The Comparative Techniques of Erhu and Saw Isan in Solo Song

Han Han

A Thesis Submitted in Partial Fulfillment of Requirements for

degree of Master of Music in Music

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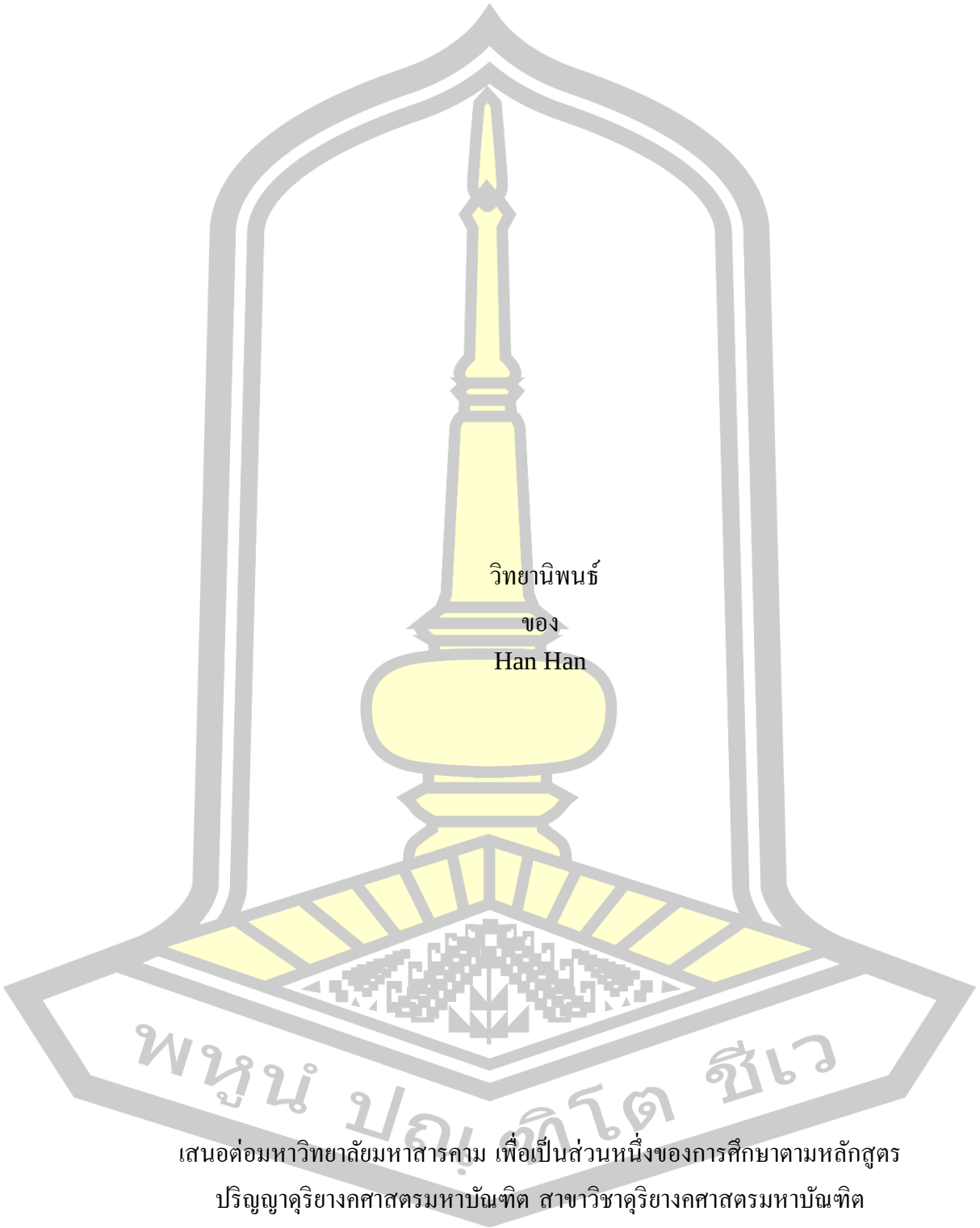

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Han Han

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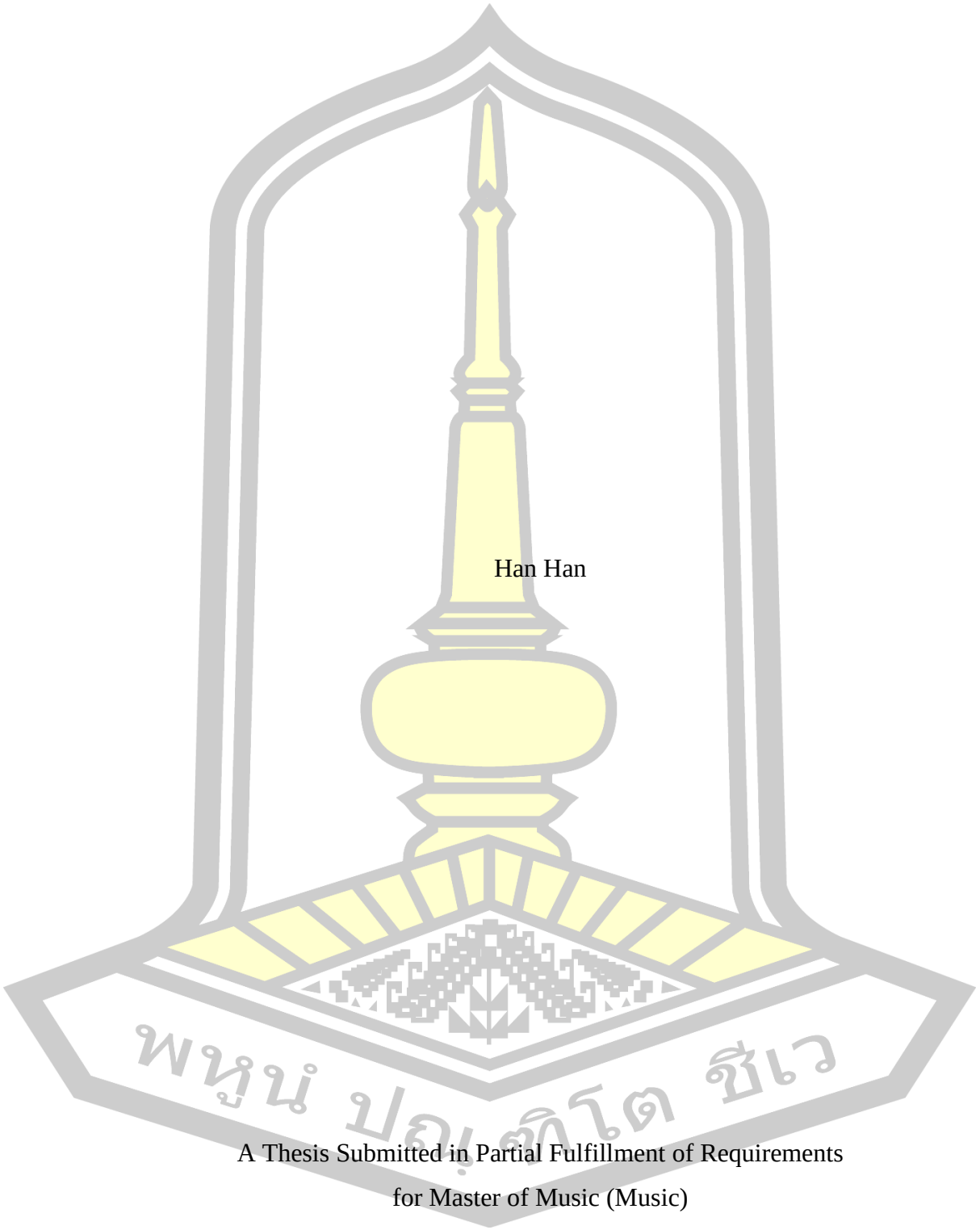

A Thesis Submitted in Partial Fulfillment of Requirements

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The examining committee has unanimously approved this Thesis, submitted by Ms. Han Han , as a partial fulfillment of the requirements for the Master of Music Music at Mahasarakham University

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ABSTRACT

This research focuses on the comparative techniques of Erhu and Saw Isan in solo songs. The research objectives were: 1) to analyze the techniques of Erhu and Saw Isan in solo songs; and 2) to compare the techniques of Erhu and Saw Isan in solo songs. Using qualitative research methods such as interviews and observations by two key informants, the study results are as follows:

1. Huang Sun's "Sai Ma" and Oun Tomngam's "Hong Tong Ka Nong Lam" demonstrate the distinct styles of Erhu and Saw Isan. Huang Sun's Erhu performance in "Sai Ma,such as Pizzicato, continuous overtones, Tipping, and Liandun Gong, combines various techniques to create a lively piece with influences from Inner Mongolian folk themes. "Hong Tong Ka Nong Lam" by Oun Tomngam is a vibrant Isan folk song with a variety of technical demonstrations, including Tipping, Prom Nuew, and Sliding Technique on traditional Isan instruments. Both compositions effectively transmit cultural values and emotions while staying prominent in their own musical traditions.

2. In comparing the technique of Erhu in "Sai Ma" with Saw Isan in "Hong Tong Ka Nong Lam," "Sai Ma" is dynamic and symmetrical, expressing Mongolian culture with organized variations utilizing techniques such as smooth string transitions, quick bowing, and trembling bowing for an active atmosphere. On the other hand, "Hong Tong Ka Nong Lam" draws inspiration from Thai farming life, featuring a curving structure, a cheery melody, and clear rhythms to effectively communicate a range of emotions. "Sai Ma" is passionate and rigid in form, while "Hong Tong Ka Nong Lam" is gentler and more flexible. Each has its own distinct charm worth enjoying.

Keyword : Erhu, Saw Ian, Solo song, Playing techniques

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Han Han

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CHAPTER I
INTRODUCTION

1.1 Research Background

The Erhu is a traditional Chinese bowed string instrument with a rich history dating back over a thousand years. It originated from the ethnic minorities in ancient northern China and has evolved and developed throughout different dynasties. Influenced by traditional Chinese opera and local music styles, the Erhu has given rise to various variants such as banhu, Beijing hu, and gaohu. Following the establishment of the People's Republic of China, folk music and Erhu performance experienced rapid growth. Many talented Erhu educators and performers emerged, bringing new vitality and innovation to this instrument. Today, the Erhu remains a unique and captivating string instrument in China, beloved by people and widely used to express profound emotions and artistic concepts.

The Erhu is also one of the most representative ethnic instruments of China. It has a long history and originated from ancient Chinese string instruments. The Erhu resembles a violin in appearance, but its sound box is smaller, and its bow is shorter. It has two strings, usually made of horsehair, which are suspended on a bow made of bamboo or wood. The playing techniques of the Erhu include fingering, bowing, and plucking. During performance, the player uses the left hand to press the strings and the right hand to bow or pluck the strings to produce the notes. The Erhu has a wide range and can express a variety of emotions. The Erhu is widely used in Chinese traditional music, such as Peking opera, Henan opera, Sichuan opera, Hunan flower-drum opera, and more. At the same time, the Erhu has gradually been incorporated into modern music and has gained recognition in both domestic and international music scenes. Its unique sound can express deep, majestic, and graceful emotions, making it an important part of Chinese music culture (Jianzhong Qiao, 2022).

"Sai Ma" is a famous piece in the history of Chinese Erhu creation. As a solo composition composed after the founding of the People's Republic of China, the overall repertoire describes the galloping steeds at the beginning of the music to depict the lively scene of horse racing at the Mongols' festival. It then entirely

incorporates the entire melody of folk songs, creatively utilizing plucking techniques in extensive sections to make the music unique and distinctive. The composition naturally transitions to vibrant passages, creating a "monologue" piece that imitates the playing technique of the Morin khuur. It vividly portrays the vast beauty of the grasslands and the joy of the herdsmen while also elevating the Erhu's playing skills to a new, more challenging level. Finally, at the end of the piece, the entire composition is repeated with a variation in the initial melody (Zhong Huang, 2008).

"Saw Isan is a traditional string instrument in northeastern Thailand, similar to the Chinese Erhu and Vietnamese đàn gáo. It originated in rural communities as an accompanying instrument and gradually became entrenched in the cultural and musical scenes of the region. Influenced by the music traditions of neighboring countries, Saw Isan developed a unique form and performance style. It plays a significant role in social and cultural events such as celebrations, weddings, and religious ceremonies. Despite challenges from modernization and globalization, efforts are being made by musicians, cultural organizations, and scholars to preserve and inherit the musical tradition of Saw Isan through performances, education, and research (Jarernchai Chonparirot, 1993).

Folk music in Thailand is considered an essential part of traditional culture, reflecting the uniqueness of each ethnic group. It has evolved over time, starting from imitating natural sounds like forests, mountains, and waterfalls to using various instruments. The Isan people predominantly use the Isan language, but Thai and Khmer languages are also commonly used in the region. In the past, the Isan people used different alphabets, including Khmer, Dharma, and Little Thai, to record various types of writings and teachings (Theerapan Tunmanukun, 2007).

Therefore, the research problem explores the techniques of the Erhu and Saw Isan in solo song, which are traditional Chinese and northeastern Thai instruments, respectively. These instruments hold historical and cultural significance in their respective regions. The study aims to examine their usage as solo instruments, unique solo performance techniques, and stylistic differences. It also considers the cultural influences on their solo music development and their roles in traditional music. By comparing the techniques of the Erhu and Saw Isan in solo songs, the research

provides insights into the distinct musical expressions and techniques of these traditional stringed instruments.

1.2 Research Objectives

1.2.1 To analyze the techniques of Erhu and Saw Isan in solo songs

1.2.2 To compare the techniques of Erhu and Saw Isan in solo songs

1.3 Research Questions

1.3.1 What are the techniques of Erhu and Saw Isan in solo song?

1.3.2 How is the comparison of techniques between Erhu and Saw Isan in solo song?

1.4 Research Benefit

1.4.1 We can know the techniques of Erhu and Saw Isan in a solo song.

1.4.2 We can compare the techniques between Erhu and Saw Isan in a solo song.

1.5 Definition of Terms

1.5.1 Saw Isan refers to a traditional string instrument from northeastern Thailand. It is a two-stringed harp, similar to the Chinese Erhu. The Isan region commonly uses it in their traditional music.

1.5.2 Hong Tong Ka Nong La refers to the Isan song; the song has a cheerful, light rhythm and is a very popular song.

1.5.3 Sai Ma refers to a solo piece of Erhu, which mainly portrays the scene of war horses galloping on the grassland.

1.5.4 The techniques of Erhu refer to Pizzicato, continuous overtones, Tipping, and Liandun Gong.

1.5.5 The techniques of Saw Isan refer to Prom Nuew, Sliding Technique, and Prom Nuew Technique.

1.5.6 Comparison between the Erhu and the Saw Isan Isan refers to comparing them from Range Motion Melodic Contour Texture Tempo.

1.6 Conceptual Framework

This research uses Erhu and Saw Isan as the research objects. The data is mainly collected through qualitative research, including interviews, observations, and other methods. Based on field research, apply theories of ethnomusicology, musicology, and sociology as research objects.

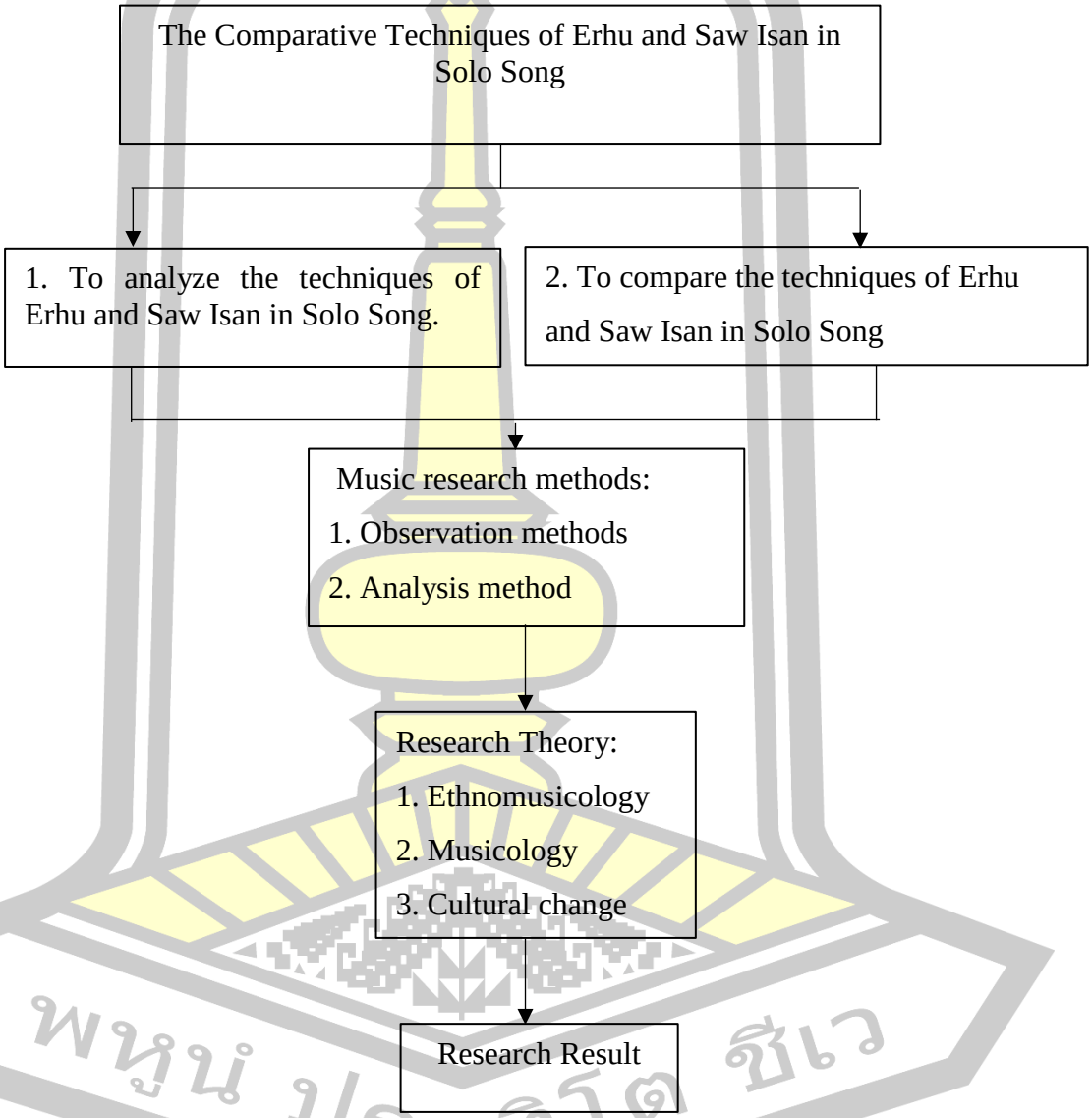


Figure 1. Conceptual Framework

Source: Han Han (2023)

CHAPTER II
LITERATURE REVIEW

In the subject about The Comparative Techniques of Erhu and Saw Isan in Solo Song, the researcher consulted literature and provided the most comprehensive information for this paper. Review various documents based on the following topics.

2.1 Knowledge of Erhu

2.1.1 The History of Erhu

2.1.2 Types of Erhu

2.1.3 The Basic Performance Methods of Erhu

2.1.4 Introduction to the Erhu song "Sai Ma"

2.2 Knowledge of Saw Isan

2.2.1 The History of Saw Ian

2.2.2 Types of Saw Isan

2.2.3 The Basic Performance Methods of Saw Isan

2.2.4 Introduction to the Saw Isan song “Hong Tong Ka Nong Lam”

2.3 Research Theory

2.4 The Documents and Research Related

2.1 Knowledge of Erhu

The Erhu is a two-stringed instrument played with a bow that is popular not only in China but also in those areas of East Asia where Chinese culture has had a particularly significant influence. Due to its functional resemblance to a violin, it is occasionally called a Chinese Violin. This instrument is particularly unique, especially when compared to other Western stringed instruments. It does not have a fingerboard, so the performer does not press the strings onto the wood to stop the vibration but simply presses their fingers onto the wood. Additionally, the sound is not caused by the vibration of the strings themselves but by a python skin near the strings, which vibrates when they move.

Due to the popularity of the Erhu in China, the Chinese government has taken measures to ensure that the python skin used in Erhu comes from farm-grown pythons and has restricted the export quantity of Erhu. Recently, a group in Hong Kong has started creating alternatives to snake skin (Liangliang Liang, 2020).

2.1.1 The History of Erhu

The earliest written and pictorial records of the Erhu were compiled during the Xining and Yuanfeng periods of Emperor Shenzong of the Song Dynasty (1068-1085) and completed in the first year of the Qing Dynasty (1101), lasting for nearly 40 years. The second part of the book (volumes 96-200) is called "Music Graph Theory." The discussion about musical instruments is not only based on literature, but the book also includes 540 illustrations.

The "Music Graph Theory" records a musical instrument similar to the Erhu called "Xi Qin," with illustrations. Xi Qin was originally a Hu instrument, originating from strings and having similar shapes. The music that the Xi series excels in is made by pressing bamboo strips between two strings and is still used in folk music today. Xi Qin does not weigh a thousand pounds, and the two strings have opposite directions. The nodes on the stem protrude, as if made of bamboo. The qin tube and Erhu are basically the same, and it is difficult to determine from the illustrations whether the qin tube is covered with python skin or wood, but the qin code exists. This is the earliest available information on the Erhu. The earliest text and image materials of Xi Qin are from the Tang Dynasty poet Meng Haoran's "Yan Rong Shan Ren Chi Ting Shi," which depicts the bamboo that attracts Xi Qin people and invites Dai Ke to pass by Yang Chen.

The Erhu has entered a peak era. Since half a century ago, the level of Erhu performance has reached a peak. Mr. Liu Tianhua is the ancestor of the modern school. He learned from the playing techniques and techniques of Western instruments, boldly and scientifically positioned the Erhu in five positions, thus expanding its range, enriching its expressiveness, and establishing new artistic connotations. As a result, the Erhu stood out from folk accompaniment and became a unique solo instrument, laying the foundation for future music halls and music schools to enter the elegant hall. Since the founding of New China, national and folk music have developed rapidly. In order to vigorously explore the art treasures of folk

artists, the Erhu music of folk artists such as Hua Yanjun and Liu Beimao has been sorted out and recorded, making Erhu performance art grow rapidly. In the 1950s and 1960s, a group of Erhu educators and performers, represented by Zhang Rui, Zhang Shao, and Wang Yi, emerged successively. Under their influence, new Erhu performers, such as Min Huifen and Wang Guotong, were cultivated. Erhu composer Liu Wenjin's "Great Wall Capriccio" and other works bring the performance of the Erhu to extraordinary levels and deliberately innovate, making the Erhu glow with new vitality and splendor (Liangliang Liang, 2020).

