianhua was listed as a Chinese musician in the Chinese Musicians Dictionary (People's Music Publishing House)



Figure 74. Liu Tianhua invites folk artists to play at home.

Photo: Yanchang Liu, Liu Tianhua and his folk artists 1928.

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 75. Liu Tianhua invites folk artists to play at home2

Photo: Yanchang Liu, Liu Tianhua and his folk artists 1928.



Figure 76. Tombstone of Liu Tianhua

Photo: Yanchang Liu, Beijing 2019.

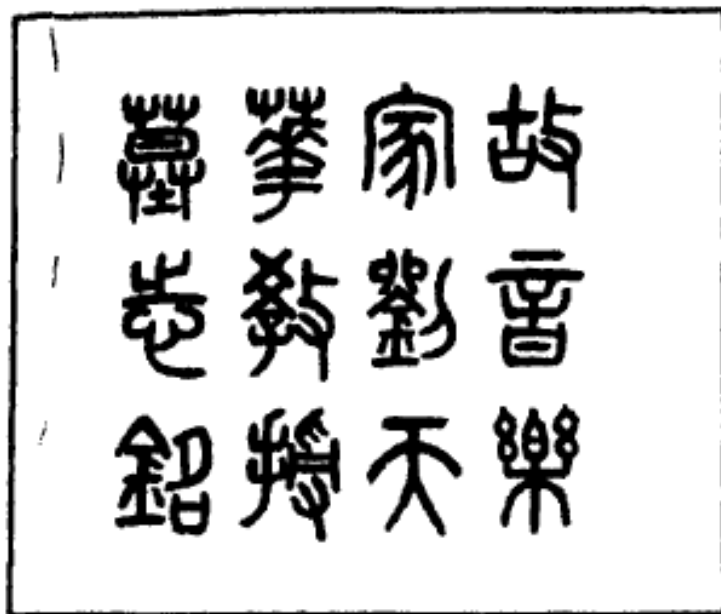


Figure 77. An introduction to Liu Tianhua on the tombstone
 Photo: Yanchang Liu. Beijing 2019.

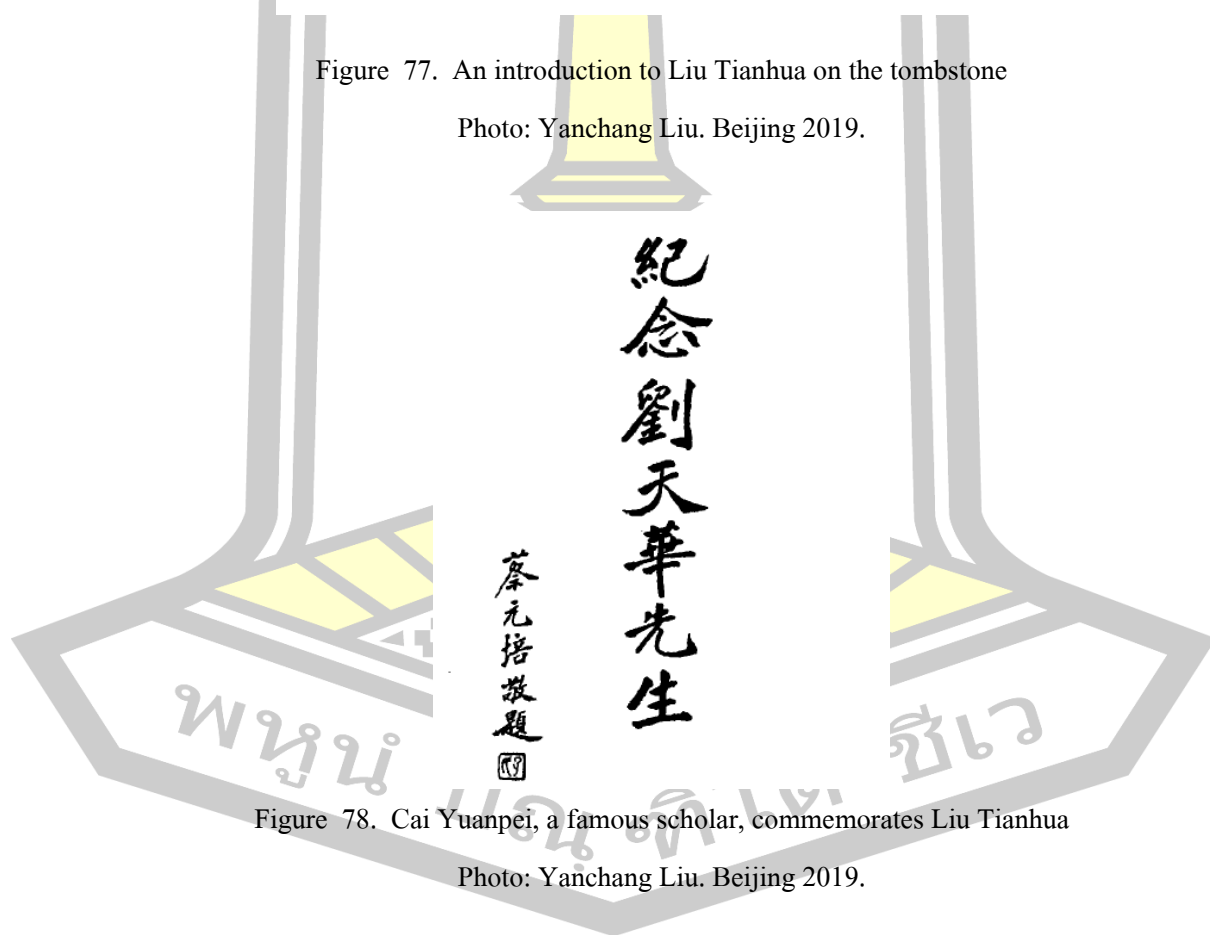


Figure 78. Cai Yuanpei, a famous scholar, commemorates Liu Tianhua
 Photo: Yanchang Liu. Beijing 2019.