The Song Dynasty was the second stage of the integration and development of foreign musical instruments and Zhongyuan culture. During the Song, Yuan, Ming, and Qing dynasties, with the development of traditional Chinese opera and quyi, folk instruments developed their own accompanying instruments with the rise of "Goulan" and "Washe." The most important musical instrument among them is the horse-tailed Huqin (also known as the two-stringed qin), which originated from Mongolia and the Western Regions. By integrating it with the Ji Qin and the rolling zheng left by the previous dynasty, a novel Huqin was created. This instrument fully marks the maturity of China's bowed string instruments. Later, due to the needs of local opera singing style, Huqin gradually differentiated, and there were Banhu to meet the needs of Qin Opera Opera and Henan Opera, Jinghu and Jing Erhu to meet the needs of Beijing Opera and Han Opera, Zhuihu to meet the needs of Henan Zhuizi, Gaohu to meet the needs of Guangdong Cantonese Opera, Yehu to meet the needs of Chaozhou Opera, a drum for Hunan Huagu, a four-stringed instrument for Mongolian rap, a cover plate for Sichuan Opera, a four-stringed instrument for Henan Yuediao, a pillow piano for Fujian Putian Opera, Niutuiqin used in Dong Opera, horse bone zither used in Zhuang Opera, two-stringed string used in Jin Opera, and other bowed string instruments. Therefore, the Erhu is actually one of the many bowed string instruments, and its name is far behind that of Huqin. So it is inaccurate to say that the "Erhu" originated in the Tang Dynasty. It should be said that the "Huqin" originated in the Tang Dynasty (Shanghai Ancient Books Publishing House, 1987).

The horizontal melody direction has always been a prominent part, and the vertical lines of melody direction have also changed with the comprehensive development of music (Jianing Ling, 2003).

The traditional Erhu creation techniques are based on Chinese folk music creation techniques, absorbed and borrowed from Western traditional composition techniques after Master Liu Tianhua. On the basis of linear thinking, fifth-degree mutual generation, and twelve-average rhythm, the composition technique is formed by adopting traditional standardized harmony, clear tonal layout, prominent musical structure, and singing themes. Therefore, a clear tonal layout, a tripartite musical structure, and a singing theme have become typical characteristics of Erhu works produced under traditional creative techniques (Haiyuan Wang, 2008).

The traditional creation style of Erhu works mainly adopts multi-tone transformation in terms of tonal layout, which promotes the continuous replacement of Erhu strings, thereby achieving musical comparison and development and increasing the difficulty of Erhu performance techniques. In terms of musical structure, the "A-B-A" type three-part structure is mainly used. Mr. Liu Tianhua laid the foundation for the reform of the Erhu here. It has always been Liu Tianhua's ideal and goal to strive for the coexistence of national music and Western music. The ideals he proposed and explored, such as "music should be rooted in traditional Chinese culture and folk music," "music should take into account the general public," and "improvement of national music," still have strong reference significance for the current development of national music in China (Yufei Wang, 2020).

Liu Tianhua was born in Jiangyin, Jiangsu, in 1895. When Liu Tianhua was a child, he had a strong interest in folk music and often indulged in various folk music activities, "listening to the sound of bells, drums, and orchestras," and forgot to leave with music. When he was studying in Changzhou Middle School, he joined the military band of the school, mastered the performance of Western brass instruments, and came into contact with opera music, which further showed his interest and talent in music. In 1913, he accompanied his brother Liu Bannong to Shanghai to participate in the progressive drama organization "Kaiming Drama Society," where he studied music theory and Western instruments (Yu Tian, 2016).

The traditional Erhu is a bowed string instrument, and its components include:

1. The barrel plays a role in amplifying and rendering the vibration of the strings. As shown in Figure 2:

Figure 2. Qin Tong

Source: Han Han (2023)

2. Qin Xuan: Qin Xuan is one of the pronunciation forms of qin and also one of the source forms of Erhu. The quality directly affects the pronunciation effect. There are two types of strings: one is metal string, which has the characteristics of good tension, good sound quality, good pitch accuracy, and high sensitivity. It is also divided into aluminum string and silver string, with silver string being the best; Another type is the silk string, which produces a softer and more delicate sound than the metal string, but has poor tension, poor pitch accuracy, and is prone to string breakage and inflection. Most of them use metal strings. As shown in Figure 3:

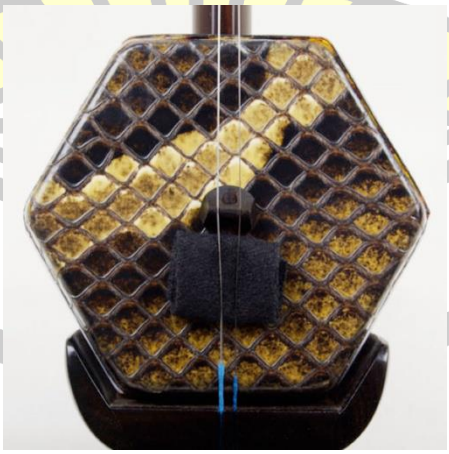


Figure 3. Qin Xuan

Source: Han Han (2023)

3. Qin Gan: The qin rod is the pillar and backbone of the Erhu. It not only serves as a support for the upper and lower connections, but also has a certain impact on the overall vibration pronunciation. The materials used for making piano stems are some sandalwood (in small quantities), ebony, or mahogany. Usually, more ebony is used. Ebony is high-quality and affordable, with a certain tensile strength. It is an important pillar that supports strings and provides string operations. The total length is 81 centimeters and the diameter are approximately 0.55 inches (1.83 centimeters) (Xiwei Li, 1986) As shown in Figure 4:

Figure 4. Qin Gan

Source: Han Han (2023)

4. Qin Gong (commonly known as a bow) : Is composed of a bow rod and hair, and a good bow must first be long and straight; Secondly, the top quality of the bow hair is white horsetail hair, and the bow hair should be abundant and uniform, and the connection with the fish tail should be firmly tied; Finally, it is important to note that the joints of the bow should be small and of moderate thickness. The total length is 76-85 centimeters. The bow rod is a bracket that supports the hair of the bow, measuring 2.4 feet (80 centimeters) in length. It is made of river reed bamboo (also known as young bamboo), with both ends baked and bent, and tied with a ponytail. The thick end of the bamboo is at the tail of the bow, and the ponytail is sandwiched between the two strings to rub the strings for pronunciation. Bow hair is mostly horsetail, As shown in Figure 5:

Figure 5. Qin Gong (commonly known as a bow)

Source: Han Han (2023)

2.1.2 Types of Erhu

There are several main categories of Erhu, namely Gaohu, Banhu, Jinghu, all of which are different categories of Erhu.

Gaohu is a high-pitched String instrument. Its shape, structure, bowing technique and playing symbols are the same as those of Erhu, except that the barrel (resonance box) is slightly smaller than Erhu, and it is often played with a part of the barrel between two legs. In the band, the Gaohu is recorded according to the Concert pitch, and the tuning is Perfect fifth degrees or Perfect fourth degrees higher than the Erhu, that is, In the commonly used range, its timbre is clear and clear, suitable for playing beautiful, lyrical, and beautiful, lively melodies, and often forms an octave with the Erhu.Gaohu is a general term for "high pitched Erhu", which was restructured on the basis of Erhu. The emergence of Gaohu is closely related to Guangdong music, a Chinese folk music genre. It is also closely related to Cantonese opera in the Guangdong region and was once the main accompaniment instrument for Cantonese opera. Therefore, initially, Gaohu was often referred to as "Yuehu"(Chendue,2020). As shown in Figure 6:

Figure 6. Gao Hu

Source: Han Han（2023）

Banhu has a history of about 300 years in China, and its name is derived from the fact that the qin tube is made of thin wooden boards. Banhu is mainly popular in northern China. Many local operas and quyi, such as Henan Opera, Hebei bangzi Opera, Pingju Opera, and Qin Opera Opera, use Banhu as the main accompaniment. Due to its profound relationship with Chinese opera and folk art, Banhu is best suited to its unique strengths in performing opera and folk music. In local opera and folk art accompaniment, Banhu from different regions is adept at expressing their own unique styles and rich in local colors (Juneau, 2001). As shown in Figure 7:

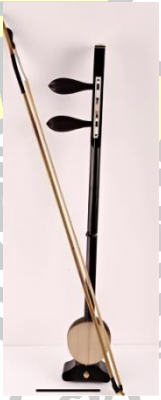


Figure 7. Ban Hu

Source: Han Han (2023)

Jinghu developed with the gradual formation of the "Pihuang Tune", one of the four major tones in ancient China. During the late Ming and early Qing dynasties,

Jinghu was mainly used as a accompaniment instrument in Anhui and Yangzhou's "fine tuning", Hubei's "Chu tune" and "Han tune", Pihuang's "Tanqiang" in Changsha and Changde, Jiangxi's "Yihuang tune", Guangdong's "Banghuang", Sichuan's "Huqin tune", Shaanxi's "Han tune Erhuang", and other plays. Later, with the four major micro troupes entering Beijing, Peking Opera was formed in Beijing. In order to distinguish it from other genres, it was not until the 1950s and 1960s that it was called "Jinghu", as shown in Figure 8:

Figure 8. Jing Hu

Source: Han Han(2023)

2.1.3 The Basic Performance Methods of Erhu

The basic performance methods of the Erhu can be roughly divided into left-handed and right-handed techniques. The correct performance method is usually based on the principle of maximizing compliance with human physiological movement patterns and increasing energy conversion rate as much as possible.

In terms of sitting posture, the height of the chair should be based on legs flat and feet on the ground. Do not sit fully or lean against the back of the chair, with legs and shoulders of the same width, and keep it natural.

In the right-hand technique, such as holding a bow, it is necessary to keep the right hand relaxed, bending and half clenching the fist. When playing the outer string, pull it out naturally to make the bow hair rub against the outer string and make a sound. The inner string hooks the bow hair inward and presses against the inner string, and the friction makes a sound.

When holding and pressing the string, the Erhu tube should be placed on the left leg close to the lower abdomen, with the rod straight and slightly tilted forward; bend the left arm naturally, do not raise the elbow too high; the wrist slightly protrudes, and the piano rod is placed in the tiger's mouth. The fingers naturally bend in a half-clenched fist shape, touching the string at the intersection of the fingertips and fingertips. When pressing 1/3 of the finger, each joint should naturally bend; do not bend your thumb downwards to hook onto the piano rod. The rise and fall movements of the fingers should be mainly based on the movement of the left hand's metacarpophalangeal joint, supplemented by the movement of the palm.

The most common right-hand technique in Erhu performance is the long bow. When pulling the bow, the right wrist should protrude slightly outward in an "extended state," with the wrist as the starting point and pulled out to the right. Be careful not to extend the upper arm too early to avoid causing the bad tendency of "big arm erection." When pushing the 2/24 bow, the big arm should be retracted as the starting point, driving the small arm to move left. When playing the long bow, special attention should be paid to flatness and straightness.

The above briefly introduces some basic playing methods of the Erhu. With the rapid development of the Erhu, new techniques continue to emerge, and due to the special nature of Erhu production, the accuracy of the Erhu has always been a problem that performers must pay attention to (Xiwei Li, 1986).

1.Sitting posture of Erhu: The sitting posture is crucial for Erhu performance. The recommended posture is sitting upright, slightly forward, with space behind the seat. The upper body should be straight, waist and abdomen relaxed, and shoulders naturally hanging down. This posture ensures stability and allows the performer to showcase their energy and spirit. Another traditional posture is the folded leg sitting posture, preferred for comfort by some performers. However, this posture can lead to issues like loose and casual performance, potentially impacting the Erhu's timbre (Xiwei Li, 1986), is shown in Figure 9:

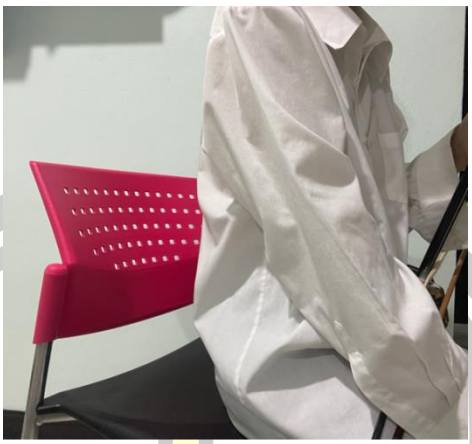


Figure 9. Sitting posture of Erhu

Source: Han Han (2023)

2. Fingering of Erhu: For beginners, it is important to fully consider the size of the palm and adjust the specific position of the weight. Place the left elbow on the piano tube, straighten the arm, bring it close to the rod, extend and close the fingers, face the palm towards the body, and fix the position of the weight line based on the first joint line of the little finger. Fix the left tiger mouth with the palm facing down and the fingers naturally bending and sagging. In the performance of the right-hand bow Erhu, the use of the right hand bow directly affects the timbre and loudness of the sound As shown in Figure 10:

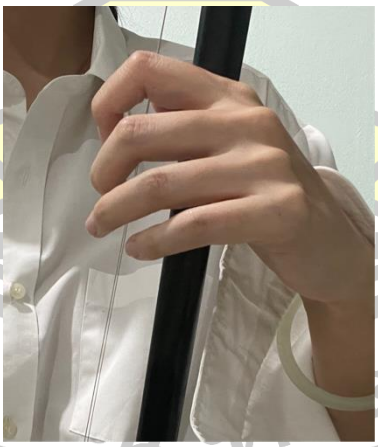


Figure 10. Fingering of Erhu

Source: Han Han (2023)

3.Pulling the bow of Erhu: a three-point holding method is usually used to ensure the stability and firmness of the bow held by the right hand. When holding the bow with the right hand, the hand should be relaxed and the palm should naturally turn to the left. The bow and bow rod should be gently placed on the base joint of the index finger, with the base joint of the index finger as the first contact point, providing upward support for the bow rod support; Gently place the right thumb on the bow of the piano rod and place the belly of the thumb directly above the bow rod, so that the belly of the thumb intersects with the first joint line of the index finger, forming a second contact point. A natural bending state is formed between the middle and ring fingers of the right hand, maintaining a relaxed posture of the right hand. Together with the base joint of the index finger, the belly of the thumb, and the middle and ring fingers, it forms a three-point line to firmly control the bow, as shown in Figure 11:

Figure 11. Pulling the bow of Erhu

Source: Han Han (2023)

4. In the performance of Erhu with the left hand pressing the string, pressing the string is the basic fingering technique. The accuracy of playing the string is directly related to the intonation of the Erhu and controls the basic tone of the music. In performance, it is important to pay attention to the phoneme and force of the left finger drop. Generally speaking, there is a direct connection between the size of the hand and the height of the weight. For beginners, it is necessary to fully consider the size of their palm, adjust the specific position of the weight, place their left elbow on the piano tube, straighten their arm, make it close to the piano rod, extend and close their fingers, with the palm facing the body, and use the first joint line of the little

finger as a reference to fix the position of the weight line. Fix the left tiger mouth, palm down, fingers naturally bend and fall, As shown Figure 12:

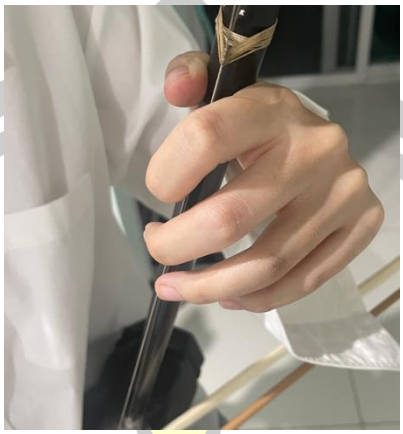


Figure 12. Left hand chord pressing of Erhu

Source: Han Han (2023)

2.1.4 Introduction to the Erhu song "Sai Ma"

Sai Ma "is a Erhu solo piece created by Huang Haihuai, which is deeply loved by people for its majestic momentum, passionate atmosphere, and unrestrained melody (Zhini Chai, 2007).

The Erhu song "Sai Ma" was created by the 20th century Erhu master Huang Haihuai in 1959 and finalized in 1960. In March 1962, Hubei Academy of Arts (the predecessor of Wuhan Conservatory of Music) organized a delegation to Guangzhou to participate in the first "Yangcheng Flower Fair", and Huang Haihuai's Erhu solo "Sai Ma" caused a sensation in Yangcheng. In May 1963, Huang Haihuai and his student Wu Suhua represented Hubei Province in the fourth "Shanghai Spring" National Erhu Competition. Huang Haihuai won the third prize and the Excellent New Works Performance Award. His creation of "Sai Ma" became popular throughout the country. During this period, "Sai Ma" was recorded by Huang Haihuai on a LP record. In 1964, "Sai Ma" was included in "Ten Erhu Songs - Selected Works of the Fourth" Spring of Shanghai "National Erhu Competition" published by Culture of Shanghai Press (Feng Li, 2021).

At the beginning of the music, the galloping steeds are described to depict the warm scene of Sai Ma on the Mongols people's festival. Then, the whole melody of the folk song is fully quoted, and the music is distinguished and unique by using the

plucking technique of a large paragraph creatively through the icing on the cake variation of the folk song. Later, the colorful music is naturally introduced, which is a "monologue" style music imitating the Morin khuur playing technique. It vividly portrays the vast beauty of the grasslands and the joy of the herdsmen, while also elevating the playing skills of the Erhu to a new high level of difficulty. At the end of the piece, the entire piece is repeated with a change in the first melody (Liqun Shen, 2020).

The musical structure of "Sai Ma" is a trilogy composed of a single theme and its derivatives. The middle part, also known as the second part, is the original folk song, while the first and third parts are the derivatives of the original folk song. All three parts revolve around a central theme - "Sai Ma", emphasizing the image of "Sai Ma" and presenting it from multiple perspectives, both in terms of material processing and image shaping. There are obvious differences and contrasts between them, but there are also close internal connections. The singing theme of the original folk song has a dominant nature in terms of material composition, forming a cohesive force in the middle of the music, tightly pulling together the development parts at both ends, forming a unified and contrasting whole of the entire song (Zhong Huang, 2008).

2.2 Knowledge of Saw Isan

Saw Isan is a traditional musical instrument in Thailand. Saw Isan, also known as the "Isan qin" or "Isan", is a characteristic musical instrument in northeastern Thailand (Isan region). Saw Isan is a stringed instrument typically composed of a waist shaped wooden box and two strings. There is usually a small bamboo rod above the strings, and musicians can use their fingers to press or move the strings to play. The technique of playing Saw Isan is very unique. The musician uses his right thumb and index finger to hold the strings while playing, and then uses his left thumb, index finger, and middle finger to pluck the strings to produce different tones. This technique allows musicians to quickly slide and vibrate the strings during performance, creating music that is full of emotion and expressiveness. Saw Isan is typically used to accompany traditional Ethan music and dance, as well as theatrical performances in northeastern Thailand. It’s clear and pleasant tone can bring people a unique musical experience. Saw Isan is a very important musical instrument in the

northeastern region of Thailand. It not only showcases the unique charm of Thai music, but also an important component of Thai culture (Thanit Yupho, 1967).

2.2.1 The History of the "Saw Isan"

The history of the "Saw" instrument and the classification of musical instruments is a convenient method for referencing different types of musical instruments, relying on the origin of the sound. Sound is generated by the vibration of objects, creating sound waves that the nervous system can perceive and hear. Among the instrument families, those that produce sound through the vibration of strings can be referred to as "string instruments." These include violin, viola, cello, and double bass, which are non-milked string instruments, as well as instruments like the piano that have strings. The saw instruments, such as the violin, saw-duang, and saw-sam-sai, fall under the category of string instruments. The saw-u, also known as the traditional Thai violin, is found in Nan Province (Panya Rungreung , 2003).

Other musical instruments that are important to Thai people of Thai-ethnic descent in Thailand and are still played today include various sizes of the "Saw" (also known as "Traw"). Important musical instruments worth mentioning are different sizes of the Saw (Traw) (Panya Rungreung, 2003).

The term "Saw" is speculated to have been borrowed from the Indian language, as the Indian three-stringed instrument in the Kashmir region is called "Saz" or may have come from the word "Saro," which is another name for the Indian instrument "Sarinda." Even in the northern region of Thailand, it is also known as "Saw Lo," "Salor," "Talor," or "Talor," while among Cambodians, the Saw is referred to as "Taro" or "Taraw" (Jarernchai Chonparirot, 1993).

The "Saw" is a musical instrument classified as a string instrument, specifically belonging to the bowed string instrument category. It produces sound by using a bow to interact with the strings. There are two essential components: the vibration, which refers to the part of the instrument that vibrates, and the resonator, which amplifies the sound (Chalermsak Pikulsri, 1987). It is believed that the name "Saw" for this type of string instrument might have originated after the sound is produced by pressing down on the strings. Even for Western string instruments that have been introduced and used in Thailand more recently, they are also referred to as "Saw" (Thanit Yuwapo, 1967).

The "Saw" instrument consists of two main components: the bow and the resonator. At the end of the bow, there is a horizontal hole through which the rosin-coated stick can thread the two strings, allowing them to be tightened. The strings of the Saw are typically made from wire, often using bicycle brake wire for this purpose. To produce sound, the Saw is played similarly to other bowed string instruments, using a bow made of round, bent wood, usually with some horsehair attached to it. The horsehair contacts the Saw's strings, and the rosin applied to the bow creates friction between the strings and the horsehair, producing sound (Wirot Aiemsuk, 1984).

The "Saw" is a string instrument that produces sound through the action of bowing the strings with a rosined bow. Generally, there are three main types of Saw: Saw Sam Sai, Saw Duang, and Saw U. However, there is another type of Saw that originated in the Northeastern region of Thailand, made from local materials. These include the Saw Bang, made with bamboo, the Saw Pib, made with oil drum bodies, and the Saw Krapong, made with milk or paint cans. These instruments are named after the materials used for the resonator. The typical components of a Saw instrument include the Saw's resonator, the bow stick, strings, tuning pegs, and the bow itself. The Saw is commonly played in traditional Thai music ensembles, especially in the Mor Lam or Mor Lam Sing genre from the Northeastern region. It is used to accompany singing or other musical instruments like the traditional Thai flute "Khaen." The Saw's purpose is to support the vocal or flute melodies and enhance the overall performance. When played, the musician needs to bow the strings skillfully to achieve a smooth and appropriate sound.

For Saw instruments commonly used in the Mor Lam or folk music ensembles, they are often of the "Saw U" type. In the cultural context of the northeastern region of Thailand, the Saw is an essential instrument that accompanies vocalists or traditional flute players. It ensures that the singing or flute playing remains on pitch and free from distortion. Moreover, the Saw aids the vocalist or flute player in controlling the dynamics of their performance. Besides accompanying singing or flutes, the Saw can also be used in various other music ensembles, but in such cases, the musician must be adept at producing a well-rounded and appropriate sound (Adit Yuenchiwit, 1996)

In the past, there was a legendary hunter in Isan who used to go hunting for meat in the forest every day. One day, while he was walking through the forest, he heard the sound of the trees rustling and swaying due to the strong wind, creating a loud and rhythmic sound: "Oht Oh, Ee Ee, Oht Oh, Ee Ee." The hunter was surprised and captivated by the unusual sound and decided to listen more closely.

As he paid attention, he became delighted with the rhythm and melody produced by the swaying trees. Inspired by this enchanting sound, he had an idea. He decided to imitate the sound of the trees using his mouth and voice, creating a mimicry of the rhythmic "Oht Oh, Ee Ee" sound. The hunter found joy in mimicking the sound and found it memorable.

From that moment, the hunter continued to experiment with imitating the sound of the swaying trees and developed it into a form of music. He started using his voice and mouth to replicate the unique melody he heard in the forest. This marked the beginning of the Isan "Saw" music tradition, which is a distinctive style of music characterized by the imitation of natural sounds and folkloric storytelling.

The legend highlights the creative origins of the Isan "Saw" music and how the enchanting sounds of nature inspired the development of this traditional musical art form. The "Saw" music in Isan has since become an integral part of the region's cultural heritage, reflecting the deep connection between the people and their natural surroundings.

Over time, the "Saw" instrument has undergone modifications and improvements, leading to its current name, "Saw," which reflects the characteristics of its performance and playing style. In the Isan region, it is also known as "Si Saw."

The evolution of the Saw can be traced back to its origins as a bamboo tube, which was later covered with animal skin and transformed into a resonator. The bow used to play the Saw was originally made from bamboo, but it has evolved into using coconut shell as the resonator and horsehair to string and tighten the strings. The strings of the Saw are typically made from wire.

As the Saw continued to develop, various forms and adaptations have emerged. Its design and construction have evolved over time to improve its sound quality and playability. Different regions and communities may have their own unique versions of the Saw, incorporating local materials and techniques.

Today, the Saw remains a significant musical instrument in the cultural heritage of the Isan re (Chumpol Rodkhamdee et al., 1984).

The traditional Isan "Saw" is a bowed string instrument, and its components include:

1. Kra Log Saw: The resonator serves as the soundbox and is typically made from recycled materials such as oil drums, cans, coconut shells, or bamboo tubes. These materials are repurposed to create the resonating chamber that amplifies the sound produced by the vibrating strings. The resonator is then covered with cowhide or snake skin, adding to the instrument's unique characteristics and tonal qualities as shown Figure 13:

Figure 13. Kra Log Saw
Source: Han Han (2023)

2. Sai Saw: The strings of the Saw are made from wire, and they are stretched across the neck and resonator to produce sound when played with the bow. The tension and vibration of the strings are crucial for creating the characteristic sound of the Saw. The strings are typically made of wire, and their material and tension directly influence the instrument's tonal quality as shown Figure 14:

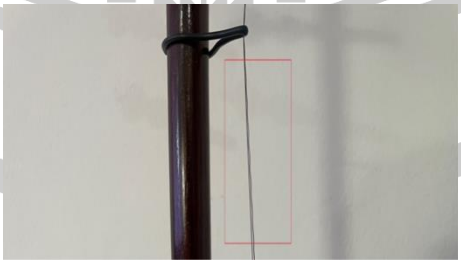


Figure 14. Sai Saw
Source: Han Han (2023)

3. Kan Tuan Saw: The neck of the Saw is the solid wooden part of the instrument, and it is often made from durable hardwoods like "Mai Ching Chan" (Cassia fistula), "Mai Pradu" (Acacia concinna), or "Mai Phayung" (Siamese rosewood). The neck provides support and stability for the strings and is an essential component for proper sound production as shown Figure 15:

Figure 15. Kan Tuan Saw
Source: Han Han (2023)

4. Kan Chak Saw: The Kan Chak Saw used to play the Saw is made from solid wood, often chosen for its durability and resonance. Common types of wood used for the bow include "Mai Ching Chan" (Cassia fistula), "Mai Pradu" (Acacia concinna), or "Mai Phayung" (Siamese rosewood). The Kan Chak Saw is strung with horsehair or nylon strings and is drawn across the strings to create vibrations and produce sound As shown Figure 16:

Figure 16. Kan Chak Saw
Source: Han Han (2023)

These three main components, the resonator, neck, and strings, work together in harmony to create the distinctive and captivating sound of the traditional Isan "Saw." The use of recycled materials for the resonator and the traditional craftsmanship of the neck and bow reflect the ingenuity and cultural significance of this unique musical instrument in Isan heritage (Saad Somsri, 2000).

2.2.2 Types of Saw Isan

The "Saw Isan " has been incorporated into various traditional folk music ensembles, enriching the musical performances. For example, there are music ensembles and cultural clubs in several universities in the Isan region, such as Mahasarakham University, Kalasin College of Dramatic Arts, and Roi Et College of Dramatic Arts, that utilize the Saw in their performances. Some ensembles use the "Saw Bung" or "Saw Mai Phai" (bamboo Saw) specifically for performing traditional Thai songs, especially in the genre of Phu Thai music. For instance, the ensemble at Kalasin College of Dramatic Arts showcases local musical instruments in their performances (Pradit Mekchaiyapak, 2002).

In the traditional Isan music ensemble called "Mahori Isan," which performs in the provinces of Mahasarakham, Roi Et, and Nakhon Ratchasima, the Saw used in these ensembles is called "Saw Yai" or "Big Saw." Its primary role in the ensemble is to accompany vocal and instrumental pieces, following the main melody (Rachan Charoenkaensai, 2006). As shown Figure 17:

Figure 17. Saw Isan

Source: Han Han (2023)

The "Saw Pib" and "Saw Krapong" is an instrument with similar characteristics to the "Saw Duang." It has a wooden neck and two strings, which are made of wire. The resonator, which acts as the soundbox, is made from various recycled materials such as metal cans or different types of bottles, for example, milk cans or baby bottle cans. The open end of the resonator serves as the sound outlet.

The bow used to play the Saw Pib is made of wood and is attached to the strings using a small horsehair or nylon thread. There are two types of bows used with the Saw Pib: one that is connected between the strings and the other that is free outside the strings.

The tuning of the strings is done by comparing the sound between the two strings, resulting in a fifth interval (Piyaphan Saentaweesuk, 2 0 0 6) As shown in Figure 18 and Figure 19:

Figure 18. “Saw Pib"
Source: http://nadet1123.blogspot.com/p/1_28.html

Figure 19. Saw Krapong
Source: https://shorturl.asia/e2wzP

The "Saw Bang" or "Saw Krabog" is an instrument made from a bamboo tube with holes on both sides. The bamboo is peeled and hollowed out until some holes are created. The sound holes are located on the backside opposite to where the strings are attached. On the top of the instrument, there are two tuning pegs to adjust the two

strings, which are made of wire. The strings are played with a bow made of soft wood or bamboo, and they are tightened with horsehair. The tuning of the strings is done to produce intervals in unison or fourth (Piyaphan Saentaweesuk, 2006) As shown in Figure 20:

Figure 20. Saw Bang

Source: https://shorturl.asia/L3Ija

The "Saw Kradong Tao"is a type of string instruments that use the shells of a turtle or a buffalo horn as the sound box. The front part of the shell is removed, and it is covered with snake skin. The neck of the instrument is made of wood, approximately 4 0 -5 0 centimeters long. It has two tuning pegs to adjust the two strings, which are made of wire. The strings are tightened with horsehair, and the instrument's bow is made of wood. The two strings are placed side by side with space in between. These types of "Saw" instruments are often individually crafted and decorated using turtle shells or buffalo horns, resulting in unique and peculiar appearances. The sound produced by these instruments is characteristic of the traditional local music. When comparing the sound, it produces an interval of a perfect fourth between the two strings. These instruments are used in traditional Thai ensemble performances and local folk performances (Suphanni Luebunchu, 2002). As shown in Figure 21:

Figure 21. Saw Kradong Tao

Source: https://shorturl.asia/fYrpS

2.2.3 The Basic Performance Methods of "Saw Isan"

Saw Isan is an instrument that requires you to be familiar with and play in your voice, which means simulating your pitch through the sound. When you remember this sound, you must check the position of your fingers on the string and find the position of the sound to play. This is feasible for those who have already started playing instruments, especially if you are a person with a talent for playing the pipa, can practice quickly. But if you are a beginner, their practice speed is slower than those with a music background, which requires a long time of practice and a lot of patience.

Another thing is that the weight of the left hand applied to the Saw Ian rod should not be pressed too hard on the strings. Due to excessive pressure exerted by the fingers on the metal wire, the sound will deviate from its original position. In this case, a good left-hand weight should be placed in a suitable position and the force should be well controlled.

Under the guidance of an artist or teacher, the method of "swinging the strings" can be used to press the position of notes. Musicians hope to make the sound of notes full of color and add color to the melody they play. In the right-hand section, this will be a lever section, and for those who start practicing musical instruments, they must first obtain the sound they want. Although this is a preliminary exercise, if you drag something too heavy, whether entering or leaving the bow, you must learn how to find the position of the note and use a lever. Its sound sounds like an iron rod. Clapping back and forth on the plaster without making any pleasant sound, sometimes

pulling off the ponytail part of the bow. If the ponytail remains broken, the sound may not be pleasant, but if the performer uses too little force, Saw Isan's listening experience is also not suitable. Therefore, the sound is uniform and uninterrupted, using the weight of the right hand to make the sound clear. In order to obtain a more suitable tone, we also need to evenly apply rosin to the hair of the bow. In certain tracks and periods, you can use the sound of the bow from light to heavy, or from heavy to light. It will be even more beautiful. There are also other ways to practice, such as sitting with your teacher or puppet teacher and having your fingers tied together. This is an ancient method that occurred before the emergence of Egypt. The use of homophones instead of notes is a hallmark of ancient professors who hoped that apprentices could remember the position of sounds and how to play them simultaneously. Through this method, students can know the weight of their two hands and also the way they swing different parts of the strings. The method is to place the teacher's palm on the student's palm and simulate teaching with the palm facing up, using both hands to do so. Then, the student's hand will touch the teacher's palm, which is a forced action similar to a puppet. The trainer only needs to focus on remembering the position and timbre, which seems to allow the timbre trainer to find direction faster. This is the slowest exercise to date as it does not take notes or use anything else to help identify or determine the exact sound position. This will make it a default slow voice recognition method, but for every talented artist, this method will be chosen. If you combine it with notes, you can start. The first step is to play the empty string, where the sound of the string is not pressed by the fingers. In order to train students, they use their right hand to make a clear sound, and skillfully start playing the empty string with their right hand. For the convenience of grasping the bow and aesthetics, the bow is held by their thumb and index finger. Touch the ponytail with your middle finger and practice the inner and outer strings. Once you have mastered the tone of the blank string, you can practice the sound of pressing the strings with your left hand. In the first practice, if you don't know what the position of a note is, you can use a scientific method to identify it, such as using a pencil to draw a position on the shaft of the piano. In this case, the practitioner must practice repeatedly on each note to make it sound and use appropriate force to correct the more pleasant sound.

The tuning and basic playing techniques of the "Saw Isan " are as follows:

Tuning: The traditional Isan "Saw" has two strings. The low-pitched string is called the "Tum" string and is tuned to the note "La" (A). The high-pitched string is called the "Ek" string and is tuned to the note "Mi" (E).

Playing Techniques: To play the "Saw," the musician uses all four fingers: the index finger, middle finger, ring finger, and little finger. By pressing down the fingertips on the strings, the musician can change the pitch of each string as follows:

On the Tum string (string 2):

- Playing the open string produces the note "La" (A).
- Pressing the string with the index finger produces the note "Do" (C).
- Pressing the string with the middle finger produces the note "Re" (D).

On the Ek string (string 1):

- Playing the open string produces the note "Mi" (E).
- Pressing the string with the index finger produces the note "So" (G).
- Pressing the string with the middle finger produces the note "La" (A) an octave higher.
- Pressing the string with the ring finger produces the note "Ti" (B) an octave higher.
- Pressing the string with the little finger produces the note "Do" (C) an octave higher (Saad Somsri, 2000).

These tuning and playing techniques are essential for producing the unique and melodic sounds of the Isan "Saw." The instrument is used in traditional folk music performances and remains an integral part of Isan culture.

The Isan "Saw" is commonly used to accompany various traditional musical ensembles in the Isan region, such as Mor Lam, Wong Pong Lang, and other musical performances. In the Isan region, the pitch arrangement of the "Saw" is similar to the two-stringed folk instrument called "Phin." The two strings are tuned to create a fifth interval, resulting in the lower-pitched string (string 2) producing the notes "La" (A) and "Mi" (E).

In traditional Isan music performances, the "Saw" plays a crucial role in providing melodic accompaniment, adding a distinctive and captivating sound to the

ensemble. The instrument's unique timbre and the skillful techniques of the musicians contribute to the rich musical heritage of the Isan culture.

Motions when playing "Saw Isan" The art of playing the "Saw Isan " is not limited to specific postures or techniques, but there are certain practices that can make the playing look graceful and convenient. Here are some guidelines for playing the Isan "Saw":

1. Fingering of Saw Isan: Sit in a meditation position with both feet neatly tucked in. Hold the "Saw" with the left hand, ensuring that the crosspiece is between the base of the thumb and the index finger, held firmly to prevent slipping. Raise the left elbow to a comfortable height, avoiding close contact with the body or raising it too high, as it may cause arm fatigue As shown in Figure 22:

Figure 22. Fingering of Saw Isan

Source: Han Han (2023)

2. Pulling the Bow of Saw Isan: The right hand holds the "khan chak" (a rod-like stick used for tuning) with the palm almost facing upward, while the index finger and other fingers are placed under the "khan chak," and the middle or ring finger is positioned between the horsehair and the "khan chak" for bowing As shown in Figure 23:

Figure 23. Pulling the Bow of Saw Isan

Source: Han Han (2023)

3. Sitting posture of Saw Isan: Try to maintain a straight posture while sitting. The hand that holds the crosspiece and the "khan chak" should be aligned parallel to each other, meaning the crosspiece and the "khan chak" are in a horizontal position as shown in Figure 24:

Figure 24. Sitting posture of Saw Isan

Source: Han Han (2023)

4. Standing Play of Saw Isan: When playing Saw Isan, place the tail of Saw at the waist to form a natural angle for better integration into the performance as shown in Figure 25:

Figure 25. Standing and playing of Saw Isan

Source: Han Han (2023)

It is important to note that these are general guidelines, and players may develop their own personal styles and techniques over time. The Isan "Saw" is a versatile instrument that allows for creativity and expression, making it an integral part of the diverse musical traditions of the Isan region.

2.2.4 Introduction to the Saw Isan song "Hong Tong Ka Nong Lam"

Hong Tong Ka Nong Lam is a traditional Thai folk song and one of the most famous folk songs in Thailand. This song is usually led by a lead singer, while others sing in chorus. It is also a famous song in Saw Ian, and it is usually sung at weddings, celebrations, and other important occasions.

Hong Tong Ka Nong Lam's music style is unique, blending elements of traditional Thai music and rural music. It uses some traditional instruments such as the piano and the drum. The entire song is full of vitality and cheerful rhythm, making it difficult to suppress the movement of the body (Chatpong Chairat, 2014).

The lyrics of songs usually describe themes such as farmers' lives, love, and natural landscapes. It conveys the lifestyle and emotional expression of people in rural areas of Thailand. The lyrics are simple and easy to understand, allowing people to better feel the charm of Thai rural culture.

Hong Tong Ka Nong Lam is not only widely popular in Thailand, but also has won many fans internationally. It is a part of Thai culture, representing the passion and vitality of the Thai people. Whether you want to learn about traditional Thai

music or experience a unique music experience, Hong Tong Ka Nong Lam is a great choice.

Hong Tong Ka Nong Lam is a traditional Thai music track and one of the most famous folk songs in Thailand. It is usually played and sung in celebrations, weddings, and other important occasions.

The music style of this song is unique, blending elements of traditional Thai music and rural music. It uses some traditional instruments, such as the piano (Phin) and the percussion drum (Klong). The entire song is full of vitality and cheerful rhythm, making it difficult for people to stop swaying their bodies.

The lyrics of songs usually describe themes such as farmers' lives, love, and natural landscapes. It conveys the positive and upward living conditions of people in rural areas of Thailand (Thanit Yupho, 1967).

2.3 Research Theory

2.3.1 Ethnomusicology

Bruno Nettl (2010) explored various definitions and approaches within the field of ethnomusicology. Some of these definitions focus on the material studied, including folk music, non-Western and indigenous music, music in oral tradition, music of specific localities, and music associated with particular population groups, such as "black" music in the United States. Others emphasize the type of activity involved, such as comparative study of musical systems and cultures, comprehensive analysis of music and musical culture within a society (anthropological), the study of music as systems (related to linguistics or semiotics), and the study of music in its cultural context (referred to as "anthropology of music"). There are also definitions that involve historical studies of music outside the realm of Western classical music, drawing on approaches from historians, area studies specialists, and folklorists. Some definitions consider the ultimate goals of ethnomusicology, such as the search for universals, the description of factors shaping musical patterns, or even the establishment of laws governing musical development and change.

Nettl's research suggests that ethnomusicologists study a diverse range of themes and music practices worldwide. While it is sometimes characterized as the study of non-Western or "world music," the defining feature of ethnomusicology lies

in its research methods, particularly ethnography or immersive fieldwork within specific cultures. Consequently, ethnomusicologists may investigate folk music, popular music, or music practices associated with elite classes. Ethnomusicology is a discipline that explores and studies the music of different ethnic groups, countries, and regions, regardless of their social systems and levels of development, aiming to discern various musical laws. It falls within the realm of musicology and shares close connections with ethnology and folklore studies. Formerly referred to as comparative musicology and also known as music anthropology, ethnomusicology involves investigating and studying the musical characteristics of diverse ethnic groups, regions, and countries. It explores the relationships between this music and factors such as geography, history, and other cultures. Additionally, it involves the compilation of chronicles of national or regional music and the derivation of music-related conclusions from them.

Anthony Seeger (1983) found that ethnomusicologists engage in the study of a wide range of themes and music practices from diverse regions of the world. This field is often described as the study of non-Western music or 'world music,' distinguishing it from the traditional focus on musicology within Western European classical music. However, what defines ethnomusicology is not its themes but rather its research methods, particularly ethnography and immersive field studies conducted within specific cultural contexts. Consequently, ethnomusicologists have the flexibility to investigate a wide spectrum of subjects, ranging from folk music to popular music, as well as music practices associated with elite classes.

In this study, researchers applied the principles of ethnomusicology to investigate and analyze the characteristics, development processes, and performance techniques of the Erhu and Saw Isan. They employed a multidisciplinary approach that drew from music, geography, history, and various cultural contexts. This approach allowed for the description, classification, comparison, and discussion of these musical traditions, encompassing both artistic and sociopolitical dimensions.

2.3.2 Musicology

Renhao Yu (2006) explained that musicology is a discipline related to music. After more than 100 years of development, more scholars agree that 'musicology is the discipline that studies everything related to music', which includes: all music

created by humans in all eras; The musical behavior of all ethnic groups and individuals in history and modernity. The former involves sub disciplines such as music history, music archaeology, paleography, music iconography, music acoustics, ethnomusicology, music folklore, and instrumental studies; The latter includes music physiology, music morphology, music psychology, music aesthetics, music sociology, music education, ethnomusicology, music anthropology, etc.

In this study, researchers will apply a musicological approach to examine the nature and patterns of various phenomena related to music. Using music aesthetics, music history, music acoustics, rhythm studies, instrumental studies, etc. to study the musical material characteristics of two solo pieces; Melody, harmony, counterpoint, and melody theory are used to compare and study the formation of two solo pieces.

2.3.3 Cultural change theory

Merrelyn Emery (1999) The method of cultural change discussed here has historically gone by the names of the Search Conference, the Future Search or simply Searching or the Search. We no longer use the name Future Search'(Weisbord 1992; Weisbord and Janoff 1995) as it now applies to an entirely different method (Emery, M.1994a). The power of Searching derives from the fact that it creates an environment, an econiche in which people plan cooperatively towards a shared future andrise above individual and everyday purposes to be ideal seeking. Collectively they engage in creative task oriented work which generates high levels of learn-ing, positive affects and energy. OST explains why this exciting creative behave-jour is intrinsically motivating of further such behaviors and the learning required to sustain the systemic and personal development it entails. This motivated learning is, therefore, diffusive in its effects. People are motivated to not only involve others in the implementation of their action plans but also to create opportunities for others to use more directly, the method they themselves used.

2.4 The Documents and Research Related

(Chen& Fei, 2008) researchers have collected articles and books on the comparative performance, culture, performance techniques, and instrument development of Erhu and Saw Isan, including insights and discussions on research and related literature. In addition, they have analyzed several outstanding composers

in China who have innovatively created many excellent works for Erhu. These articles search for the history of Erhu on books and journal websites. Driven by a large number of outstanding performers such as Huang Haihuai, Sun Wenming, Gan Bolin, Wang Guotong, Jiang Xunfeng, Chen Yaoxing, Min Huifen, the Erhu art has made great progress in the reform of musical instruments and the development of performance technology.

Jonathan Stock (1993) conducted a study titled "A Historical Account of the Chinese Two-Stringed Fiddle Erhu." The Erhu is a dominant form of a two-stringed spike fiddle currently used in various contexts. It is employed by professional accompanists in regional dramatic music, embraced by amateurs as part of various recreational instrumental ensemble styles, and even utilized by street performers. Over the last seventy years, conservatory-trained musicians have also adopted the Erhu, expanding its repertoire to include concert solos, ensembles, and orchestral music. While prior research, particularly by Dr. Laurence Picken, has explored early versions of Chinese friction-chordophones, Stock's study delves deeper into the historical evolution and significance of the Erhu.

Shuoxian Wu et al. (2008) conducted a study on the Erhu, often referred to as the 'Chinese violin.' The Erhu is a two-stringed bowed instrument and one of the most popular traditional Chinese instruments, known for its timbre often compared to the violin. This study aimed to measure the sound power of the Erhu using a reverberation chamber, following both ISO and Chinese national standards.

Two qualified musicians participated in the study, each using a different Erhu. The research focused on investigating the sound output and dynamic range through real-time analysis. The study then calculated typical values of the radiated sound power by taking averages of the measurements.

Florian Pfeifle's study (2016) explores the organological and acoustic similarities between the European violin and the Chinese Erhu. The Chinese Erhu is a bowed spike lute with a rich history dating back to the Song dynasty (960-1279). It is used in various sociocultural and musical contexts, playing a role similar to the European violin in classical orchestras within modern Chinese orchestration. Despite notable design differences between the two instruments, they share structural and acoustic similarities. This work emphasizes these similarities, particularly focusing on

the excitation mechanisms of both instruments. High-speed camera recordings of bowing and string motion are analyzed and compared, shedding light on differences in the resulting "Helmholtz" motion, attributed to specific string attachment and bow structure. The study also demonstrates timbre similarities across various bowing techniques and compares the expressive capabilities of both instruments. Additionally, it delves into organological similarities by examining the historical evolution of structural components, particularly the bow, in both instruments.

Terence Michael's (1988) focuses on the development of the Chinese two-stringed bowed lute, known as the 'Erhu,' within the music conservatories of China since the 1920s. The study investigates the intricate relationship between the evolution of the Erhu and the wave of intellectual-driven social reforms that followed the New Culture Movement, initiated around 1915. The research delves into Erhu pedagogy, technique, repertoire, and the distinctive styles of notable Erhu performers. It offers insights into how this traditional Chinese instrument has evolved and been influenced by the broader cultural and intellectual shifts in China during the 20th century.