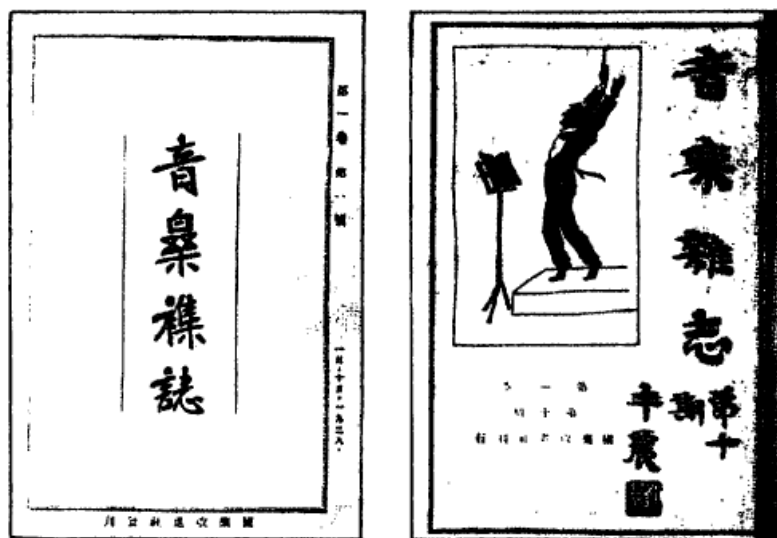


Figure 79. Music books published by Liu Tianhua
 Photo: Yanchang Liu. Guangxi Library 2019.

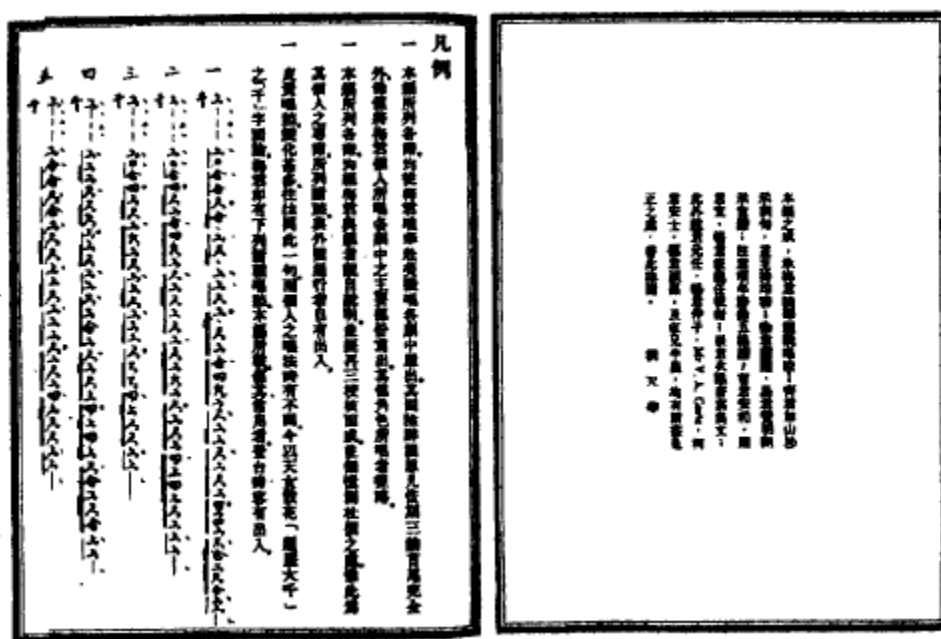


Figure 80. Manuscript of Liu Tianhua 2
 Photo: Yanchang Liu. Guangxi Library 2019.



Figure 81. Commemorative Ticket of Liu Tianhua Seminar

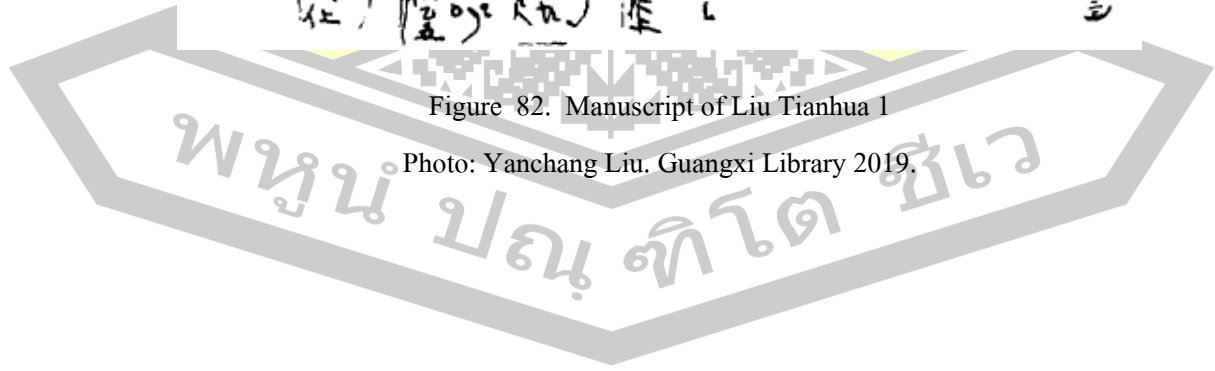
Photo: Yanchang Liu, Guangxi Library 2019.

除夜小唱

劉天華
丁卯除夜
北京

Figure 82. Manuscript of Liu Tianhua 1

Photo: Yanchang Liu, Guangxi Library 2019.