Pawat Boonkan (2009) investigated The So U, a type of traditional Thai musical instrument, is a two-stringed instrument with a deep sound. The body of the So U is made from the shell of a coconut, specifically using the coconut breed called "So U coconut." This breed of coconut is mostly grown in Bang Khonthi District and Amphawa District in Samut Songkhram Province. Thai So U bears some resemblance to a type of Chinese zither called "Hu-Hu," which also has two strings. However, the Hu-Hu has frets that are played before reaching the tuning pegs, and the tuning pegs are located on the right side of the player. The pegs are inserted into long and narrow channels, and the strings are tied to the pegs in these channels.

Sayam Chuangprakhon et al (2003) considered The Saw Isan, a traditional musical instrument from the northeastern region of Thailand. The Isan So has two strings, one with a low pitch called the "tum" string, which produces a deep sound, similar to the "tum" string of the Thai Pi Phat ensemble used for accompanying. The other string has a high pitch called the "ek" string, producing a sharper sound, also corresponding to the "tum" string of the Pi Phat ensemble used for accompanying. When playing the So, all four fingers are used: the index finger, middle finger, ring

finger, and little finger. During playing, the fingertips press down on the strings to change the pitch of each string

Sarawut Choatchamrat (2010) studied the Saw Isan and learned that the traditional Isan So is a stringed instrument. It is commonly made using recycled materials such as tin cans, bamboo tubes, or coconut shells to create the resonator box or sound chamber. The front of the So is covered with snake skin, and the tuning pegs are made from horsehair or thin nylon strings.

CHAPTER III
RESEARCH METHODOLOGY

The research methodology involves a comprehensive literature review, field investigations, data collection from key informants, analysis, comparative study, synthesis, and concluding recommendations to understand the Erhu and Saw Isan thoroughly.

3.1 Research Scope

3.1.1 Scope of Content

3.1.2 Scope of the Research Site

3.1.3 Scope of time

3.2 Research Process

3.2.1 Selection of Research Site

3.2.2 Key Informants

3.2.3 Research Tools

3.2.4 Data Collecting

3.2.5 Data Management

3.2.6 Data Analysis

3.2.7 Data Presentation

3.1 Research Scope

3.1.1 Scope of Content

Investigate and compare the differences in technical skills between Erhu and Saw Isan solos, and study the technical performance methods of the two performers on the two pieces, as well as the differences and musical characteristics in the solos.

3.1.2 Scope of Research Site

Beijing, China and Roi Et Thailand

For this topic, the researchers chose these two locations for field investigations. Beijing is the capital of China, and Roi Et belongs to the northeastern region of Thailand, these two locations are the residences of key informants, residence of Erhu performer Huang Sun as shown in Figure 26:

Figure 26. Map of Northern China

Image: www.google.com

This is the residence of the Thai Saw Ian performer as shown in the picture 27:

Figure 27. Map of Roi Et

Image: www.Geman.Thai-Link.die

3.1.3 Scope of Time

June 2023 to October 2023

3.2 Research Process

3.2.1 Selection of Research Site

Huang Sun now lives in Beijing, which is located in the north of China and the north of North China Plain, adjacent to Tianjin in the east, and neighboring Hebei Province in the rest. As the capital of China, Huang Sun has frequent cultural exchanges, and is also his current workplace.

Roi Et is one of the northeastern provinces of Thailand. Belonging to the Northeast region, with a land area of 5292 square kilometers, it is located in the center of the northeast of Thailand. It was built in 1859 and was merged into one city by the Siamese monarch Rama IV, under the jurisdiction of Cheng Yi Prefecture. It is also the settlement Mr. Oun Tomngam of the key figure Saw Isan.

3.2.2 Key informants

(1) The criteria to select the songs

According to the key informants, the audience level of the solo, and the suggestions of the Erhu and Saw Isan listeners, the selection criteria for the song are: it must be a famous and representative Shaanxi solo. Researchers selected one piece each based on the solo pieces of Erhu and Saw Isan. There are two works for specific analysis.

(2) The criteria to choose these two solo pieces

Because these two works are representative works of two musical instruments, they have national and unique musical characteristics, as well as regional characteristics. The song expresses the people's longing and love for life.

In order to conduct this study, researchers interviewed Ms. Huang Sun and Mr. Oun Tomngam. The criteria for selecting them are:

1) Ms. Huang Sun: The reason why researchers chose her as a whistleblower is because she is an excellent performer in China and has her own way of playing the song Sai Ma, which has been performed throughout the country as shown in the Figure 28.

2) Mr. Oun Tomngam: The reason why researchers chose him as an informant was because he conducted in-depth research on Saw Ian and had 40 years of playing experience. He is one of the important inheritors as shown in the Figure 29.

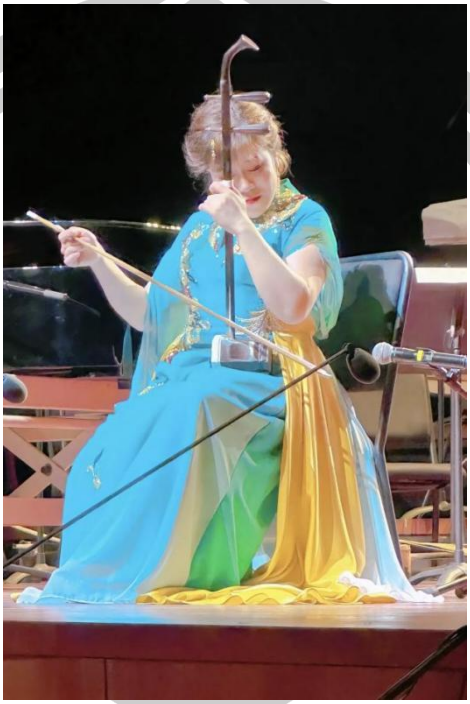


Figure 28. Huang Sun's Performance

Source: Han Han (2022)

(1) Name: Huang Sun

Date of birth: September 1981

Zodiac sign: Chicken

Hometown: Shanghai, China

Current age: 42 years old

Occupation: Chinese Erhu performer, Professor of Folk Music Department, Central Conservatory of Music.

Main achievements: In 2009, he won the gold medal in the Erhu Middle Youth Group of the 2nd CCTV Ethnic Instrumental Music TV Competition. In 2011, the Erhu folk music album "Hu Ge" was released. In 2015, a solo concert was held at the 5th European "Changhu Music Festival." In 2017, the Erhu performance album "Song of Chu" was released. In 2018, a solo concert was held at Hunan Grand Theatre.

Figure 29. Mr. Oun Tomngam

Source: Han Han (2023)

(2) Name: Mr. Oun Tomngam

Nickname: Oun

Date of Birth: June 5, 1954 (corresponding to the year 2497 in the Thai Buddhist calendar)

Zodiac Sign: Horse

Hometown: House No. 97, Moo 1, Ban Phonsung, Tambon Phonsung, Amphoe Pathumrat, Roi Et Province, Thailand

Current Age: 69 years old

Occupation: Mainly engaged in farming (rice cultivation) with additional occupations such as playing musical instruments, crafting, and selling small lamps. He also works as a music instructor, teaching traditional Isan music in various schools and serves as a lecturer on Isan music and the art of Mor Lam performance at the Faculty of Fine Arts, Mahasarakham University.

Through interviews with them, Researchers are clearer a better understanding of this research. These two are outstanding contemporary performers who have their own unique understanding of the Erhu h and Saw Isan repertoire. Through their own performances, more people can learn about the charming styles of Erhu and Saw Isan.

3.2.3 Research Tools

The researchers used data collection and expert interviews.

The process of creating an interview form:

(1) Propose questions based on research objectives.

(2) Hand it over to the consultant for inspection.

(3) Modify according to the consultant's editing method.

(4) Modifications made based on expert advice prior to on-site work.

(5) Observing the performer's techniques for playing the piece.

In addition, some other tools are needed. Equipment: Camera, camcorder, recorder. Set: Notebook, Pen. Accessories: tripod, lens, memory card, phone, flash, Wi Fi indicator light, battery, umbrella.

Through online interviews and Observing the Huang Sun's techniques for playing the piece with Ms. Huang Sun, we can learn about the musical characteristics, performance techniques, and performance style of the Erhu song Sai Ma.

Through the interview with the Mr. Oun Tomngam, we can understand the composition, structure, history, music style, performance techniques, and promotion Hong Tong Ka Nong Lam methods of Saw Isan.

3.2.4 Data Collection

From June 2023 to October 2023, researchers consulted the current situation of Erhu and Saw Isan through telephone, WeChat, and other networks, read literature, and conducted field investigations in Beijing and Mahasalakan to understand the musical characteristics and comparison of the two solos.

(1) In June 2023, researchers interviewed Ms. Huang Sun over the phone and briefly discussed the current development status of Erhu.

(2) In June 2023, researchers conducted a questionnaire survey based on the target of the interview through online video and conducted interviews with her to explore the musical characteristics of the Erhu song "Sai Ma" and whether they understood Saw Isan in Thailand, and obtained favorable information.

(3) In August 2023, researchers extensively referred to the history and ethnic instruments of Thailand, as well as learned the basic knowledge of Saw Isan. They also gained a deeper understanding of Saw Isan's solo pieces and learned his playing methods.

(4) In September 2023, researchers interviewed performers of Saw Isan to learn about the composition, history, development, and inheritance of Saw Isan, as well as performers' understanding of solos and performance techniques.

(5) In September 2023, researchers will organize and summarize the collected data and information.

3.2.5 Data Management

All collected data has been classified and organized.

(1) Interview records and audio recordings are converted into notes, and all original information and recordings are saved separately.

(2) Music score and video

Based on the research purpose, the music heard is classified in the form of music score and recorded as a staff score. Classify and manage the obtained data.

(3) Literature, music, audio, papers, etc. are all organized and stored based on data types. Assist in learning and comparing the musical characteristics and techniques of Erhu and Saw Isan's solos.

3.2.6 Data analysis

Data analysis classified and organized the collected data based on two research objectives. In the music section of the Erhu Sai Ma and Saw Isan's solo, the relevant theories of musicology, ethnomusicology, and comparative analysis were applied to analyze and compare the two works. In the extension method section, researchers use cultural promotion theory to analyze the data.

(1) Ms. Huang Sun provided relevant information and opinions on the musical characteristics, background, and performance techniques of the Erhu solo Sai Ma, providing strong support for the research and analysis of the musical characteristics of the Erhu and Saw Isan solos.

(2) Mr. Oun Tomngam introduced the historical classification and production process of Saw Ian's Hong Tong Ka Nong Lam musical instruments, the performance techniques of the song and some popular methods of inheritance provide favorable evidence for researchers to compare two solo pieces. Based on the suggestions of Ms. Huang Sun and Mr. L, this study selected two representative pieces of music to analyze and compare the musical characteristics and techniques of the two solo pieces. On the basis of field research, the researchers adopted a

combination of musicology, ethnomusicology, and comparative methods. This study analyzed the musical characteristics and understanding of performance techniques of two solo pieces.

Data management is very effective in collecting, storing, processing, and applying data. The purpose is to effectively utilize the role of collection. This is the main issue in data processing. Therefore, the first and most fundamental purpose of data management is to extract and export valuable and meaningful data from a large amount of potentially confusing and difficult to understand data.

From a data perspective, researchers classified the historical development, innovation, and changes in content and performance of Erhu and Saw Isan music. Based on the collected techniques and tracks, as well as time division, I classified the music content, channels of music sources, and different representatives. Aid with subsequent research.

3.2.7 Data Presentation

Chapter I: Introduction

Chapter II: Literature Review

Chapter III: Research Methodology

Chapter IV: An Analysis of the Techniques of Erhu and Saw Isan in Solo Songs

Chapter V: The Comparison of the Techniques of Erhu and Saw Isan in Solo Songs

Chapter VI: Conclusion, Discussion and Suggestions

CHAPTER IV

An Analysis of the Techniques of Erhu and Saw Isan in Solo Songs

In this chapter, the author will use musicological methods, combined with field research and literature review, to comprehensively apply traditional Chinese music survey methods, as well as relevant theoretical methods such as music sociology, ethnomusicology, and communication studies, to analyze the techniques of Erhu and Saw Isan in solo music. The performance techniques of Erhu solo music will also be analyzed through the "horse racing" performance of Erhu music, clearly distinguish the differences in techniques between Erhu and Saw Isan, allowing readers to have a deeper understanding of Erhu and Saw Isan. Mainly including the following points:

4.1. An Analysis of Huang Sun's Erhu Playing Technique in "Sai Ma"

4.1.1 The Content Characteristics and Causes of the Formation of "Sai Ma"

4.2. An Analysis of Oun Tonngam's Saw Isan Playing Technique in "Hong Tong Ka Nong Lam"

4.2.1 The Content Characteristics and Causes for the Formation of “Hong Tong Ka Nong Lam”

4.3 Summary

4.1 An Analysis of Huang Sun's Erhu Playing Technique in "Sai Ma"

From a theoretical perspective, the performance version of "Sai Ma" by Huang Sun focuses on the scene of horse racing and treats melody and rhythm differently, but it never departs from its original form and evolves without changing its structure. These variations are characterized by simplicity and enriched unity. Huang Sun made significant efforts to seek innovation and change while ultimately returning to the core theme of the music.

At the performance level, "Sai Ma" incorporates techniques such as bowing, plucking, overtones, hitting, continuous bowing, and double trembling downward glides. It not only fully utilizes the musical potential of the Erhu but also embodies

strong ethnic characteristics. It showcases not only dazzling Erhu techniques but also conveys deep musical emotions, making it a classic piece in the Erhu repertoire. When searching for "Erhu Sai Ma" as the keyword on Baidu Video, researchers found over 700 performance videos, including those by famous performers, professional Erhu students, and many amateur Erhu enthusiasts. This demonstrates the evident popularity of this musical composition.

In the first paragraph of the original version, the theme of the Inner Mongolia folk song "Red Flag Lock" is presented, consisting of four lines, each with four bars. The fourth interval exhibits a strong grassland style, with the first two lines featuring a descending melodic contour and the last two lines featuring a falling melodic motif. The melody's tonality reflects the characteristic horn tone, which is also a unique tonal quality in ancient Inner Mongolia folk songs. The second and third paragraphs introduce variations to the folk song's melody. The first variation adds embellishments to the original melody, incorporating a lighter and livelier rhythm pattern, characterized by a combination of eighth and upper sixth notes instead of the original quarter and eighth notes. Adding auxiliary notes to the original half note melody enhances the melodic beauty.

The second variation shifts the folk song melody to the accompaniment part, where the melody is concealed within the rapid flow of sixteenth notes. The Erhu solo part uses plucked strings to break down the chords, creating a tenser atmosphere. The three appearances of the folk song melodies progress in terms of speed and intensity, intensifying the emotional impact. Following the completion of the variation, the melody returns to the horse racing theme from the beginning of the piece, introducing a connecting section composed of two sixteenth notes leading to a symbolic note. Finally, the main four-bar chord is deconstructed, and the upper and lower reflections of the chords continue into a five-bar rhythm with a marching style, continuously ascending. With great strength, it reaches the emotional climax of the entire piece, forming a sharp contrast with the subsequent long and expansive segments.

The Huacai section imitates the performance of the horsehead qin, featuring a high and melodious tone that spans a range of 14 degrees, with a wide and close range. It also incorporates numerous small second and third tremolo notes commonly found in Mongolian long songs, with a free rhythm that completely breaks away from

the previous beat and rhythm. Finally, the sound concludes on the tonal motif, ending in a minor key and leaving a lasting impression. In the final overtone, a faint horseshoe rhythm can be heard in the accompanying voice, signaling the arrival of the reproduction section.

In Huang Sun's rendition, she introduced variations and expansions towards the end of the piece, incorporating chromatic progressions and mode conversions. The first paragraph presents the theme of the folk song, preserving the melody from the performance scorebook. However, after reaching its climax, it does not transition into the colorful segments as in the performance scorebook. Instead, a fourth variation of the folk song theme is performed after a two-bar pause, expanding the music further.

In the fourth variation, the Erhu part employs the technique of using the horn to play continuous sixteenth notes, creating the sound of horse hooves. Meanwhile, the melody of the folk songs still appears in the accompanying part, with the rhythmic hoofbeats ("de er") deeply resonating with the listeners. Subsequently, another connecting segment appears, but this time it is reduced to 12 bars. After a brief pause, the Erhu part splits into two, with the upper part trembling and soaring. The entire segment consists of octave notes, with the melody fluctuating and remaining unstable. The lower voice is emphasized with bowing, expressing the restlessness in people's hearts. To add an element of unease, the music seems to continuously deviate from the upper part of the melody, evolving into a continuous sixteenth-note descent, while the lower part proceeds in intermittent half-tones. This descent reflects the constant clamor and noise in the crowd, and the last two parts feature vibrato and sliding notes on the commercial note, resembling a racing horse responding to the crowd.

At the climax of the music, the sound suddenly halts on the main note, and the pause appears to freeze the air. People hold their breath, waiting for the final outcome of the race. At this point, the music transitions into the reproduction section, which connects the segments. This part is similar to the ending section of the performance scorebook, except that the march rhythm transforms into a progressive sixteenth note pattern, and the music experiences a minor climax once more. Finally, the entire piece concludes with the joyful laughter of the winning racehorse.

In 'Sai Ma,' Huang Sun employs different playing techniques as follows:

1. Pizzicato: This technique introduces a novel approach to Erhu performance by incorporating split chord plucking, which was not traditionally used. The plucking technique here is borrowed from the violin, but the Erhu's unique construction, with the bow positioned between two strings, presents a challenge. To execute this technique, the bow is rested on the right leg, and the right hand plucks and breaks down the minor triad on the inner string while the bow hair contacts the outer string. This innovative approach solves the issue of merging the two Erhu strings while introducing a distinct contrast in rhythm and timbre with the preceding melody.

2. Continuous overtones: In a colorful passage, the piece features the last four consecutive natural overtones, symbolizing a sequence of continuous overtones. This occurrence is most notable in the Huacai section, where the appearance of natural overtones conveys a sublime artistic conception, depicting "the vast sky, expansive wilderness, and the wind gently moving the grass, revealing cattle and sheep."

3. Tipping: Also known as tapping, this left-handed technique is commonly employed to evoke the style of the Inner Mongolian grasslands. It involves a trembling with a third interval, aiming to emulate the performance style of the horsehead qin and infuse the music with a distinct Mongolian character.

4. Liandun Gong: Liandun Gong is a specialized technique in Erhu performance that relies on the movement of the right-hand finger to relax the bow hair on the strings. This technique enhances the elasticity of the tone and adds to the musical appeal. Huang Sun's execution of this technique emphasizes the richness and sustain of the timbre, featuring smooth bowing and a sweet, free-flowing sound. Her fingering and bowing techniques are deeply rooted in the traditional characteristics and flavors of folk music.

Huang Sun's performance not only reflects the composer's unique interest in this piece of music but also underscores the evolving path of art, which continually adapts to the requirements of a new era. Artistic development involves both inheritance and creativity, and as 'Sai Ma' continues to evolve in the future, more individuals will likely engage in re-creation and development. Nevertheless, classic works have the enduring quality to shine brightly in the river of history, regardless of how they may change.

4.1.1 The Content Characteristics and Causes of the Formation of "Sai Ma"

1. Content Characteristics:

The content characteristics of 'Sai Ma' are primarily related to the musical style of its time, which is distinct and unique. From 1949 to 1966, vocal compositions predominantly featured a march style with content focused on praising the motherland and its people, as exemplified by large-scale choirs like 'Ode to the Motherland.' Interestingly, instrumental music during this period remained somewhat apolitical. This phenomenon may be attributed to the influence of traditional cultural ideas, which resulted in instrumental music evolving at a slower pace. During the Republic of China period, many patriotic scholars who had studied Western music abroad, such as Wang Guangqi, Huang Zi, and Li Shutong, returned to China and incorporated Western musical elements into their compositions and educational efforts. As a result, there were shifts in music genres influenced by Western music. The content of music during this time primarily revolved around depicting scenes, describing landscapes, and expressing emotions. For instance, the bamboo flute piece "Suzhou Journey," while not technically challenging by modern standards, is still widely recognized as an excellent work. Overall, this period of music is characterized by positivity, vitality, and a genuine expression of the people's goodwill.

From 1967 to 1976, influenced by political movements, the cultural and artistic content became relatively one-dimensional, with songs primarily praising the Party and Chairman Mao, as seen in compositions like "Sailing in the Sea by the Helmsman" and "Chairman Mao's Book." Instrumental music also veered towards politics during this time but remained less politically charged than vocal music, as evident in compositions like "Jin Zhu Ma Mi Zan." Notably, this era witnessed the flourishing of Beijing Opera, with productions such as "Red Women's Army," "Wisdom to Take the Tiger Mountain," "Shajiabang," and "Dongfanghong." These works were exceptional and top-tier in terms of artistic composition, creation, and stage performance, marking the zenith of the era.

The period from 1977 to 1990 marked a phase of recovery and development, during which songs and instrumental music returned to rational thinking and emotional expression. A plethora of new vocal and instrumental compositions emerged, featuring diverse themes and styles, unburdened by ideological constraints. The themes of songs diversified, encompassing not only the Communist Party and

Chairman Mao but also various aspects of life, the working class, and hometowns. These developments reflect a shift in the cultural and artistic landscape over time.

2. Causes of Formation:

The formation of music content and genres during this period can be attributed to the first Yan'an Literature and Art Symposium in Chinese history, a pivotal event that set the tone for music art at the outset of this era. During this symposium, Mao Zedong emphasized that culture and art should serve the workers, peasants, and soldiers. This directive prompted a significant number of literary and artistic workers to dedicate themselves to their craft in alignment with this instruction.

A decade later, there was a palpable sense of relaxation and liberation from the previous era's tension and constraints. People began to experience changes and developed new demands related to their material and spiritual needs. This period also coincided with China's subsequent reform and opening-up policies, during which the nation explored its future development trajectory. Music culture evolved in tandem with the changing times, adapting to new directions and objectives.

3. Musicological Analysis of “Sai Ma”:

Firstly, it's essential to discuss the musical structure of the piece "Sai Ma." In traditional Chinese music, compositions typically follow a single theme with variations or incorporate two themes, as seen in works such as "Two Springs Reflecting the Moon" or Liu Tianhua's Erhu compositions. However, "Horse Racing" is a Mongolian work and adheres to an ABA structure, making it distinct from traditional Chinese music. This structure incorporates Western music writing techniques into its creation.

Additionally, the music primarily utilizes a pentatonic mode, with a brief appearance of a six-tone scale in the middle section, which adds to its distinctiveness. While the pentatonic mode is commonly found in Han music, it is also prevalent in other ethnic groups. In Mongolian folk songs like "Gadamerin," the primary notes are do, re, mi, sol, la, and the melody typically follows the pattern la, mi, mi, re, mi, sol, la, do, la, as illustrated in Figure 30.

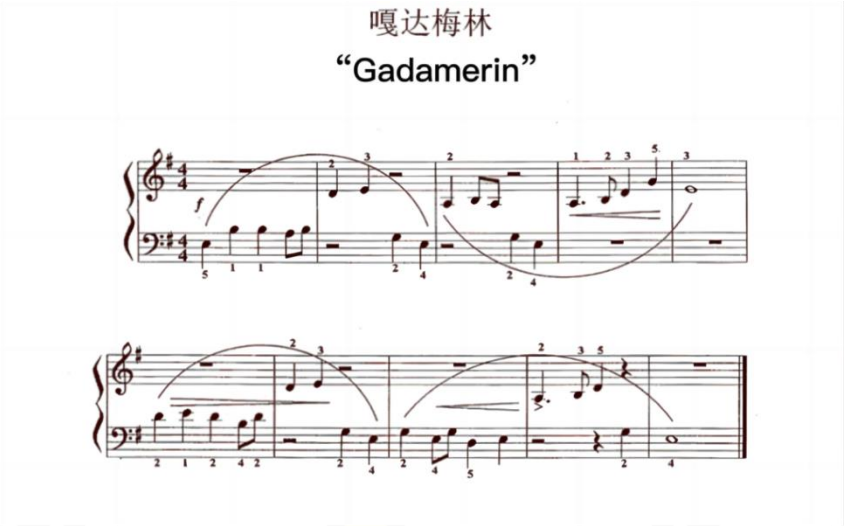


Figure 30. “Gadamerin”

Source: Han Han (2023)

These are all beautiful songs of the Mongolian people. On the other hand, "Sai Ma" has a main tonality of do, re, mi, sol, and a melody consisting of la, mi, sol, la, mi, sol, la. The Mongolian musical elements are very prominent, making it a piece of music in the Mongolian style. Furthermore, Mongolian music often incorporates a significant amount of minor second intervals, as seen in many horsehead qin instrumental works. These intervals create beautiful pentatonic music and contribute to the structures that convey combat and tension. Therefore, the musical elements and scale relationships in 'Sai Ma' remain true to Mongolian traditions and have not been significantly influenced by Western music.

The performance techniques employed in this piece are quite diverse. In addition to conventional playing techniques, the high demands for bowing and plucking strings in the performance enrich the expression of this piece. Prior to this composition, there were no Erhu pieces that featured such techniques, contributing to the passionate and joyful atmosphere of the music. This innovation is one of the reasons why "Sai Ma" has garnered popularity among audiences.

The release of this work also signifies a new creative concept in Erhu music. It effectively utilizes the vocal and instrumental characteristics of the Erhu to highlight its exceptional expressive capabilities, creating music tailored to the instrument's

performance attributes. This approach not only conveys musical ideas through the instrument but also advances the instrument's development through music.

The first part consists of forty sections (1-40), employing a 2/4 time signature. The initial 24 bars are in the pentatonic D-feather mode, featuring a combination of quarter notes and sixteenth notes that capture the tension and intensity of a fast-paced horse racing scene. The primary melody is executed with the primary notes la, mi, sol. These three simple notes generate an exceedingly dynamic effect, as demonstrated in section a1. A2a3a4 introduces variations in the order of appearance of the primary tone. Subsequently, there is an eight-section expansion between a3 and a4, reinforcing the music's distinctive character through the repetition of the same sound pattern in the first four bars. The fourth section transitions naturally to the following sixteenth note legato and short bow performance, accompanied by added embellishments. As the intensity progressively builds, the cheerful music conveys a sense of competitive tension. This uplifting momentum continues to evolve through techniques like repetition, modeling, and the addition of patterns and embellishments, culminating in the 40th section, as
illustrated in Figure 31.

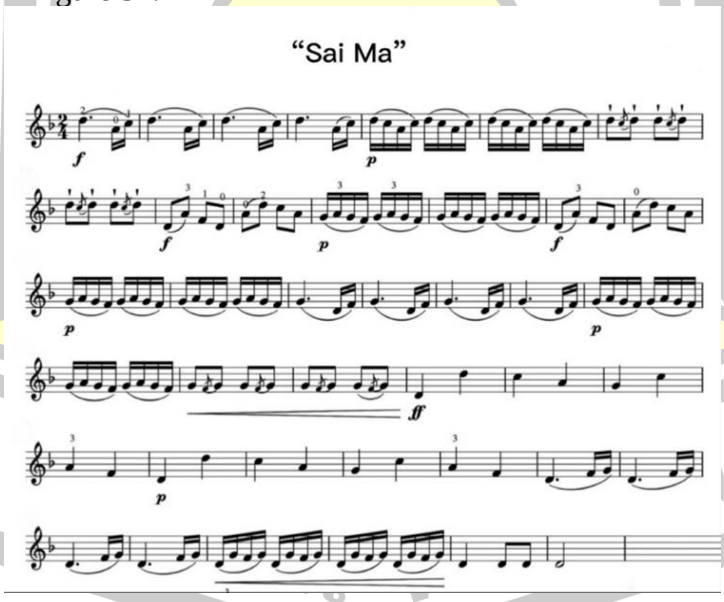


Figure 31. “Sai Ma” (1-41)

Source: Han Han (2023)

The entire song uses the F key six tone mode, the second part consists of 48 (41-88) bars and is divided into three paragraphs. b1 to b4 are in pentatonic d-feather mode, b1 and 2 are allegretto for singing praise, and b3 and 4 are variations of b1 and Using the bow throwing technique of the Erhu, they express a light and jumping musical rhythm. B5 and 6 are the six-tone d feather mode, which is a color-based accompaniment with a musical effect to enhance the atmosphere and create special sound effects, making the expression richer. Using the plucking technique of Erhu, imitate the sound of horse hooves and express the chaotic sound effect of horse hooves running, As shown in the Figure 32:

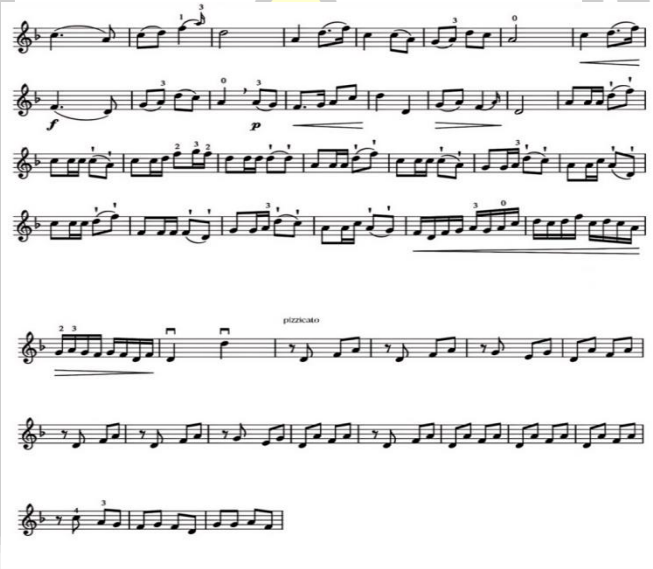


Figure 32. “Sai Ma” (41-88)

Source: Han Han (2023)

The first part of the second paragraph (41-56) consists of 16 bars and two variations. The melody is clear and pleasant, full of singing, and has a strong Mongolian style. This piece of music is mainly composed of quarter and eighth notes, with a coherent and broad melody vividly depicting the blue sky, white clouds, and endless grasslands, As shown in the Figure 33:

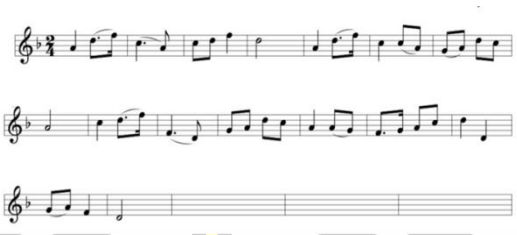


Figure 33. “Sai Ma” (41-56)

Source: Han Han (2023)

The second part of the second paragraph (sections 57-72), the first variation of the second paragraph starts from section 57. The short single tone produced by the throwing bow technique vividly imitates the sound effect of a galloping horse, vividly rendering the scene of riders chasing each other, As shown in the Figure 34:

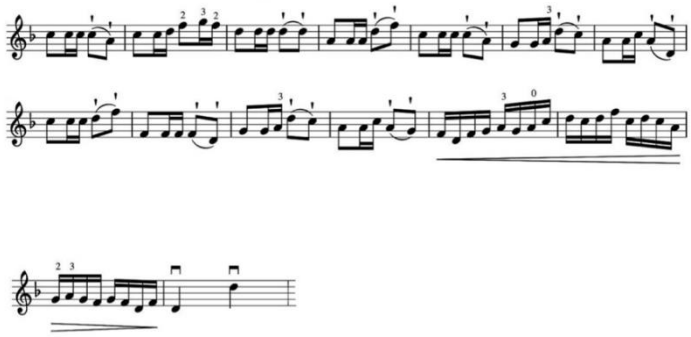


Figure 34. “Sai Ma” (57-72)

Source: Han Han (2023)

The third part of the second paragraph (sections 73-88) is the second variation of the second paragraph. Starting from section 73, the main melody of this paragraph is moved to the accompaniment instrument's vocal part, and the Erhu uses plucking to imitate the sound of horse hooves as a backdrop. The use of this technique broadens the expressive power of the Erhu and brings the musical perspective to a new direction. The riders work hard on the field, and the audience outside cheers enthusiastically, cheering and cheering for the players, As shown in the Figure 35:

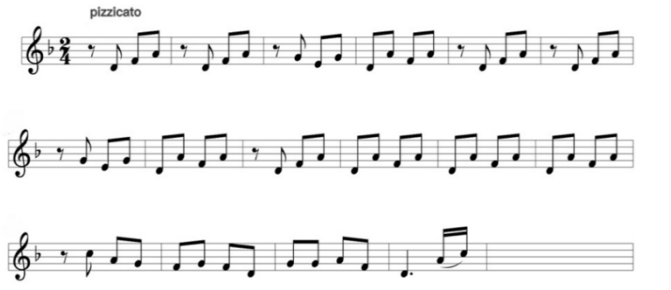


Figure 35. “Sai Ma” (73-88)

Source: Han Han (2023)

The third part consists of 31 bars (89-112), which is the final part of the music and the theme reproduction part. Starting from the 89th bar, the emotions are more intense and unrestrained. This paragraph uses the rhythm and main melody of the first paragraph to recreate the atmosphere created by the starting tone of the music. When reproducing, the first four repeated bars of the first paragraph are varied, and the four long notes D (the first note of the simplified notation is 6) are changed to two octaves alternating. The ups and downs of the melody and the contrast of strength bring greater tension, and the music advances layer by layer, ending the entire piece in the climax, depicting the winner rushing over the finish line and the passionate scene of excitement and revelry. The a5 part is in the pentatonic d-feather mode, which is a musical form that reproduces variations of the main melody. In A6, there are four bar widths, which are in the pentatonic d-feather mode. A7 is the preparatory segment before the end, and the music is written in the form of a patterned progression, moving from low to high notes. The final ending consists of six bars, ending on the tonic la, As shown in the Figure 36:

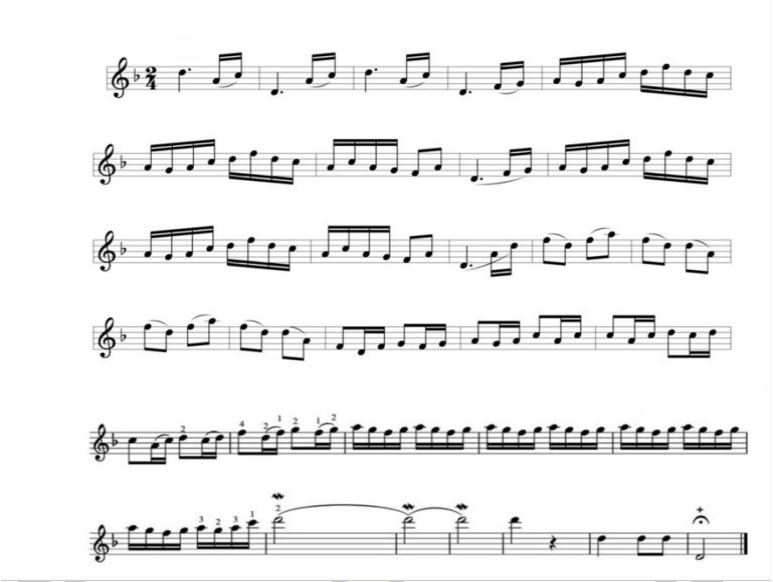


Figure 36. “Sai Ma” (89-112)

Source: Han Han (2023)

4.2 An Analysis of Oun Tonngam's Saw Isan Playing Technique in "Hong Tong Ka Nong Lam"

Theoretically, the performance by the artist "Hong Tong Ka Nong Lam" exudes a cheerful atmosphere, while the performance version maintains a positive tone. It offers a distinct interpretation of the melody and rhythm, demonstrating its unique perspective in handling the piece. The rendition evolves from simplicity to complexity while maintaining a cohesive overall structure. Eventually, it returns to the core theme of the music.

At the performance level, "Hong Tong Ka Nong Lam" showcases a wide range of technical skills, including emphasis, percussion string vibrato, rapid string changes, continuous and quick bow changes, and extensive sliding techniques. This performance not only fully exploits the distinctive timbre of Saw Isan but also conveys strong humanistic characteristics. It combines impressive technical prowess with deeply moving musical emotions, establishing itself as a classic piece in the Saw Isan repertoire.

In the first paragraph (1-87), the cheerful scene comprises 87 sections. It commences with a silent beat, followed by a four-degree interval, and introduces # F after the fifth section, creating a distinct tonal pattern. The transition tone is F#. The

melody's tonality represents a unique lower position tone in Saw Isan, which is essential for conveying the sliding and vibrato techniques, including intonation.

The second paragraph (87-111) introduces subtle color and variations in the melody, with changes in pitch and rhythm. Eighth notes appear in the rhythm, lending a more pronounced and lively character to the music. The section also incorporates 16th notes before the concluding 16 plus sixteen note rhythm symbols.

The third paragraph (112-183) introduces a plethora of embellishments. This section serves as a variation of the preceding paragraph, incorporating rhythm patterns consisting of 16th notes and 16th note symbols. Many decorative sounds are integrated, resulting in a lighter overall note combination. The addition of auxiliary notes to the original interval structure enhances the melodic beauty. The melody is intricately woven into the fast-flowing sixteenth note sequences.

The solo section intensifies the atmosphere significantly. The melodic expression gradually advances in speed and intensity, conveying a sense of escalating emotion. In the final twelve bars, eighth notes are reiterated repeatedly. Accompanied by a powerful crescendo, the entire piece reaches an emotional climax.

In "Hong Tong Ka Nong Lam," the folk artists exhibit various distinct playing techniques:

1. First Style of Prom Nuew: This technique involves using a finger to press down on a note and swiftly sliding it along the string. The precise application of pressure is crucial, as improper execution can lead to distorted sound. This technique works best in an empty or semi-empty music room, allowing for smooth string play. The piece extensively employs string conversion techniques, demonstrating exceptional skill in its execution.

2. Sliding Technique: Folk artists employ sliding techniques by gently moving their fingers up and down the strings while playing the melodies of Saw Isan. In Thai music, these techniques are commonly used to create sliding sounds that resemble echoic responses, adding a unique flavor to the music. By pressing a note and subsequently sliding to a nearby position or note with another finger, rapid and graceful sounds are produced. This technique accentuates the use of finger-pressed notes, enhancing the overall aesthetic appeal of the music. In the northeastern region, folk artists often use sliding techniques to convey their emotions through music. For

instance, Mr. Oun Tomngam of the state department believes that employing sliding sounds (swaying up and down the strings) allows listeners to better connect with the music, evoking feelings of sadness and melancholy.

3. Second Style of Prom Nuew: The Trebraone technique is significant, particularly due to its relevance to Saw Isan's distinct characteristics. During cheerful or slower rhythms, artists use their fingers to create beautiful melodies. This technique adds an extra layer of musicality to the performance.

4.2.1 The Content Characteristics and Causes for the Formation of “Hong Tong Ka Nong Lam”

1. Content Characteristics:

"Hong Tong Ka Nong Lam" is a beloved Thai music composition known for its unique musical elements and captivating content features. It serves as a testament to the charm and diversity inherent in Thai music. Notably, this piece follows a predominantly freestyle structure, lacking distinct preludes, themes, subtitles, or other conventional structural components. "Hong Tong Ka Nong Lam" relies on a freestyle approach with no fixed musical structure, with melody fluctuations predominantly influenced by instrumental performance and tonal variations.

The composition prominently showcases traditional Thai musical elements, incorporating traditional Thai instruments and characteristic melodic patterns. Instruments like Thai gongs, drums, and cymbals infuse a distinctive auditory palette and allure into the music. Their distinct timbre and playing techniques infuse the composition with a Thai cultural ambiance, transporting listeners to the cultural essence of Thailand.

This composition boasts distinct features, including a beautiful melody and a lively, cheerful rhythm. The melody flows seamlessly, exuding infectious energy and boundless joy. Simultaneously, the music's rhythm is vibrant and commanding, skillfully highlighting the diversity and opulence of Thai music through the interplay and tonal shifts of various instruments. These unique characteristics firmly establish "Hong Tong Ka Nong Lam" as an unforgettable masterpiece of music.

2. Forming reason

As a multi-ethnic and multicultural country, music plays an important role in Thailand. Inspired by the daily life and traditional culture of Thai farmers, Hong Tong Ka Nong Lam aims to express the wish for a good agricultural harvest and a happy life. Through the music, the author integrates the Thai traditional culture and values into it, making the music more emotional and resonant, and making people feel the unique charm of the Thai culture. In addition, the piece also shows the characteristics and charm of Thai culture, which is fascinating.

3. Musicological Analysis of Hong Tong Ka Nong Lam

From the perspective of musicology, the melodic pattern of Hong Tong Ka Nong Lam and the use of traditional Thai instruments are unique. Traditional Thai music has a unique melodic pattern, often using pentatonic scales and different intervals, which is different from Western music. This makes the melody of the tune filled with the unique style of Thai music. At the same time, the use of traditional Thai instruments is also one of the highlights of the music. The percussion of the Thai gongs, the passionate rhythm of the gongs and drums and the clear sound of the cymbals, and the collaboration of other instruments, add a rich sense of timbre and layers to the music.

In terms of musicology analysis, the first thing to pay attention to is the melody pattern of the tune. Traditional Thai music usually uses pentatonic scale, which is different from the sevatonic scale of Western music. This pentatonic scale brings the music a unique musical style, making it different from the music in other regions. In Hong Tong Ka Nong Lam, the melody is fluid and infectious, triggering emotional resonance through the ups and changes of notes. The use of traditional Thai instruments is also one of the characteristics of music. The percussion of Thai gongs, the passionate rhythm of gongs and drums and the clear sound of cymbals, together with the collaboration of other instruments, form a rich variety of timbre and layers. These instruments add a unique charm and expression to the tune through different playing skills and tone changes.

Moreover, the rhythm of the tune is also an important part of its musicology analysis. The rhythm of Hong Tong Ka Nong Lam is lively and powerful, full of energy and joy. Through the concerto and rhythm changes of different instruments, the music shows the diversity and richness of Thai music. This lively

rhythm brings a cheerful atmosphere to the music, so that people cannot help but dance with the rhythm.

In short, through the musicology analysis of Hong Tong Ka Nong Lam, we can have a deeper understanding of the characteristics and charm of Thai music. This piece is a beloved Thai musical piece with its unique melodic pattern, rich musical use, and cheerful rhythm. It not only shows the uniqueness of traditional Thai music, but also incorporates modern elements to make it more modern. Through this piece, people can feel the diversity and richness of Thai music, as well as the unique charm of Thai culture. To sum up, Hong Tong Ka Nong Lam has become a favorite Thai musical work with its unique musical characteristics, creative inspiration from Thai culture and rich musical elements. It not only makes people feel the charm of Thai traditional culture, but also shows the unique charm of Thai music. Through this piece, people can appreciate the diversity of Thai music, the unique melodic patterns and the charm of traditional instruments. It brings people not only a wonderful music enjoyment, but also an in-depth experience of Thai culture. The diversity and richness of Thai music presented by Hong Tong Ka Nong Lam is an important part of the development of Thai music

The first part consists of (1-87) in f with a beat of 2 / 4. Starting with an empty shot, the first sixteen and second eight and sixteen notes are combined to reflect a cheerful musical pattern in a fast-musical rhythm. The main melody is carried out with the main notes sol, re, mi and la. The motivation behind these four sounds is simple but very dynamic, and the main changes in order. The rhythm of the first 15 bars exchanges repeatedly, and the repetition of the same tone strengthens the personality of the music. Through a quick chord technique, natural transition to the later sixteen-note legato and short bow performance, with added decorations. With the changing intensity, the cheerful music also exudes a tension of competition. This exciting motivation continues to Section 87 through repetition, modeling, adding patterns, and encryption, As shown in the Figure 37:

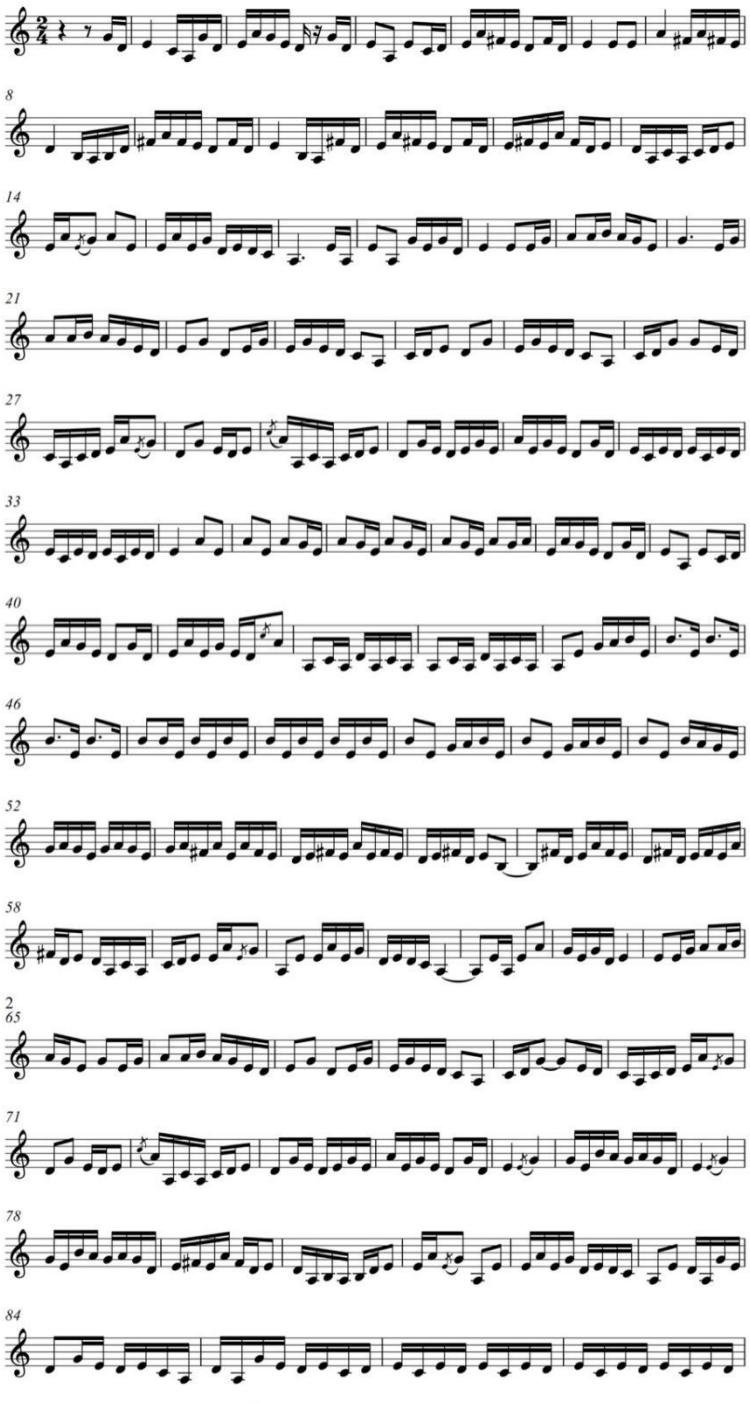


Figure 37. “Hong Tong Ka Nong Lam” (1-87)