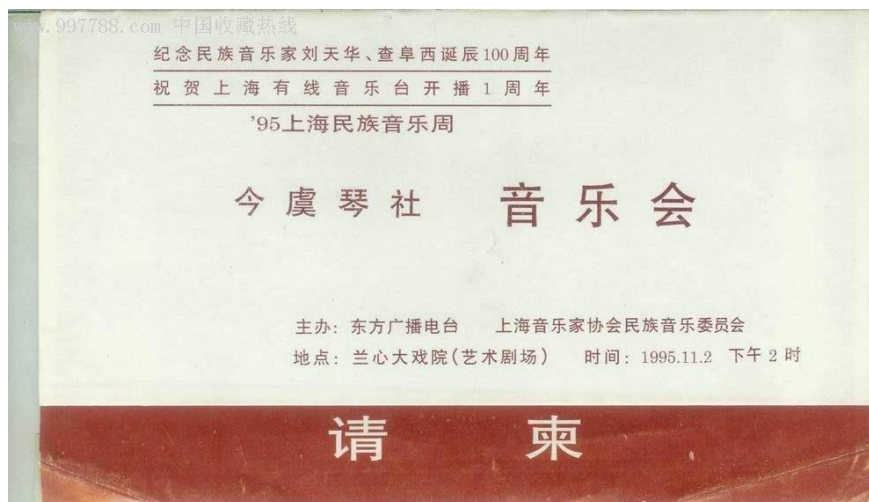


Figure 85. Tickets to Liu Tianhua's concert 2

Source: www.huayin.com. Accessed December 12, 2015

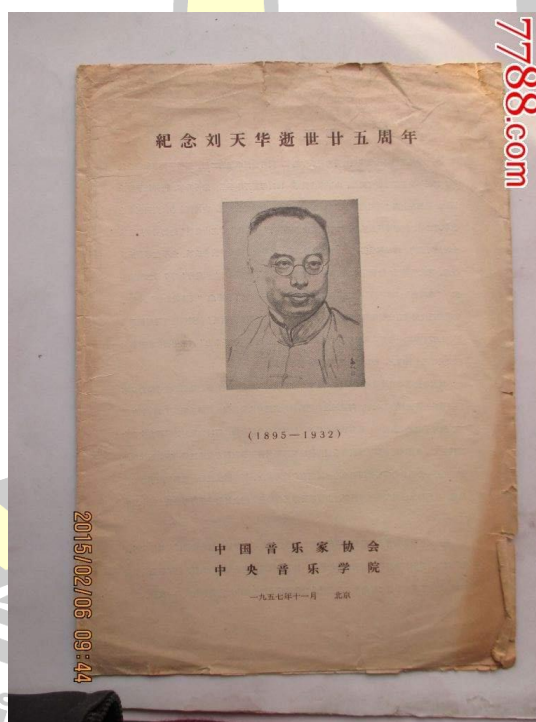


Figure 86. Liu Tianhua concert program 1

Source: www.huayin.com. Accessed December 12, 2015.

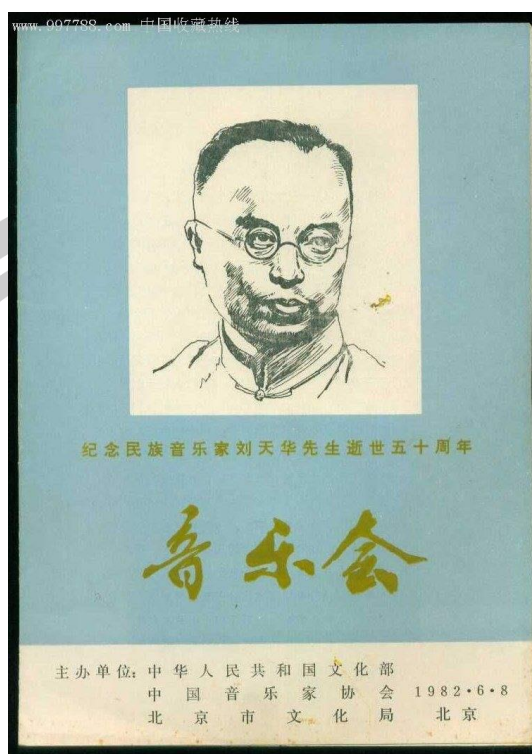


Figure 87. Liu Tianhua concert program 2

Source: www.huayin.com. Accessed December 12, 2019.



Figure 88. Stamps commemorating Liu Tianhua1

Source: www.huayin.com. Accessed December 12, 2019.



Figure 89. Stamps commemorating Liu Tianhua²

Source: www.huayin.com. Accessed December 12, 2019.



Figure 90. Liu Tianhua's former residence 1

Photo: Yanchang Liu. Jiangyin City China 2019.



Figure 91. Liu Tianhua's former residence 2
Photo: Yanchang Liu, Jiangyin City China 2019.



Figure 92. Liu Tianhua's sculpture
Photo: Yanchang Liu, Jiangyin City China 2019.



Figure 93. CD of early works of Liu Tianhua

刘天华诞辰 100 周年
江泽民出席纪念音乐会

4月3日纪念民族音乐家刘天华诞辰100周年音乐会在北京音乐厅举行。中共中央总书记、国家主席江泽民，中共中央政治局委员、书记处书记丁关根和首都1000多名观众一起欣赏了这位中国现代民族音乐一代宗师的代表作品。

北京音乐厅今晚座无虚席。7时15分，当江泽民、丁关根等走进大厅时，听众席上爆发出热烈的掌声。

刘天华(1895—1932)是我国近现代民族音乐的奠基者之一，早年曾学习西洋音乐，后来又向民间艺人学习多种民族乐器，记录民间乐谱。在短暂的37年生涯中，他创作和整理了大量的二胡和琵琶独奏曲。这些作品已经成为我国民族音乐的经典之作。

在今晚的音乐会上，中央民族乐团的音乐家们用纯熟的技艺演奏了刘天华创作和整理的10首二胡曲和3首琵琶曲等作品。爱乐女室内乐团还演奏了著名民间艺人阿炳创作的一首二胡曲。二胡曲《良宵》、《光明行》和琵琶曲《改进操》，音乐清新明朗、乐观向上，表达了作者憧憬美好未来的喜悦心情。二胡曲《空山鸟语》，运用各种演奏技巧来模仿大自然中鸟语花香的美好景色。琵琶独奏《飞花点翠》表现了雪花映松柏，松柏傲飞雪清高纯洁的意境。二胡独奏《二泉映月》描绘出一派水色天光、清明秀丽的江南景色，抒发了作者对生活的热爱和憧憬。

音乐家们的精湛技艺，博得场内阵阵热烈的掌声。演出结束后，观众们久久不肯离开，音乐家们又加演了4支曲子，表现出广大听众对民族音乐的喜爱和热情。

演出前和演出结束后，江泽民、丁关根等亲切会见了参加演出的主要人员。江泽民说，刘天华是我国杰出的民族音乐家，是中华民族的骄傲。他的作品很有艺术感染力，把民族风格和民族精神表现得很充分。中国人无论走到哪里，听到刘天华的曲子，都会顿生思念家乡之情。他指出，优秀的民族乐曲对于陶冶人的情操，激发人民群众的爱国之情，有很大的作用。我们要积极弘扬民族文化，努力繁荣社会主义文艺事业。

今晚的音乐会是由文化部和中國音樂家協會主辦的。

中共中央办公厅主任曾庆红、文化部部长刘忠德、广播电影电视部部长孙家正、中国音协主席李焕之等也出席了音乐会。(新华社记者 邵建武 杨振武)

Figure 94. Report on the 100th anniversary of the birth of Liu Tianhua by Chinese President

Jiang Zemin

Photo: Yanchang Liu. The National Library of China 2019.



Figure 95. Chinese Premier Li Lanqing painted Liu Tianhua
Photo: Yanchang Liu. The National Library of China 2019.



Figure 96. Liu Tianhua's former residence 3
Photo: Yanchang Liu. The National Library of China 2019.