Source: Han Han (2023)

The whole song uses a five-tone tone, and the second part consists of sections (88-111) divided into three sections. With slippery sound to modify, the overall rhythm is bright, the rhythmic type adopts attached points and a large number of

sixteen notes and repeated rhythmic type. Using the technique of changing strings and decorative sound, showing the brisk and jumping musical rhythm, which is a pentatonic scale brings a unique musical style to the tune, which makes it different from the music of other regions. Have a musical effect, to enhance the atmosphere and create special sound effects, to enrich the expression, As shown in the Figure 38:

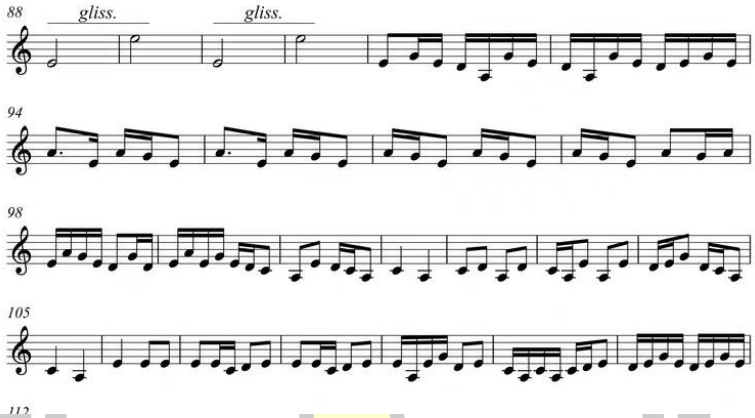


Figure 38. “Hong Tong Ka Nong Lam” (88-111)

Source: Han Han (2023)

The third part consists of 71 sections (section 112-183 sections), which is the final part of the music and the theme reproduction part. From section 112, the mood is more intense and unrestrained. This passage uses the rhythm of the first paragraph and serves to recreate the atmosphere created by the beginning of the music. In this section of the road, the rhythm is expressed more freely, with a lot of decorative sounds, the ups and downs of the melody and the contrast of power bring greater tension, and the music moves forward layer by layer, and ends the whole work in the climax. The voice adopts the pentatonic change mode, which is a form of music that reproduces the changes of the main melody, and the music is written in a freer form, from bass to high pitch. The final ending consists of six bars, ending with the main note la, As shown in the Figure 39:

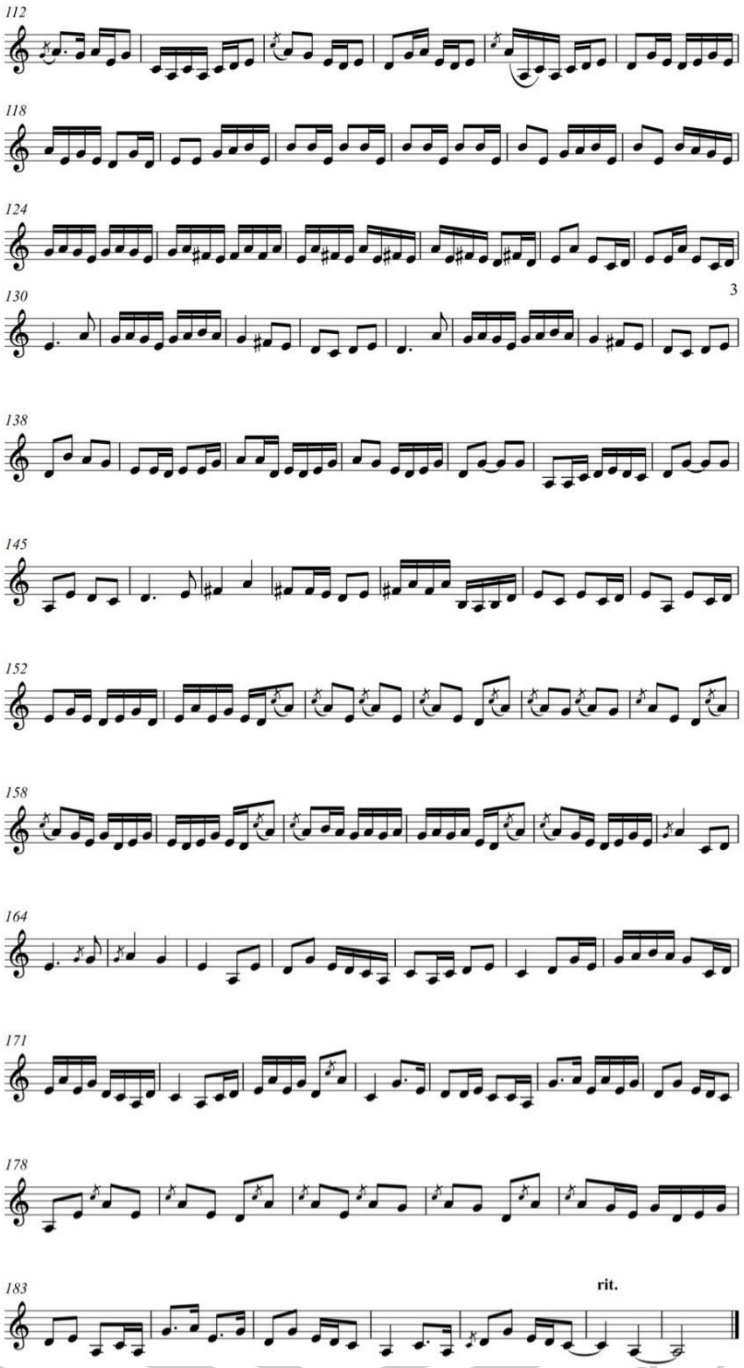


Figure 39. “Hong Tong Ka Nong Lam” (112-183)

Source: Han Han (2023)

4.3 Summary

In this chapter, our primary focus will be to conduct a detailed comparison between Erhu music, specifically the "Sai Ma" piece, and Saw Isan solo performances. By meticulously examining the characteristics of the melodies, rhythm patterns, and performance styles in these two musical traditions, we aim to unravel the nuances that set them apart and define their unique musical attributes.

Erhu, being a versatile instrument, employs various techniques to create its distinct sound. Some of these techniques include Pizzicato, which involves plucking the strings, Continuous overtones to produce rich harmonic tones, Tipping, a method akin to tapping, and Liandun Gong, a specialized skill that enhances the instrument's timbre and resonance. These techniques collectively contribute to the depth and complexity of Erhu solo performances, especially in compositions like "Sai Ma."

On the other hand, the Saw Isan solo performances are characterized by their own set of techniques. Prom Nuew, for instance, involves using a finger to press down a note and then swiftly sliding it along the string. This technique, when executed skillfully, adds a dynamic and expressive quality to the music. Sliding Technique is another notable method where the performer's fingers glide up and down the strings to create echoing sounds, adding layers of texture to the music. Additionally, the Prom Nuew Technique, similar to Prom Nuew, employs finger-pressed notes to introduce aesthetics and enhance the emotional depth of the performance. These techniques employed by Saw Isan performers serve as powerful tools for conveying emotions and engaging the audience in the music.

By comprehensively exploring these techniques and their application in Erhu and Saw Isan solo performances, we can gain a deeper understanding of the intricate musical traditions and the unique artistic expressions each of them offers. Through this examination, we hope to shed light on the rich cultural heritage embedded in these musical styles and appreciate the distinctive qualities that make them captivating and emotionally resonant to their respective audiences.

Table 1. Comparison of Performance Techniques in Erhu and Saw Isan Music

Technique	**Erhu**	**Saw Isan**
Pizzicato	Plucking strings with the bow placed on the right leg	N/A (Not commonly used in Saw Isan)
Continuous Overtones	Utilized to create rich harmonic tones	N/A (Not commonly used in Saw Isan)
Tipping	N/A (Not commonly used in Erhu)	Finger-pressing notes and sliding on strings
Liandun Gong	Bowing technique to enhance timbre	N/A (Not commonly used in Saw Isan)
Prom Nuew	N/A (Not commonly used in Erhu)	- Using a finger to hold down a note and quickly slide it along the string - Finger-pressed notes for added aesthetics and emotion
Sliding Technique	N/A (Not commonly used in Erhu)	Fingers gliding up and down strings for echo-like effects

CHAPTER V

The Comparison of the Techniques of Erhu and Saw Isan in Solo Songs

This chapter will provide a comparative analysis of and Saw Isan solo performance. By examining the melody features, rhythm, and performance styles of these two musical traditions, we can gain insights into their differences and unique musical characteristics.

5.1 “Sai Ma”

The works are based on Inner Mongolia folk songs, and the melody is bold and unrestrained, jubilant and courageous, which vividly depicts the lively scene of the Mongolian people in the celebration of the traditional national festival "Nadam" and its moving scene, showing the Mongolian people's witty, tenacious and brave spirit and the true feelings of loving life. The contents of analysis are included: This chapter will provide a comparative analysis of and Saw Isan solo performance. By examining the melody features, rhythm, and performance styles of these two musical traditions, we can gain insights into their differences and unique musical characteristics.

Range

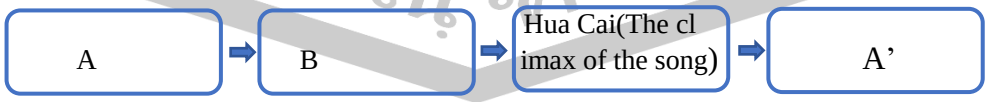
Motion

Melodic contour

Texture

Tempo

The following figure shows the curved structure of the horse race, which can be divided into the following parts :



Structure: "Three segments"

Beat: 2 / 4

Tone: F major of six tone

Section	1	2	3	4
Phrase	1-40	41-56	57-88	89-118
Form	A	B	Hua Cai (The climax of the song)	A'

5.1.1 Section A

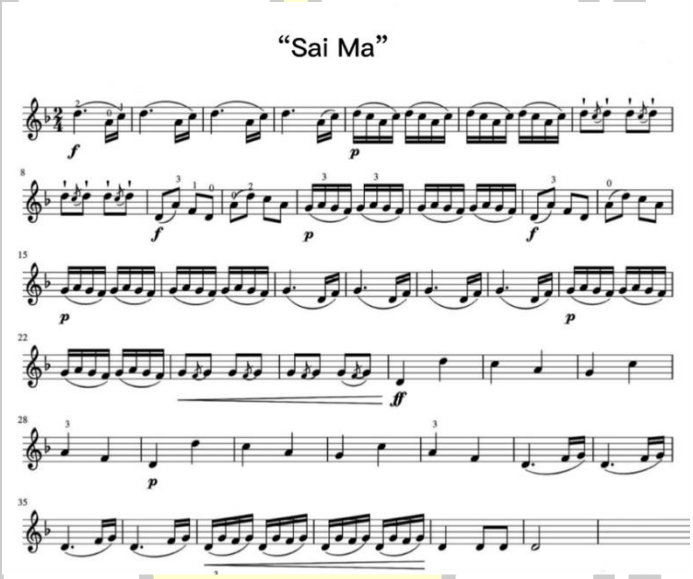
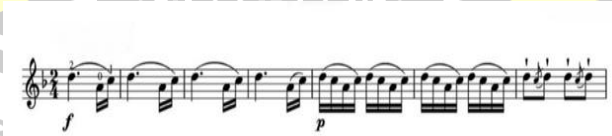


Figure 40. “Sai Ma” (1-40)

Source: Han Han (2023)

The melody of paragraph A is enthusiastic, and the music is mainly performed in the following ways

Phrase 1:



Solo Line

Range From A to C to D

Motion A small third-degree decomposition

Melodic contour Start with the highest sound and alternate alternately with three small degrees

A

D

Tempo Vivace

Rubato (♩=133~140)

Attention should be paid to the emphasis of each beat stress, which vividly reflects the rhythm of the horse and the excitement of the racerunner

Phrase 2:

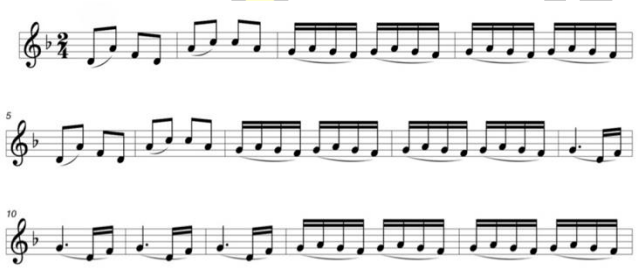


Figure 41. “Sai Ma”

Source: Han Han (2023)

Solo Line

Range From D to C

Motion Supersede

Melodic contour Alternate playing in repeated sections

C

D

This paragraph is played with the internal and external strings alternately, and the performance should be dynamic, uniform and clear, symmetrical, and become stronger and weaker naturally.

Phrase 3:

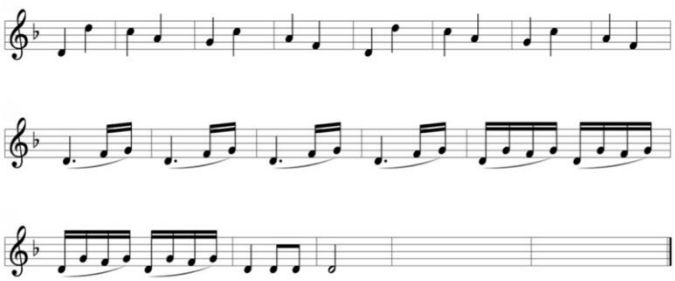


Figure 42. “Sai Ma”

Source: Han Han (2023)

Solo Line

Range From D to D

Motion Supersede

Melodic contour Alternate playing in repeated section

Melodic contour The interval relationship is mainly octave, more bright and vast

D

D

This paragraph should be more exaggerated to the strengthening and weakening, the contrast of strength is more obvious, and the distance and the cheering mass scene of the leaping horse race are depicted.

5.1.2 Section B

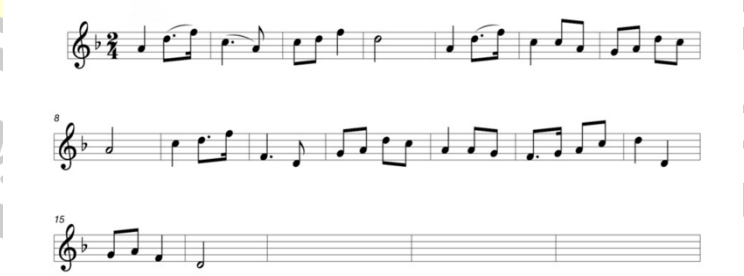
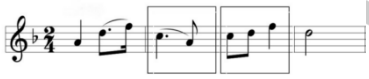


Figure 43. “Sai Ma” (40-56)

Source: Han Han(2023)

Paragraph B has a variation to be played beautifully and lively. The main performance methods are shown as follows:

Phrase 1:



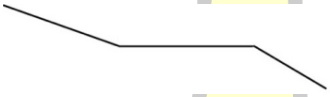
Solo Line

Range From A to F

Motion Three degrees of sound

Melodic contour Start with the lowest sound A and move in A small three degrees

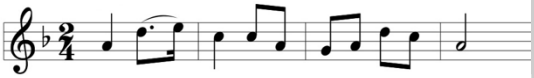
A



F

The melody is small three degrees, and the frame position is slide and small three-degree trill as the main performance means.

Phrase 2:

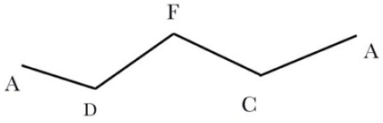


Solo Line

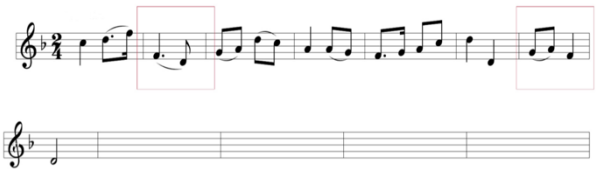
Range From A to A

Motion Three degrees of sound

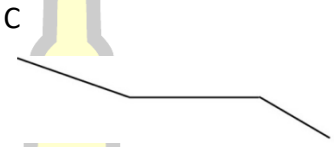
Melodic contour Start with the lowest sound A and move in A small three degrees



Phrase 3:



Solo Line	From C to D
Range	Three degrees of sound
Motion	Move tern alternately between rising and down



The melody frame position above the slide and small third-degree trill are the main means of performance.

5.1.3 Hua Cai (The climax of the song)

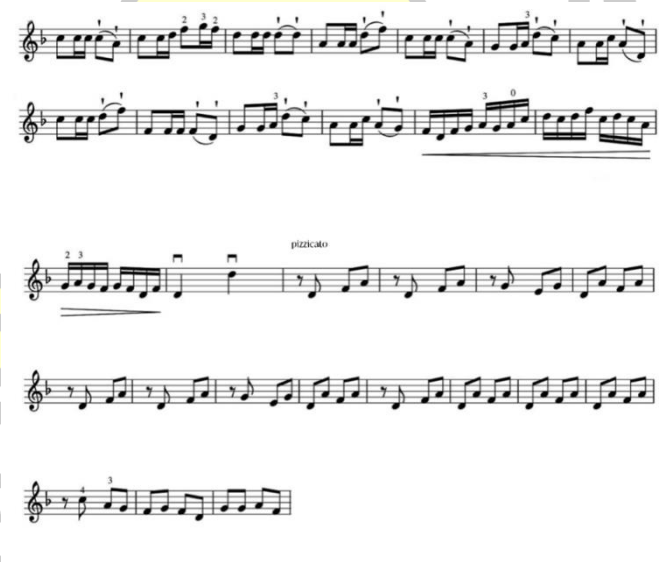
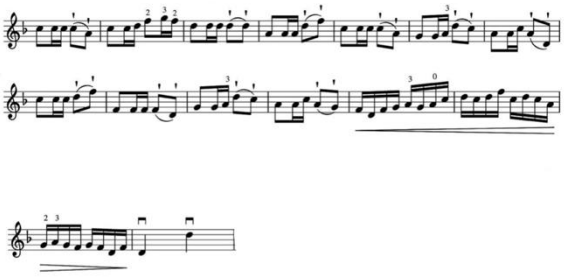


Figure 44. “Sai Ma” (51-88)

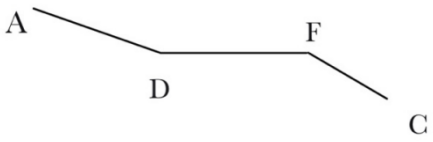
Source: Han Han (2023)

There are two variations in the colorful music section, and the specific performance methods are shown as follows:

Phrase 1:

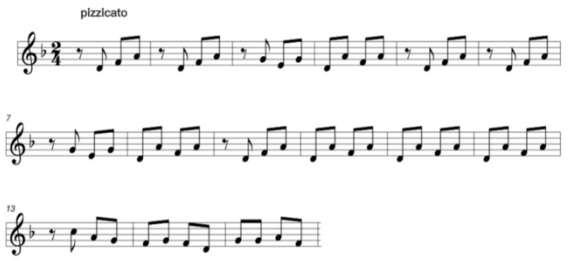


Solo Line
Range From A to C
Motion Repeat the notes and rhythms
Melodic contour Move tern alternately between rising and down



The first variation is mainly after the sixteen rhythm, from the upper slip band, the music is lively, jumping, using three bow and even bow, between the two in the bow. In this part of the performance, the sound should be dense and clear. The timbre at the end of this variation can be slightly faint, so as to connect with the next paragraph naturally, and return to such a feeling and state of rich rhythm and short bow. The latter part of this variation has two ways of processing. While the performance is better, but the bow can be used when recording to highlight the cleaner tone.

Phrase 2:



Solo Line

Range From D to A

Motion Repeat the notes and rhythm

Melodic contour Move alternately between rising and falling

The second variation is to let the accompaniment instrument play the theme. The Erhu uses the skill of dialing the string with the right hand. Use the elasticity of the wrist, drive the index finger to touch on the string, and the sound should be clean and crisp to simulate the sound of horseshoe. The dial string of the right index finger should be practiced separately, and strict attention should be paid to the rhythm tone of the second half beat. In the left hand between the chord point and the code of the tone of the most round, pleasant sound. Try to be leisurely.

5.1.4 Section A'

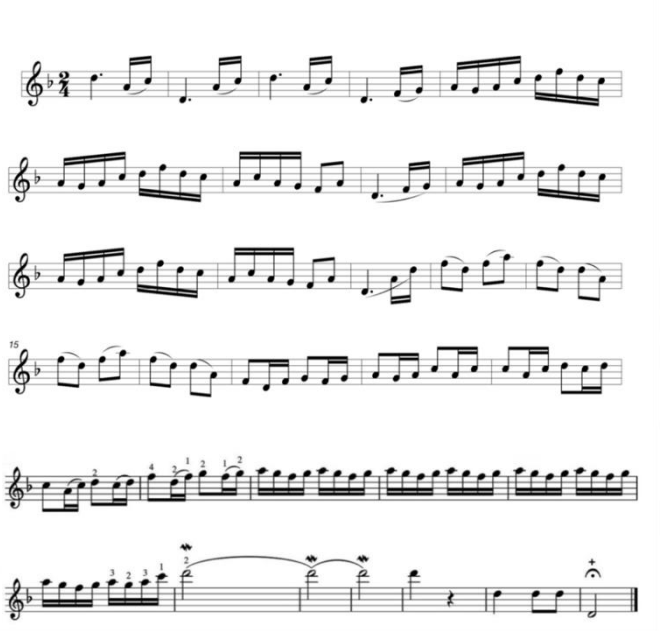
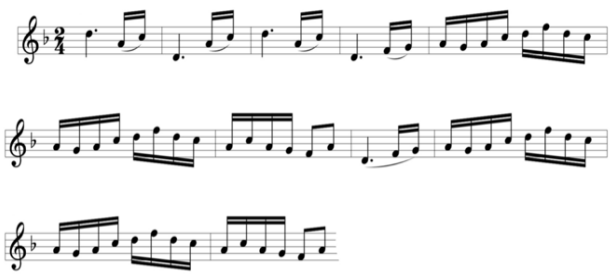


Figure 45. “Sai Ma” (89-118)

Source: Han Han (2023)

A’ paragraph returns to the main melody and variations, the following is the specific performance skills.

Phrase 1:



Solo Line

Range From D to D

Motion Repeat the notes and rhythms

Melodic contour Move alternately between rising and falling

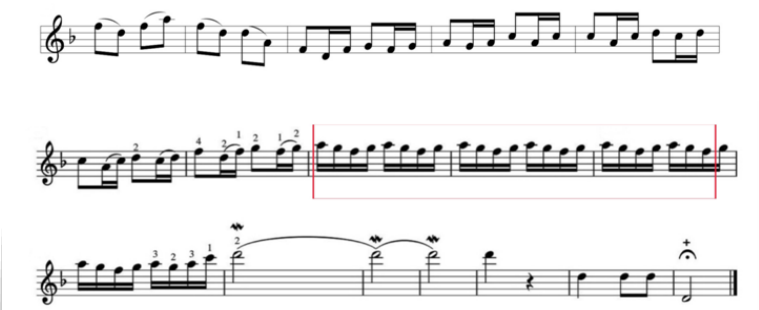
D

D

This paragraph is enthusiastic, the melodious melody is high, and the rhythm is freely relaxed, showing the beautiful and vast prairie scenery in front of the audience, expressing the inner joy of the Mongolian people and the vision for the future. We should pay attention to the smooth tone and smooth performance, and the transformation between the two should be natural. The key lies in the organically coordinated joint movement of the wrist and the fingers. The main point is to transport the bow straight, so that the bow hair parallel to the two strings. Use your fingers when turning your right hand, not a too long bow. In the above four bars of the fast chord, all the sounds are played in the outer strings except for "2" with two fingers of the inner string. Then the whole hand always makes the bow run on the outer string. When playing the inner string "2", only the middle finger and ring finger will make the bow hair quickly and timely, and then the feeling of the whole hand

will always let the bow run on the outer string. When playing the inner string "2", only the middle finger and ring finger can light the bow hair quickly and timely inward. Click to relax immediately, and can continue to play the external string sound, which basically does not need the big arm and forearm for obvious internal and external movements, both labor-saving and convenient. The action of the right hand should not be too backward, must not use the arm "hard" to complete this action, otherwise it will appear that the action of the racerunner is not easy enough, give a person with a clumsy feeling.

Phrase 2:



Solo Line

Range From D to D

Motion Repeat the notes and rhythms

Melodic contour Move alternately alternately between rising and down, and is free.

D

D

This paragraph is exciting and exciting. Under the guidance of the horseshoe rhythm melody, the changes reproduce paragraph A. The use of the fast bow and the trembling bow increases the momentum and atmosphere of the music. After reaching the climax of the music, the double tone of the outer string hook and the inner string pull effectively ends the whole song. The fast bow of the ending sentence is the climax point of the whole song. The music stops abruptly, making people aftertaste endless. Note: the fast bow should be strong but not impetuous, the sound should be

accurate, the left hand hook should be clean and agile, the inner string pull must be strong.

5.2 “Hong Tong Ka Nong Lam ”

The works are based on Thai folk songs, and are inspired by the daily life and traditional culture of Thai farmers, aiming to express the wishes for a good agricultural harvest and a happy life. Through the music, the author integrates the traditional Thai culture and values into it, making the music more emotional and resonant, and making people feel the unique charm of Thai culture.

Range

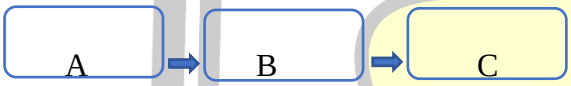
Motion

Melodic contour

Texture

Tempo

The following figure shows the curved structure of Hong Tong Ka Nong Lam, which can be divided into the following parts:



Structure: "Three segments"
Beat: 2 / 4
Tune type: five sound change tone type

Section	1	2	3
Phrase	1-87	87-111	112-183
Form	A	B	C

5.2.1 Section A

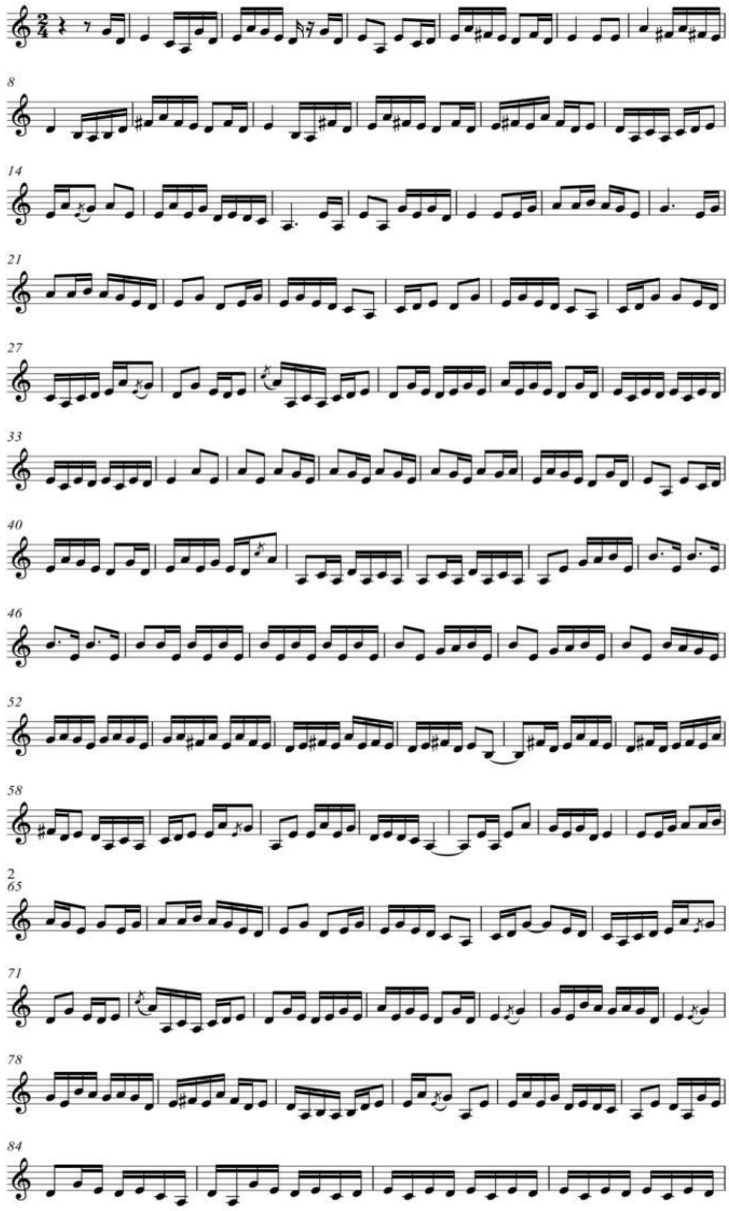
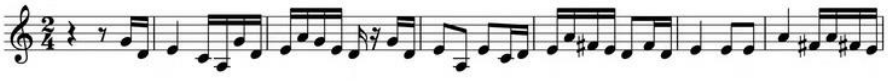


Figure 46. “Hong Tong Ka Nong Lam” (1-87)

Source: Han Han (2023)

The melody of paragraph A is enthusiastic, and the music is mainly performed in the following ways：

Phrase 1:



Solo Line

Range From G to C to A

Motion Play repeatedly at a small three-degree range

Melodic contour Start with the G sound

G

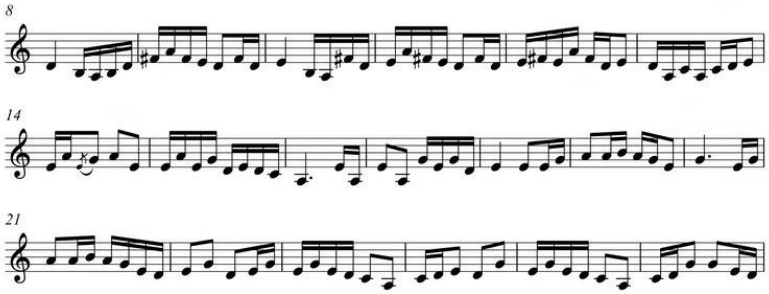
A

Tempo Allegro

Rubato (♩=110~132)

Attention should be paid to emphasize the empty shot, and highlight the feeling of stress, to vividly express the joy of the song.

Phrase 2:



Solo Line

Range From D to D

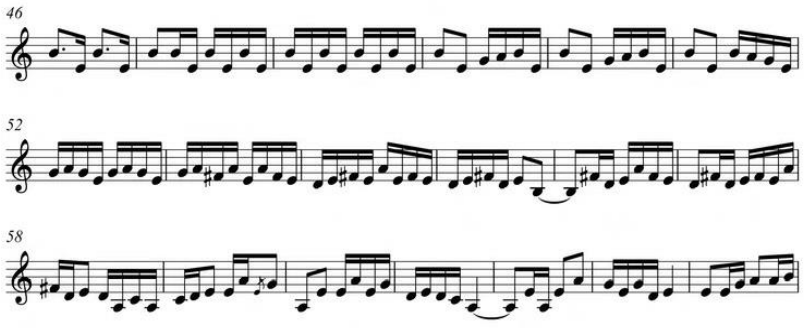
Motion supersedes

Melodic contour The rhythm of this paragraph is mainly sixteenth voice

D

This paragraph is played with the internal and external strings alternately, and the performance should be dynamic, uniform and clear, symmetrical, and become stronger and weaker naturally.

Phrase 3:



Solo Line

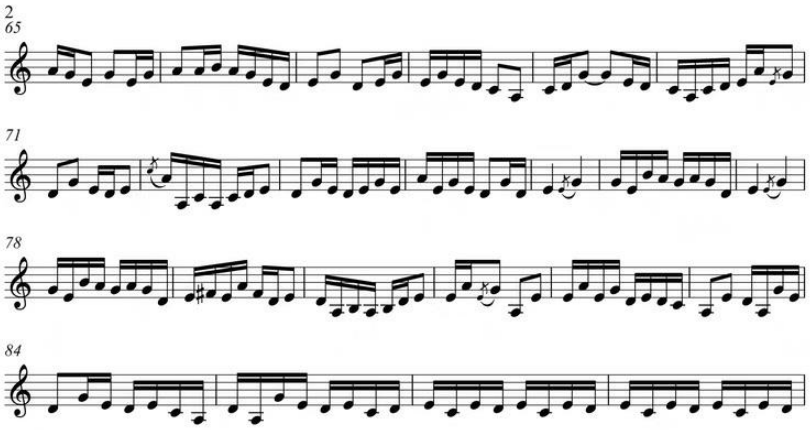
Range From B to B

Motion supersede

Melodic contour The range relationship is alternately in an octave, brighter and wider

This paragraph should be more exaggerated for the gradual strengthening and weakening, pay attention to the sound value of the attached notes, and the intensity of the stress conversion, and pay attention to the intonation of the changing notes and the interpretation of the decorative notes.

Phrase 4:



Solo Line

Range From A to D

Motion supersedes

Melodic contour The interval relationship span is large, and the rhythm changes repeatedly

A

D

In this paragraph, we should pay more attention to the modification of decorative sounds. Before the rhythm, the 16 and 16 notes play alternately, and pay attention to the intonation of changing notes and the interpretation of decorative.

5.1.2 Section B

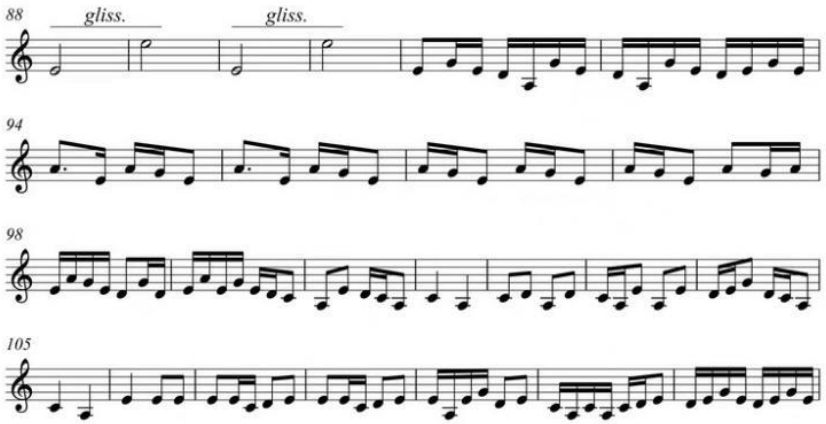
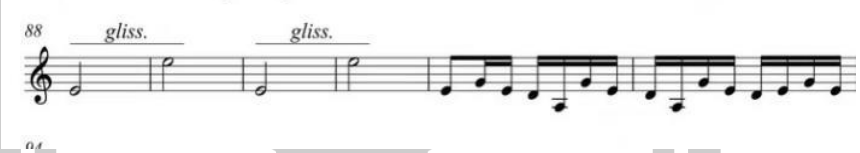


Figure 47. “Hong Tong Ka Nong Lam” (87-111)

Source: Han Han (2023)

B paragraph of this theme of a variation, to play the stretch atmosphere, full of vitality. The main performance methods are shown as follows:

Phrase 1:



Solo Line

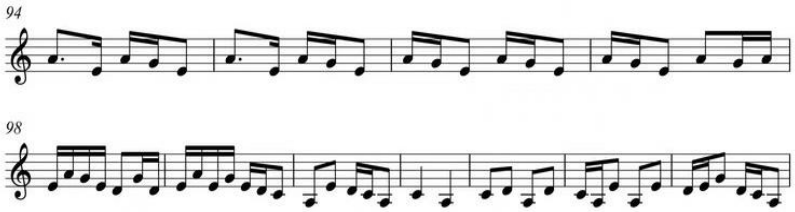
Range From E to E

Motion Eight degrees of sound

Melodic contour Start from the lowest sound E to the highest tone E

The melody with an octave of the relationship within the relationship, and the first large slip technique, make the whole piece richer, with slip and sixteen points as the main means of performance.

Phrase 2:



Solo Line

Range From A to A

Motion Eight degrees of sound

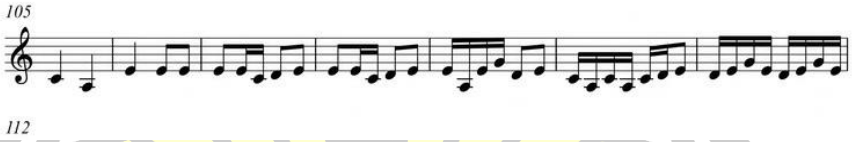
Melodic contour Move between rise and fall

A

A

This melody to an octave of the relationship within the relationship, with the main notes, make the whole music richer, and add eight notes to make the music level more rich.

Phrase 3:



Solo Line

Range From C to E

Motion The inner and outer strings move alternately

Melodic contour Move alternately between rising and falling

C

E

The melody is played alternately with the eight notes and the sixteen notes for the next paragraph.

5.1.1 Section C

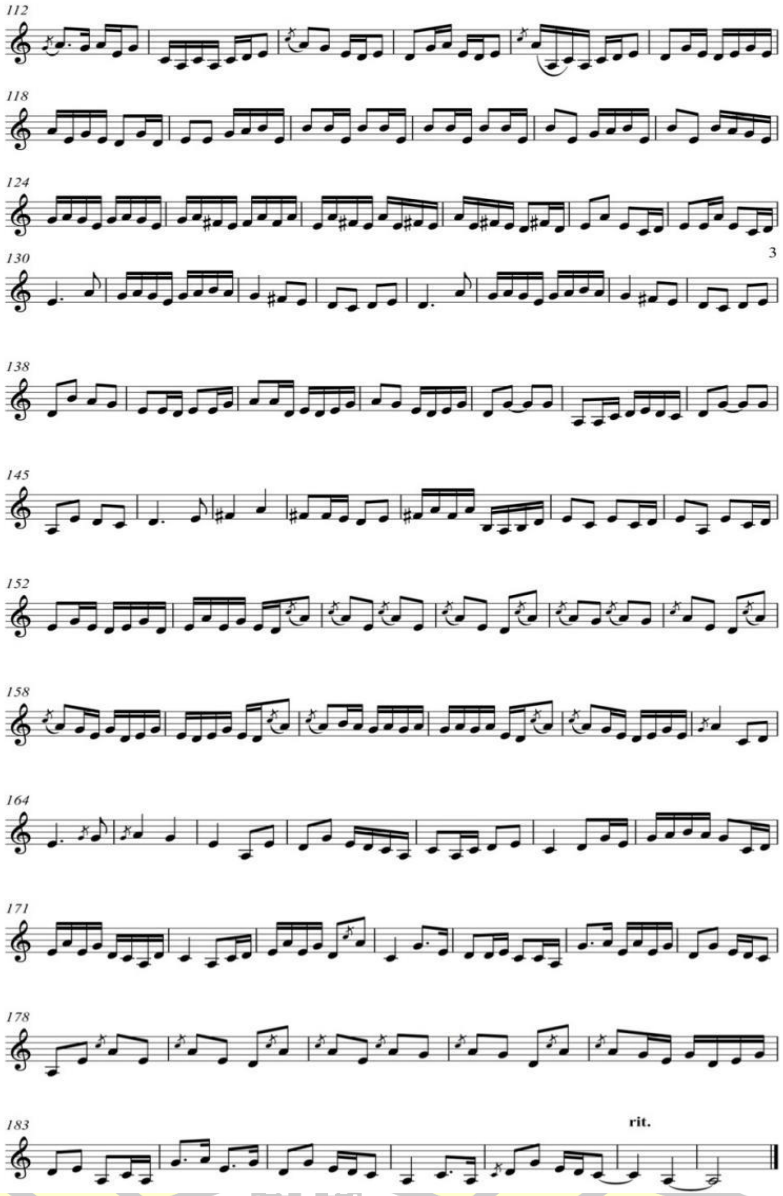
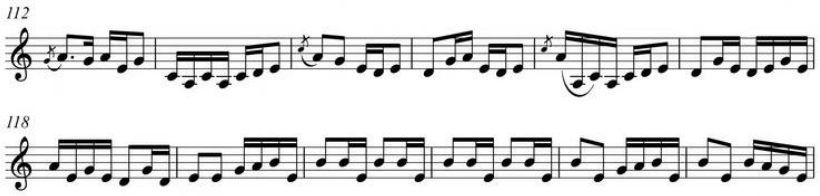


Figure 48. “Hong Tong Ka Nong Lam” (112-183)

Source: Han Han (2023)

The melody of paragraph C is more enthusiastic, and the music is mainly performed in the following ways.

Phrase 1:



Solo Line

Range From A to C to E

Motion A small third-degree decomposition

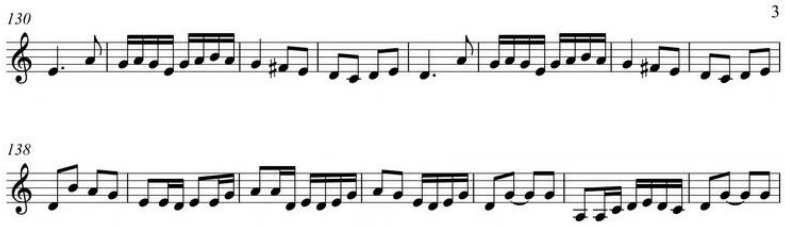
Melodic contour Start with the highest sound and alternate alternately with three small degrees

A

E

Attention should be paid to emphasize the feeling of each beat stress, highlighting the phonetic value changes of the phonetic notes, and the granular shape of the sixteen notes, including the continuous appearance of decorative notes.

Phrase 2:



Solo Line

Range From E to G

Motion supersedes

Melodic contour Alternate playing in repeated sections

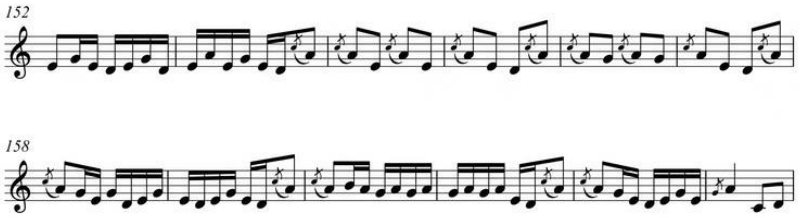
E

D

In this paragraph, in the rhythm change of the eight notes and the dot notes, the internal and external strings are played alternately, and the sixteenth tone bow

performance should be dynamic, uniform and clear, symmetrical, and naturally stronger and weaker.

Phrase 3:

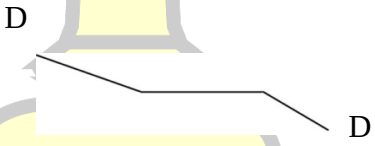


Solo Line

Range From E to D

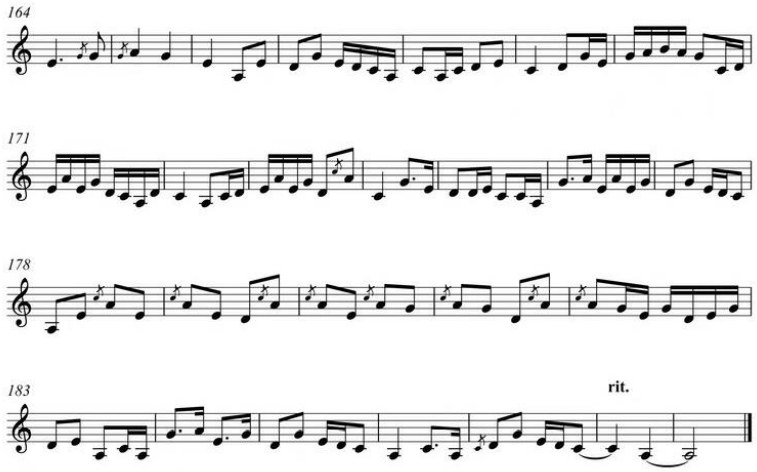
Motion supersede

Melodic contour The interval relationship is mainly octave, more bright and vast



This paragraph should be more obvious to the decorative sound processing, the strength contrast is more obvious, to push the mood to the climax.

Phrase 4:



Solo Line

Range From E to A

Motion Supersede

Melodic contour The interval relationship is mainly octave, more bright and vast

At the end of the music, the atmosphere of the music reaches a climax, and the rhythm dimension is wider. The artist will make the atmosphere of the music tenser and more excited through the interpretation of the music. The rhythm dimension of this part will also become broader to enhance the expression of music, and a large number of musical elements will appear, such as strong chord progress, high pitch playing, accelerated rhythm, etc., to create a tense and full atmosphere. Musicians may use different techniques to highlight the importance of this part, such as increasing the volume of music, strengthening the dynamic changes of music, etc. At the same time, too, the rhythmic dimension of the music will become broader at this stage. Musicians may use increased speed to increase the sense of urgency, and they may also enrich the layers of the music by using more complex rhythm patterns. This broad rhythmic dimension can give listeners a strong impact and make them

more engaged in the world of music. At the end of the music, the music ends often with the bow shaking, reaching the climax of an atmosphere.

Table 2. Comparative Analysis of "Sai Ma" and "Hong Tong Ka Nong Lam

Characteristic	**Sai Ma**	**Hong Tong Ka Nong Lam**
Structure	Three Segments	Three Segments
Beat	2/4	2/4
Tone	F major of six tones	F major of six tones
Tempo	(♩=120~140)	(♩=140~160)
Emotional Expression	“Sai Ma” is full of passion, with a more penetrating and powerful voice, enhancing the regulation of performance and energy, lively rhythm, and strong movements. This song gives people a feeling of vitality, with a melody full of vitality and tension.	“Hong Tong Ka Nong Lam” uses a soft and pleasant performance style, emphasizing emotional expression. It is light and relaxed, with a more cheerful and smooth melody, a clear rhythm, higher freedom, and a melodious and harmonious music rhythm. The faster the song feels, the more beautiful the melody becomes.