Figure 97. A concert was held in Liu Tianhua's former residence to perform Liu Tianhua's works¹

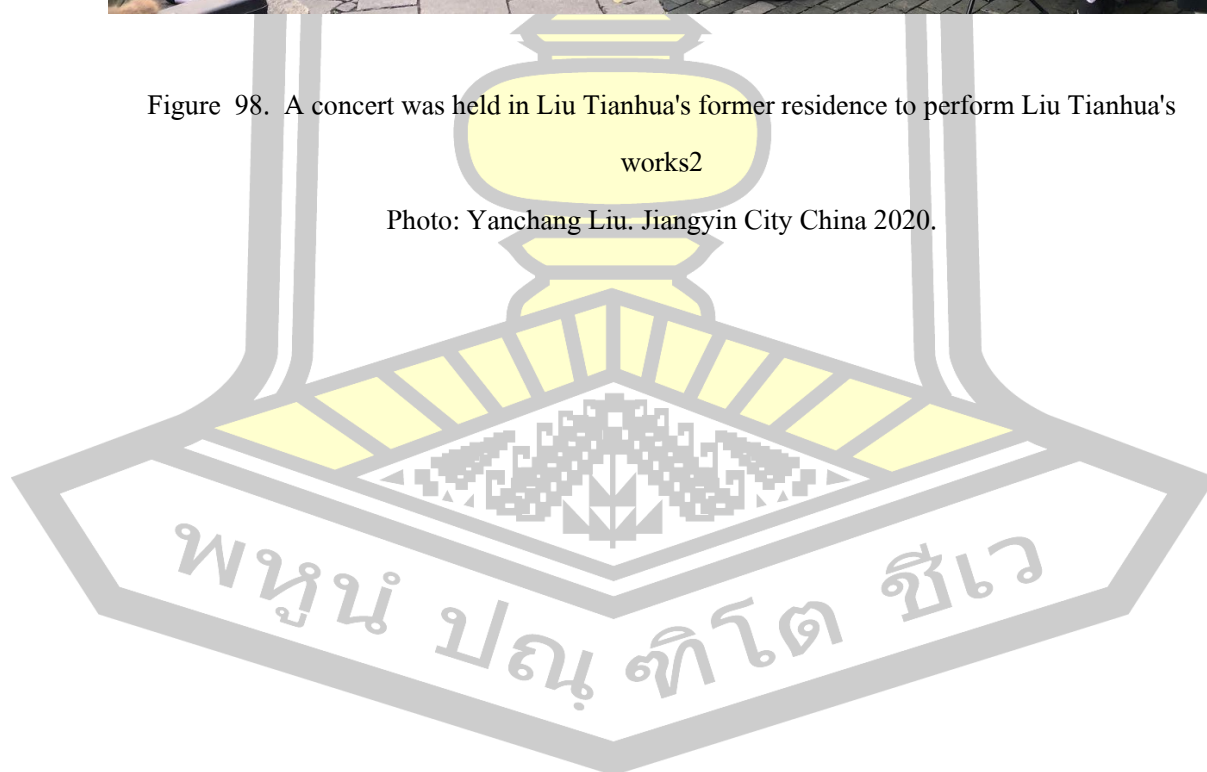
Photo: Yanchang Liu. The National Library of China 2020.

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Figure 98. A concert was held in Liu Tianhua's former residence to perform Liu Tianhua's works2

Photo: Yanchang Liu. Jiangyin City China 2020.



Marching on the Bright Road

(1931)
Liu Tianhua

Erhu $\text{♩} = 120$ 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36

37 38 39 40 41 42 43

44 45 46 47 48 49

50 51 52 53 54 55

56 57 58 59 60 61 62

Liu Yanchang*Master LiuTianhua : Erhu compositions"

Music score example 1-1 Marching on the Bright Road

2

63 64 65 66 67 68

69 70 71 72 73 74

75 76 77 78 79 80

81 82 83 84 85 86

87 88 89 90 91 92

93 94 95 96 97

98 99 100 101 102 103 104

105 106 107 108 109 110 111

112 113 114 115 116 117

118 119 120 121 122 123

124 125 126 127 128 129

Liu Yanchang "Master LiuTianhua : Erhu compositions"

Music score example 1-2 Marching on the Bright Road

130 131 132 133 134 135

136 137 138 139 140 141

142 143 144 145 146 147

148 149 150 151 152 153

154 155 156 157 158

159 160 161 162 163 164 165 166

167 168 169 170 171 172 173

174 175 176 177 178 179 180

181 182 183 184 185 186 187

188 189 190 191 192 193

Liu Yanchang "Master Liu Tianhua : Erhu compositions"

Music score example 1-3 Marching on the Bright Road

Play on a Single String

(1932)

Liu Tianhua

Erhu $\text{♩} = 66$

2 3 4 5

6 7 8 9 10

11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 26 27 28 29

30 31 32 33 34 35 36 37

38 39 40 41 42 43 44

45 46 47 48 49 50 51

52 53 54 55 56

57 58 59 60 61 62 63

Liu Yanchang "Master LiuTianhua : Erhu compositions"

Music score example 2 Play on a single string

Song of Melancholy

(1926)
Liu Tianhua

Erhu

$\text{♩} = 50$

2 3 4 5

6 7 8

9 10 11

12 13 14 15 16

17 18 19

20 21 22

23 24 25

26 27 28 29 30

31 32 33 34 35

Liu Yanchang "Master Liu Tianhua : Erhu compositions"

2

The musical score consists of 19 staves of music in a single system. The first staff begins at measure 36. Measures 37 and 38 are marked above the staff. The second staff starts at measure 39 and includes a trill (tr) above the first measure. Measures 40 and 41 are marked above. The third staff starts at measure 42, with measures 43 and 44 marked above. The fourth staff starts at measure 45, with measures 46 and 47 marked above. The fifth staff starts at measure 48, with measures 49 and 50 marked above. The sixth staff starts at measure 51, with measures 52 and 53 marked above. The seventh staff starts at measure 54, with measures 55 and 56 marked above. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff concludes with a double bar line and two endings: a first ending (1.) and a second ending (2.).

Liu Yanchang "Master Liu Tianhua : Erhu compositions"

Music score example 3-2 Song of melancholy

Shadows of Candles, Flickering Red

(1932)
Liu Tianhua

Erhu

$\text{♩} = 108$

2 3 4 5 6

7 8 9 10

11 12 13

14 15 16

17 18 19

20 21 22

23 24 25

26 27 28

29 30

Liu Yanchang "Master Liu Tianhua : Erhu compositions"

2

31

32

33

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39

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45

46

47

Liu Yanchang "Master LiuTianhua : Erhu compositions"

Music score example 4-2 Shadows of candles, flickering red

Singing At Leisure

(1928)
Liu Tianhua

Erhu

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 =66 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33

Liu Yanchang "Master LiuTianhua : Erhu compositions"

2

34 $\text{♩}=46$ 35 36

37 38 39

40 tr 41 42

43 44 45

46 47 48 49 $\text{♩}=108$

50 51 52

53 54 55

56 57 58

59 60 61

62 63 64

65 66 67 $\text{♩}=46$

68 69 70

71 72 73 74

Liu Yanchang "Master LiuTianhua : Erhu compositions"

Music score example 5-2 Singing At Leisure

Bird Song in a Sesolate Mountain

(1928)
Liu Tianhua

Erhu

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15.

16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26.

27. 28. 29. 30. 31. 32. 33. 34. 35. 36.

37. 38. 39. 40. 41. 42. 43. 44. 45.

46. 47. 48. 49. 50. 51. 52. 53. 54. 55.

56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66.

67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79.

80. 81. 82. 83. 84. 85. 86.

87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101.

102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112.

Liu Yanchang "Master Liu Tianhua: Erhu compositions"

2

113 114 115 116 117 118 119 120 121 122 123

124 125 126 127 128 129 130

131 132 133 134 135 136

137 138 139 140 141 142 143

144 145 146 147 148 149 150

151 152 153 154 155 156

157 158 159 160 161 162

163 164 165 166 167 168

169 170 171 172 173 174

175 176 177 178 179 180 181

182 183 184 185 186 187

Liu Yanchang "Master LiuTianhua : Erhu compositions"

Music score example 6-2 Bird song in a desolate mountain



Music score example 6-3 Bird song in a desolate mountain



Beautiful Night

(1928)
Liu Tianhua

Erhu $\text{♩} = 66$

2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36 37

38 39 40 41 42 43 44 tr

45 46 47 48 49 50 51

52 53 54 55 56 57 58

59 60 61 62 63 64

Liu Yanchang "Master Liu Tianhua : Erhu compositions"

Music score example 7 Beautiful Night

The Sound of Agony

(1918)
Liu Tianhua

Erhu

•=52

2 3

4 5 6

7 8 9

10 11 12

13 14 15

16 17 18

19 20 21

22 23 24

25 26 27

28 29 30 ♩=66

31 32 33

Liu Yanchang "Master Liu Tianhua : Erhu compositions"

2

34 35 36

37 38 39

40 41 42

43 44 45

46 $\text{♩} = 52$ 47 48

49 50 51

52 53 54 $\text{♩} = 132$

55 56 57

58 59 60 61

Liu Yanchang "Master Liu Tianhua : Erhu compositions"

Music score example 8-2 The Sound of Agony

Moonlit Night

(1924)
Liu Tianhua

Erhu $\text{♩} = 56$

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

Liu Yanchang "Master Liu Tianhua : Erhu compositions"

2

33 =56 34 35 36

37 38 39 40

41 42 43

44 45 46

47 48

49 50 51 52

53 54 55 56 57 58

59 60 61

62 63 64 65 66 rit. - 67 68

Liu Yanchang "Master Liu Tianhua : Erhu compositions"

Music score example 9-2 Moonlit Night

Elegy

(1927)
Liu Tianhua

Erhu

$\text{♩} = 52$

2 3 4 5 6 7 8

9 10 11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34

35 36 37 38

39 40 41 42 43 44

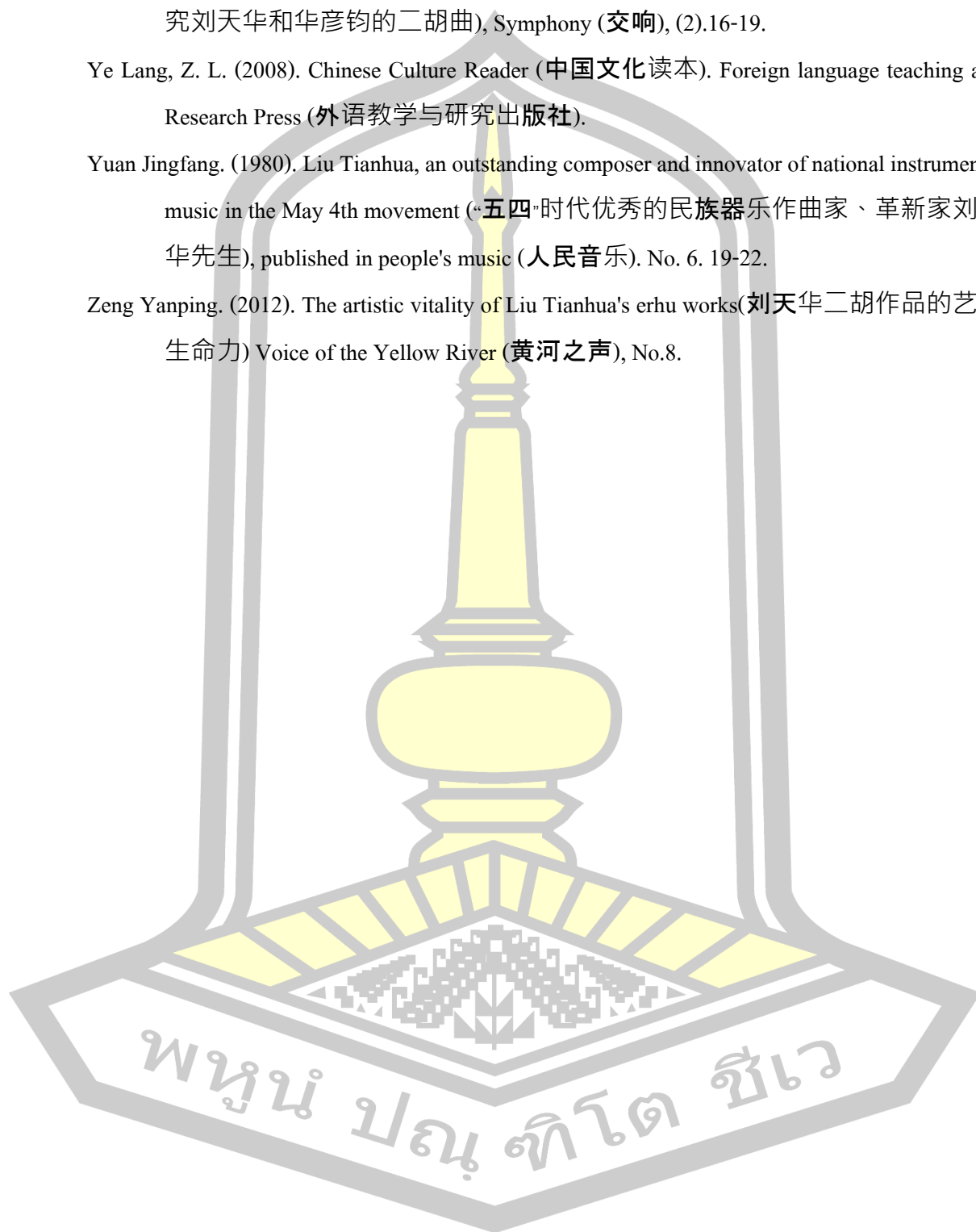
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Liu Yanchang "Master Liu Tianhua : Erhu compositions"

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Appendix

Questionnaire

Interviewer: Liu Yanchang.....

Dissertation Topic:

Liu Yanchang's questionnaire survey on performers of Liu Tianhua's erhu works

Explanation:

This interview form is used as a tool for interviewing key information. There are 3 parts as follows.

Part one: General information of the interviewee.

Part two: An investigation on the level of erhu performance of the interviewees, and on their knowledge about Liu Tianhua's erhu works.

Part three: An investigation on the knowledge, classification and analysis about Liu Tianhua's erhu works of the interviewees.

Part one: General information of the interviewee

1. What is your name and gender?

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2. What's your work unit?

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3. What is your job?

.....

4. What is the highest level of education you have received?

.....

5. What your address and telephone number?

.....

Part two : An investigation on the level of erhu performance of the interviewees, and on their knowledge about Liu Tianhua’s erhu works.

1. When did you start to learn how to play the erhu? From whom you learnt erhu?

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.....

.....

2. Do you keep practicing erhu every day? Every time how long you will practice? How many erhu works can you play?

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3. Is your current job or study related to erhu?

.....

.....

.....

4. Which style of erhu music are you good at?

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5. Which works of the erhu composers do you like?

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.....

.....

6. Can you describe how much you know about Liu Tianhua in a simple way?

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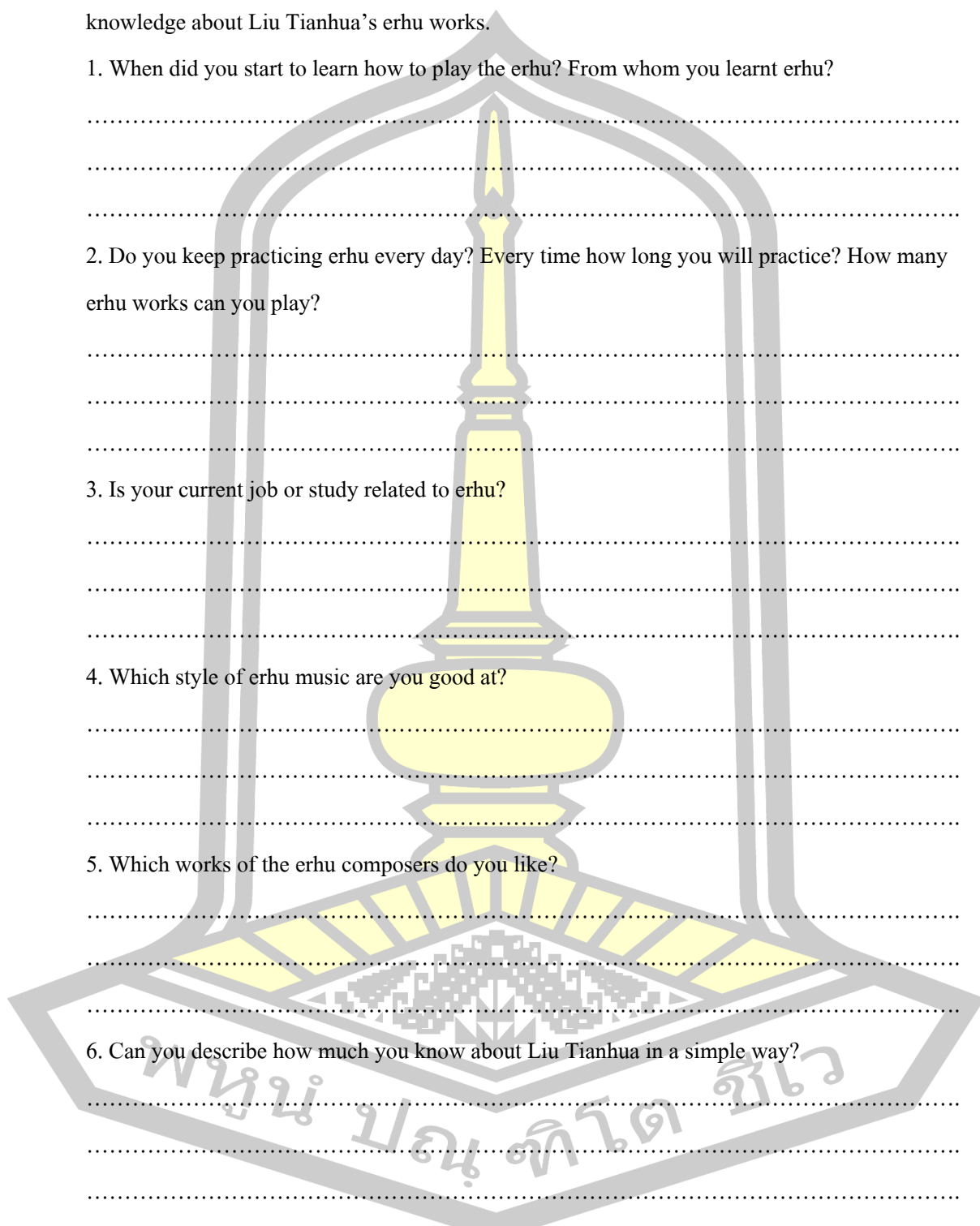
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7. Can you play Liu Tianhua’s works? How many can you play?

8. In which period of erhu practicing did you play Liu Tianhua’s works for the first time?

.....



9. Which work or works of Liu Tianhua do you like the most?

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.....

10. Which one of Liu Tianhua's works are you really good at to play?

.....

.....

.....

11. When did you hear the playing of Liu Tianhua's works for the first time?

.....

.....

.....

12. In which way do you enjoy Liu Tianhua's works?

.....

.....

.....

Part three: An investigation on the knowledge, classification and analysis about Liu Tianhua's erhu works of the interviewees.

1. Did you try to learn about the social background of Liu Tianhua's era and his life track?

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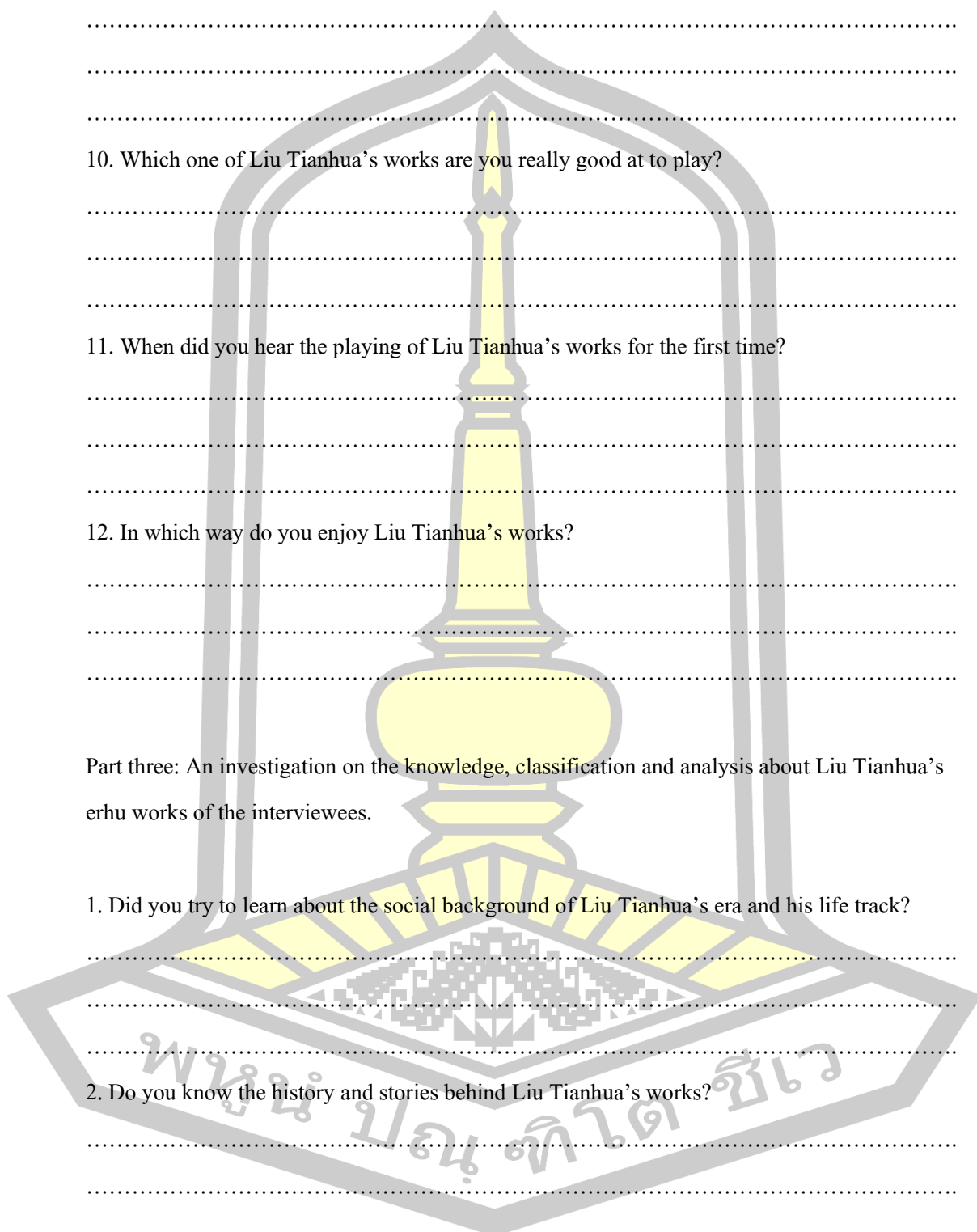
2. Do you know the history and stories behind Liu Tianhua's works?

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.....

3. Have you learnt musical theories and can you make analyses on music works through these theories?



4. Do you have any original erhu works?

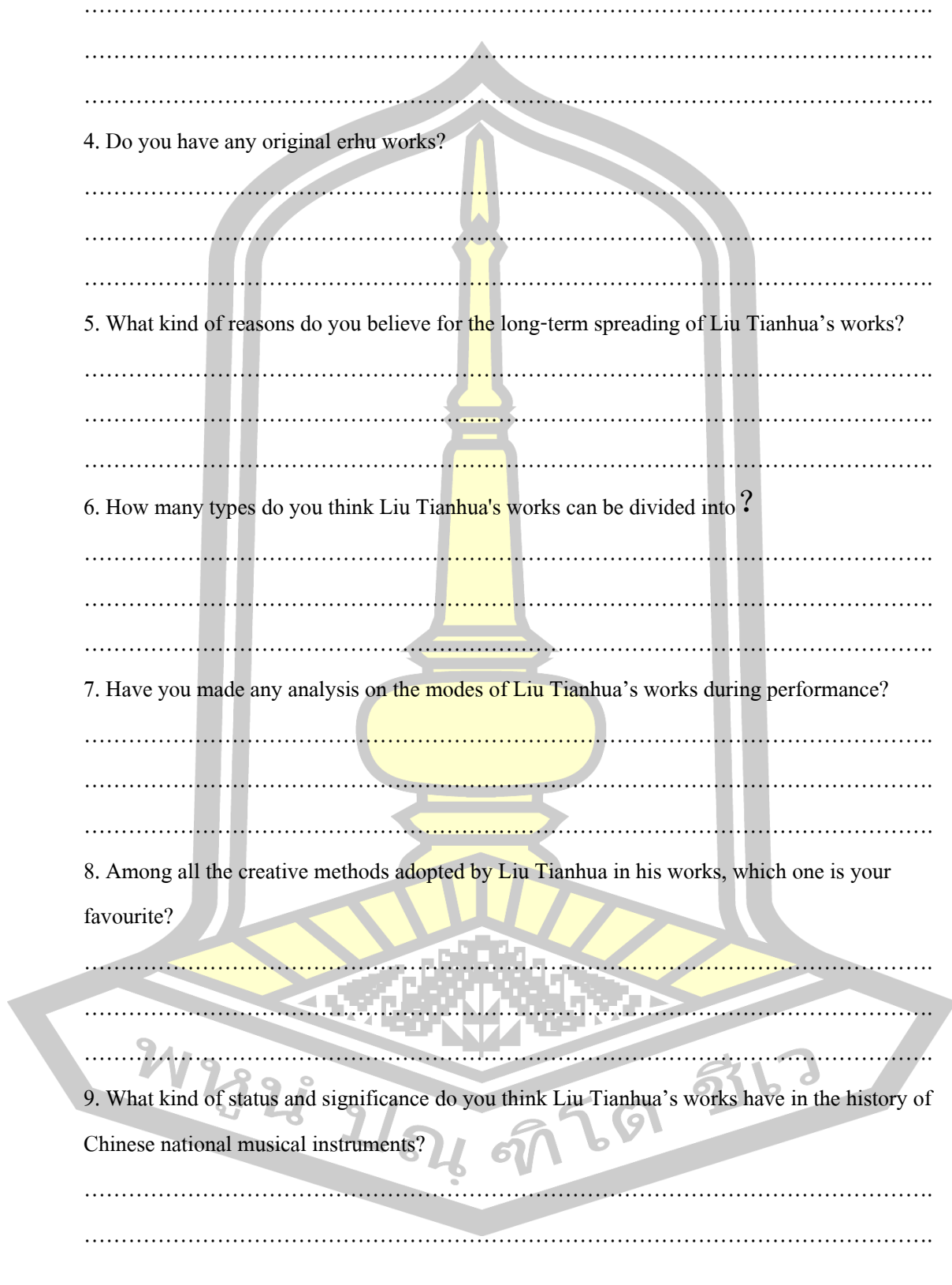
5. What kind of reasons do you believe for the long-term spreading of Liu Tianhua's works?

6. How many types do you think Liu Tianhua's works can be divided into ?

7. Have you made any analysis on the modes of Liu Tianhua's works during performance?

8. Among all the creative methods adopted by Liu Tianhua in his works, which one is your favourite?

9. What kind of status and significance do you think Liu Tianhua's works have in the history of Chinese national musical instruments?



10. Will you continue to play and inherit Liu Tianhua's works?

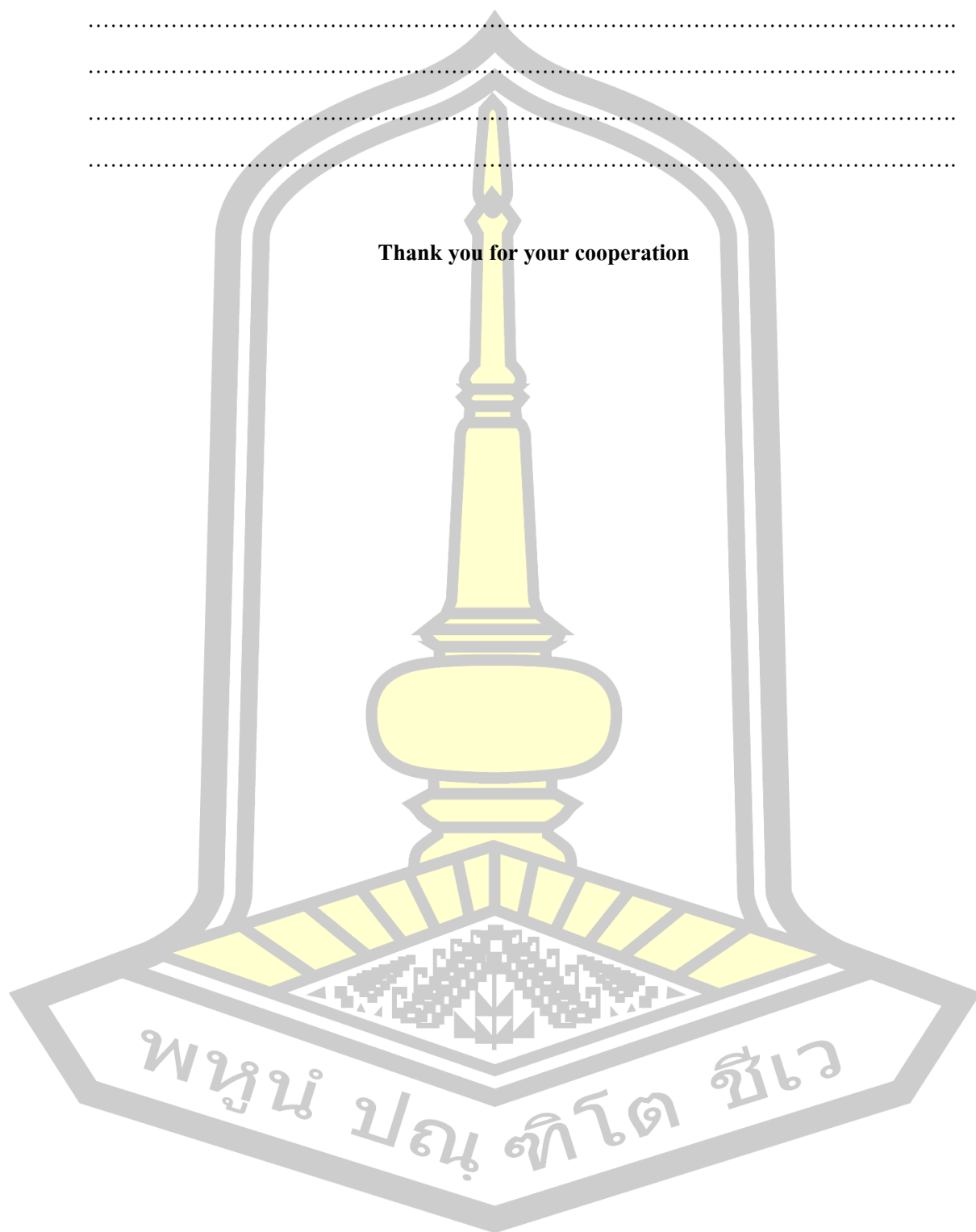
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Thank you for your cooperation



BIOGRAPHY

| | |
|-----------------------|--|
| NAME | Liu Yanchang |
| DATE OF BIRTH | 14 April 1990 |
| PLACE OF BIRTH | Shandong China |
| ADDRESS | Guangxi college of the Arts |
| POSITION | Student |
| PLACE OF WORK | Education road, guangxi, China |
| EDUCATION | 2008 - 2012 Tianjin music college, China
2012 - 2015 Guangxi college of the Arts, China
2018 - 2021 Ph.D. College of Music Mahasarakham University |

พหุบัณฑิต ชีวะ