CHAPTER VI

Conclusion, Discussion and Suggestions

The Erhu and Saw Isan, as traditional musical instruments in China and Thailand, have important cultural heritage and traditional artistic value. They reflect the music styles and aesthetic values of different regions and ethnic groups and are important symbols of cultural inheritance and identification.

In this study, there were two objectives:

1. To analyze the techniques of Erhu and Saw Isan in solo songs
2. To compare the techniques of Erhu and Saw Isan in solo songs

According to the method of collecting field data, including documents

Here is a summary of the study results:

6.1 Conclusion

6.1.1 The Analysis of the Techniques of Erhu and Saw Isan in Solo Songs

Both Erhu and Saw Isan are instruments with unique timbre and performance styles, and they differ in solo technique. First of all, the Erhu is a traditional Chinese bowstring instrument famous for its melodious and poignant timbre. The playing skills of the Erhu include fingering, bow technique, and special techniques. In terms of fingering, players need to master different fingers, slips, trills, and other skills to express different musical emotions. The bow technique is an important skill in Erhu performance. By controlling the speed, strength, and angle of the bow, rich timbre changes can be created. In addition, the Erhu also has some special skills, such as overtone, pan-string, etc., to make the instrument's timbre richer and more diverse. The playing skills of the Erhu require the player to have good finger flexibility, musical perception, and expression to truly control the instrument.

And Saw Isan is a traditional Thai string instrument, also known as the northern string instrument. It is usually made of hardwood and played with. Saw Isan, the playing skills mainly include fingering, string method and special skills. In terms of fingering, players need to master different finger positions and string pressing skills to produce different pitches and timbres. The string method is the key technique in

Saw Isan playing, creating a rich timbre change by controlling the degree of stretching and the vibration of the string. In addition, Saw Isan has some special skills, such as trill and slip, to make the instrument more vivid. Saw Isan the playing skills require the player to have good finger flexibility, music perception, and rhythm grasp ability in order to adapt to the unique characteristics of this instrument.

Overall, both Erhu and Saw Isan are unique and wonderful instruments with their own characteristics in solo skills. Whether it is Erhu fingering, bow, and special skills, or Saw Isan fingering, string, and special skills, all the players need to have a solid technical foundation and musical understanding in order to truly play the charm of these instruments.

6.1.2 The Comparison of the Techniques of Erhu and Saw Isan in Solo Songs

Erhu and Saw Isan are two distinct instruments, coming from different cultural backgrounds. The Erhu is a bowstring instrument that needs to be played using the bowstring technique. The player needs to master the skills of bow string grip, bow pressing and bow pulling. And Saw Isan is not only a bowstring instrument but also a percussion instrument, and the player needs to master the hitting skills and finger skills. From the range and timbre contrast, the Erhu range is relatively wide, can play rich timbre changes. Saw Isan The vocal range is narrow, the timbre is relatively single, but Saw Isan the timbre is more delicate and graceful, with unique national characteristics. Secondly, from the comparison of musical styles, the Erhu is widely used in the Chinese traditional music, covering a variety of musical styles, such as classical, folk, popular, etc. Saw Isan It is a common instrument in Thai music, mainly used to play traditional Ethan music. Overall, there are large differences in solo skills between Erhu and Saw Isan. Erhu focuses on bow string skills and timbre changes, while Saw Isan focuses more on the skills of hitting and plucking. Both instruments have their own unique styles and musical expression methods, which are worth exploring and appreciating by music lovers.

6.2 Discussion

The researcher's consultation regarding the study of Erhu and Saw Isan's solo performance approaches has been duly recognized and approved. Based on the analysis of field study data and the application of ideas from ethnomusicology and

music aesthetics research, the researcher has arrived at specific findings. There is a consensus that both Erhu and Saw Isan exhibit unique solo performance styles characterized by different approaches that use both hands. The aforementioned musical instruments have various regional attributes, which is consistent with the research conducted by Sarawut Choachamrat (2010). Choachamrat's study highlights the existence of specific geographical features in ethnic musical instruments. Nevertheless, it is crucial to acknowledge that both Erhu and Saw Isan possess distinctive and captivating qualities. The music they create encompasses a diverse array of thematic elements, which are enhanced by their robust regional, traditional, linguistic, cultural, and ethnic influences. Upon studying these two solo compositions, it becomes evident that they possess distinct aesthetic characteristics, including simplicity, accessibility, sincerity, emotional depth, and vivacity. The melodies included within these solos exhibit brevity and clarity, resulting in a notable perception of spatial awareness, roughness, height, and authenticity, thereby highlighting their individual and engaging creative qualities.

The present study aims to undertake a comparative analysis of the obstacles faced in the performance practices of Erhu and Saw Isan. The researcher will conduct this analysis by examining the perspectives of cultural change theory and ethnomusicology theory to draw meaningful conclusions. Scholars agree with the statement that "the main concerns in the evolution of ethnic musical instruments involve heritage, perception, creative advancement, and institutional backing," which corresponds to the conclusions drawn by Terence Michael (1988). Michael's work focuses on the development of the Chinese two-stringed bowed lute, known as the 'Erhu,' within the music conservatories of China since the 1920s. The study investigates the intricate relationship between the evolution of the Erhu and the wave of intellectual-driven social reforms that followed the New Culture Movement, initiated around 1915. The research delves into Erhu pedagogy, technique, repertoire, and the distinctive styles of notable Erhu performers. The research provides insights into the evolution and influence of this traditional Chinese instrument on the broader cultural and intellectual shifts in China during the 20th century. This is also consistent with Sayam Chuangprakhon et al.'s research (2003), which considers the Saw Isan, a traditional musical instrument from the northeastern region of Thailand. Sayam

Chuangprakhon et al.'s research (2003) also supports this, as they discuss the Saw Isan, a traditional musical instrument from the northeastern region of Thailand, which has two strings. Similarly, the "tum" string of the Saw Isan produces a deep sound like the "tum" string of the Thai Pi Phat ensemble used for accompanying, while the "ek" string has a high pitch and produces a sharper sound, resembling the "tum" string of the Pi Phat ensemble used for accompanying. The player uses all four fingers—the index finger, middle finger, ring finger, and little finger—to play the Saw Isan. During playing, the fingertips press down on the strings to change the pitch of each string.

6.3 suggestions

6.3.1 General suggestions

1) Cultural protection and inheritance: As traditional instruments, Erhu and Saw Isan have unique regional characteristics and musical style. Promoters should pay attention to the protection and inheritance of these musical characteristics, respect and maintain their cultural background and traditions, so that more people can understand and appreciate this music.

2) Education and training: Provide relevant education and training opportunities to let more people understand and learn the playing skills of Erhu and Saw Isan. Organize music courses, workshops and learning classes to cultivate a new generation of players and enthusiasts to ensure that the traditional skills of these instruments are passed on.

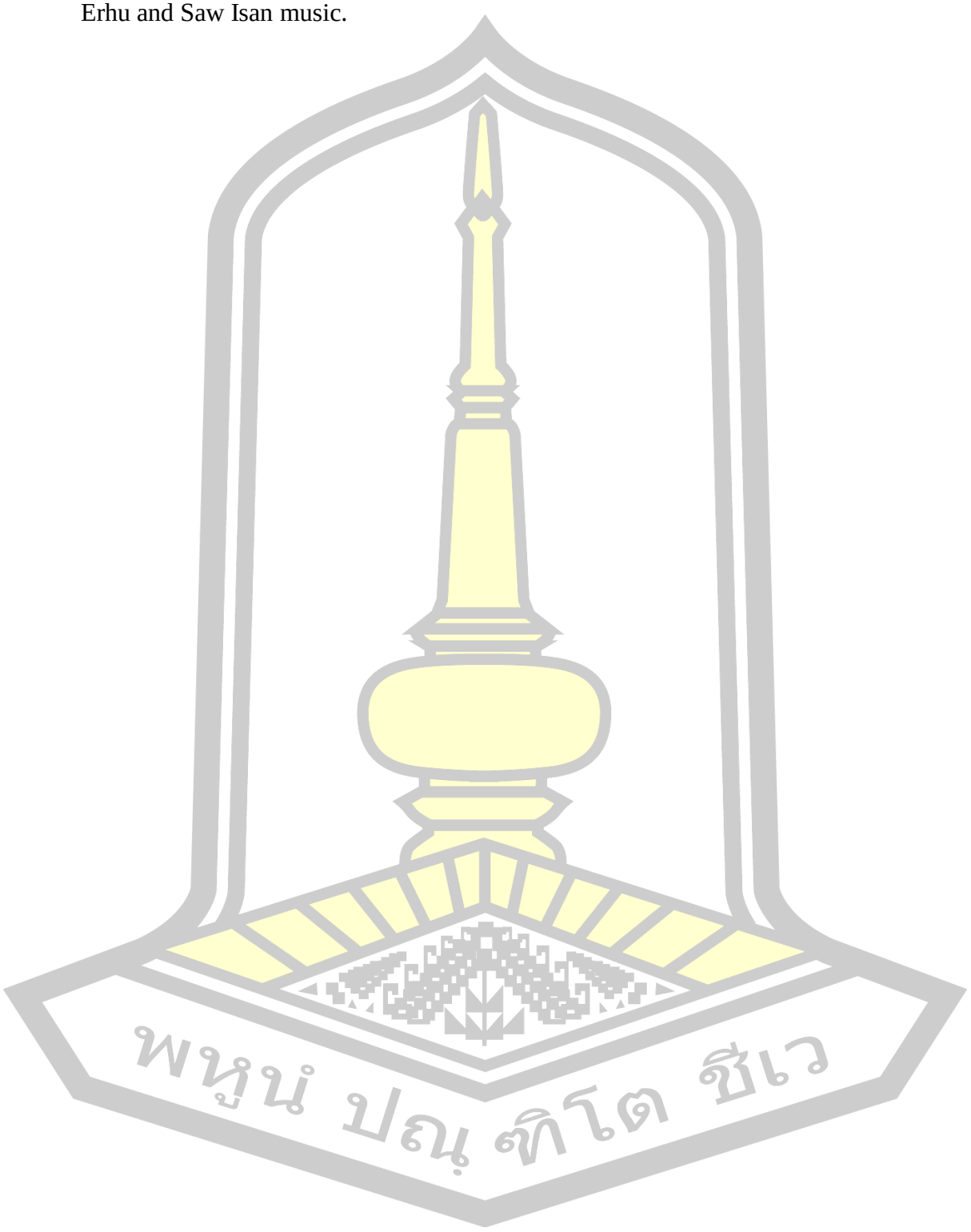
3) International exchange and cooperation: Promoters can actively participate in international music exchange activities, and cooperate and communicate with music lovers, musicians and groups from other countries. Through cross-cultural cooperation, promote the international communication of Erhu and Saw Isan, so that more people can understand and appreciate this music.

6.3.2 Suggestions for further research

1) Explore the teaching methods and techniques used for Erhu and Saw Isan and their impact on learning and performance.

2) Study instances of cross-cultural influences in Erhu and Saw Isan music, analyzing interactions with other musical traditions.

3) Explore how interactions with other musical traditions have shaped Erhu and Saw Isan music.



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Appendix

Appendix 1: Interview transcripts of fieldwork

1. Time:

June 2023 to October 2023

2. Location:

Beijing of China, Roi Et of Thailand

3. Respondents:

(1) Ms. Huang Sun, virtuoso, a Chinese Shanghainese, is a famous Erhu player.
(2) Mr. Oun Tomngam, Roi Et people, is one of the important inheritors of Saw Isan.

4. Interview transcript:

(1) Analyze the playing skills of Erhu and Saw Isan in solo music.

INTERVIEW WITH SUN HUANG ON SAI MA'S PERFORMANCE TECHNIQUES IN SOLO SONGS	
ASK A QUESTION	**ANSWER**
1.WHEN DID YOU START LEARNING ERHU?	1.Starting learning at the age of five.
2.IS IT DIFFICULT TO LEARN THIS MUSICAL INSTRUMENT?	2.Yes, it's very boring to start learning.
3.WHAT KIND OF MENTALITY DO YOU THINK ONE SHOULD HAVE WHEN ENGAGING IN THIS ART?	3.Always maintain an attitude of humble learning and remind oneself to play more perfectly at all times.
4.HOW WAS YOUR MOOD WHEN PLAYING THIS SONG? CAN YOU TALK ABOUT YOUR UNDERSTANDING OF THIS PIECE OF MUSIC?	4. It's very exciting. This piece of music is very important. It was my first performance as a child because Saima is a highly popular piece of music.
5. DO YOU HAVE ANY UNIQUE INSIGHTS INTO THE HORSE RACING PIECE?	5.Saima is a timeless piece of music that is very familiar to the general public, suitable for all ages, and has a strong melody. Sometimes it's more important to have a song that many people can easily understand.
6.WHY IS THIS SONG VERY POPULAR?	6. Because this piece has a strong melodic quality, and there are many repetitive paragraphs in the melody, coupled with its low difficulty, it can be played by both amateur and professional performers, and the melody is light and lively.
7.WHAT DO YOU THINK THE MEANING OF THIS PIECE OF MUSIC IS?	7. I think this is a piece that represents the times
8.DO YOU KNOW SAW ISAN?	8. No, I haven't known anything about it before
9.IF GIVEN THE OPPORTUNITY, WOULD YOU LIKE TO LEARN SAW ISAN?	9.Of course, this is my honor, and I have developed a great interest through this interview.

10. WHAT DO YOU THINK OF THE DEVELOPMENT OF ERHU IN THE FUTURE?	10. I believe that the future development prospects of Erhu are definitely promising, and I hope more foreign friends and Chinese enthusiasts can like it.

OUN TOMNGAM'S INTERVIEW WITH "HONG TONG KA NON LAM" SOLO SKILLS	
ASK A QUESTION	**ANSWER**
1.WHEN DID YOU START WORKING ON SAW IAN?	1.I started studying at the age of eighteen
2.HOW DID YOU APPROACH AND INHERIT SAW ISAN?	2.I came into contact with and inherited saw isan because my brother can play it, but he doesn't know how to teach me because he is very interested in Saw Isan, so I rely more on imitation and listening and watching. When my brother finished playing, I would try to imitate.
3.IS IT DIFFICULT TO LEARN THIS MUSICAL INSTRUMENT?	3.When studying Saw Isan, I first learned the instrument "pin", including other instruments, so I have a certain foundation.
4.WHAT SHOULD SOMEONE DO IF THEY WANT TO LEARN SAW ISAN?	4. In fact, it is easy because there are also many teachers in the city center who can teach students or search for teachers locally.
5. MAY I ASK HOW DID YOU FEEL ABOUT LEARNING SAW ISAN FOR THE FIRST TIME?	5.I remember I was very happy at that time because learning saw isan was very interesting, and it was also something that made me proud.
6.HOW MANY STUDENTS ARE FOLLOWING YOU TO LEARN NOW? WHAT DO THEY THINK OF SAW IAN?	6.There are no more students now, as there used to be. Most of the students are in the fourth and fifth grades of primary school, and they really like it.
7. **MAY I ASK WHAT KAN TUAN SAW FROM SAW ISAN IS MADE OF?**	7. It is made of wood, and the sound of saw isan is more gentle.
8.HOW WAS YOUR MOOD WHEN	8. Yes, every time I play this piece of

PLAYING THIS SONG?	music, I am always with the band, which is very exciting and enjoyable.
9.WHERE DO YOU USUALLY PERFORM?	9.Performances are usually held at venues for festivals and Buddhist events.
10.WHAT DO YOU THINK OF THE CURRENT DEVELOPMENT OF SAW ISAN?	10.I think it's getting better and better. Saw Ian will be understood and passed down by more foreigners and locals.

Appendix 2: Photos of Saw Isan

Figure 49.Researchers, main leaders, and interviewees

Source: Han Han(2023)

Figure 50. The certificate of Ban Non Kan School,2014

Source: Han Han(2023)

Figure 51. The certificate of Mahasarakham University,2007

Source: Han Han(2023）

Figure 52. Mr. Oun Tomngam Won the award

Source: Han Han(2023）

Figure 53. The certificate of Ban Thon School,2011

Source: Han Han (2023）

Figure 54. The certificate of Project to establish a College of Music Mahasarakham University,2008

Source: Han Han(2023）

Figure 55. The certificate of Rol Et Province,2012

Source: Han Han(2023）

Figure 56. Mr. Oun Tomngam with the band

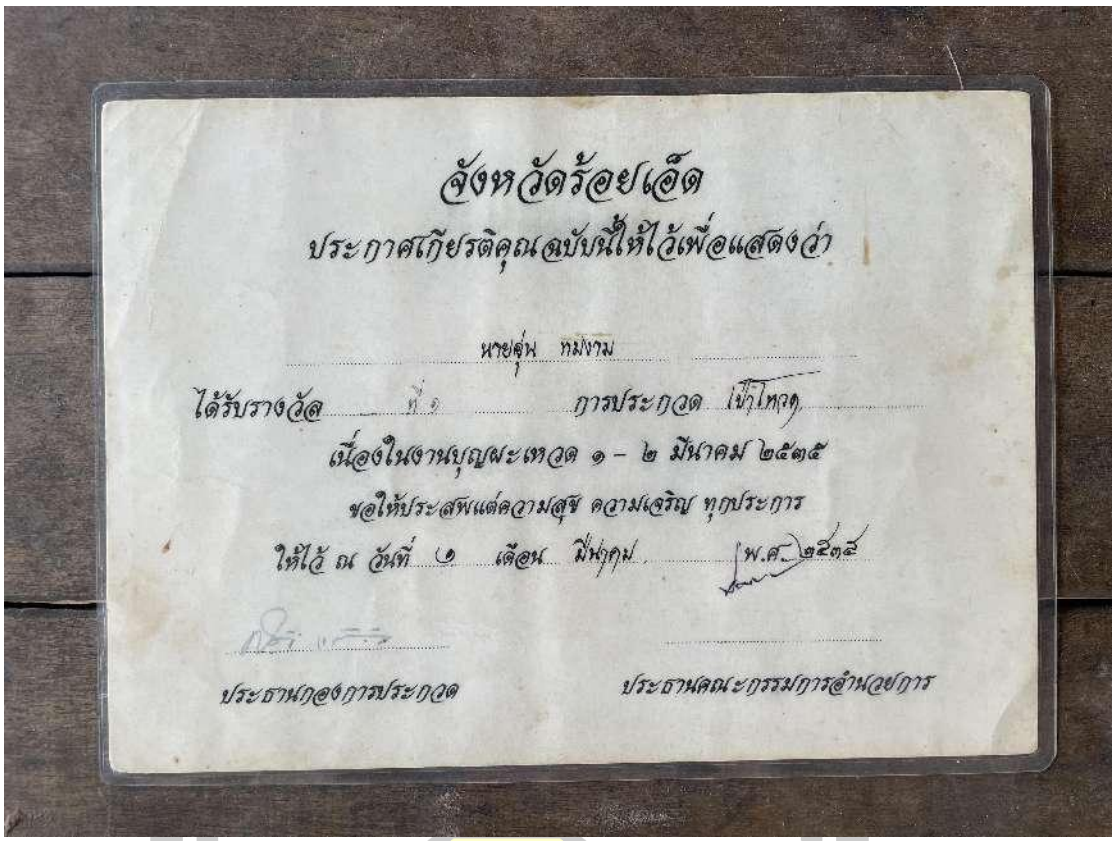
Source: Han Han(2023）

Figure 57. The certificate of Pathumrat District,2012

Source: Han Han(2023）

Figure 58. The certificate of Ban Pho Nol School,2010

Source: Han Han(2023)


จังหวัดร้อยเอ็ด

ประกาศเกียรติคุณฉบับนี้ให้ไว้เพื่อแสดงว่า

นายคุ่น ทมังงาม

ได้รับรางวัล ที่ ๑ การประกวด เข้าโหกุ

เนื่องในงานบุญผะเหวด ๑ - ๒ มีนาคม ๒๕๓๕

ขอให้ประสพแต่ความสุข ความเจริญ ทุกประการ

ให้ไว้ ณ วันที่ ๒ เดือน มีนาคม พ.ศ. ๒๕๓๕

ประธานกองการประกวด

ประธานคณะกรรมการอำนวยการ

Figure 59. The certificate of ROl Et Province,1991

Source: Han Han(2023)

Figure 60.The certificate of Ban Khanuan School (Kuruprachasan),2011

Source: Han Han(2023)

Figure 61. The certificate of Ban Hua Ton Sad School,2011

Source: Han Han(2023)

Figure 62. The certificate of Pathumrat Pittayakhom School Pathumrat District Roi Et Province,2011

Source: Han Han(2023)

Figure 63. The certificate of Ban Pho Nol School,2010

Source: Han Han(2023）

Figure 64. The certificate of Ban Khilek School Roi Et Educational Service Area Office,2010

Source: Han Han(2023)

Figure 65. The certificate of Ban Pila School,2011

Source: Han Han(2023）

Figure 66.The certificate of Phra Buddha Lokanat Sukhothai Foundation and the Health Promotion Foundation,2017

Source: Han Han(2023)

Figure 67. The certificate of Pathumrat District Roi Et Province,2017

Source: Han Han (2023)

Figure 68. The certificate of Thung Kula Prachanusorn School, Kaset Wisai District, Roi Et Province,2011

Source: Han Han(2023)

Figure 69. The certificate of Phra Buddha Lokanat Sukhothai Foundation and the Health Promotion Foundation,2017

Source: Han Han(2023)

Figure 70. The certificate of Ban Phon Sung School,2011

Source: Han Han(2023）

Figure 71. The certificate of Bua Dang Subdistrict Administrative Organization,2017

Source: Han Han(2023)

มหาวิทยาลัยมหาสารคาม

สาขาวิชาดุริยางคศิลป์ ขอมอบประกาศนียบัตรฉบับนี้ให้ไว้แก่

อาจารย์อุ่น ทมงาม

เป็นอาจารย์พิเศษสอนการฝึกปฏิบัติ การสีซอพื้นบ้านอีสาน
ให้กับนิสิตวิชาเอกดนตรีพื้นบ้าน สาขาวิชาดุริยางคศิลป์
ภาคการศึกษาที่ 1 ประจำปีการศึกษา 2550
ขอให้มีความสุขสวัสดิ์เจริญยิ่งและดำรงมั่นในเกียรติคุณนี้ตลอดไป
ให้ไว้ ณ วันที่ 10 เดือนกันยายน พ.ศ. 2550

(รองศาสตราจารย์ปิยพันธ์ แสนทวีสุข)
รักษาการ ประธานกลุ่มสาขาวิชาดุริยางคศิลป์

(อาจารย์อดุลย์ บุญจำ)
รองคณบดีฝ่ายบริหาร รักษาการแทน
คณบดีคณะศิลปกรรมศาสตร์

Figure 72. The certificate of Mahasarakham University,2017

Source: Han Han(2023)

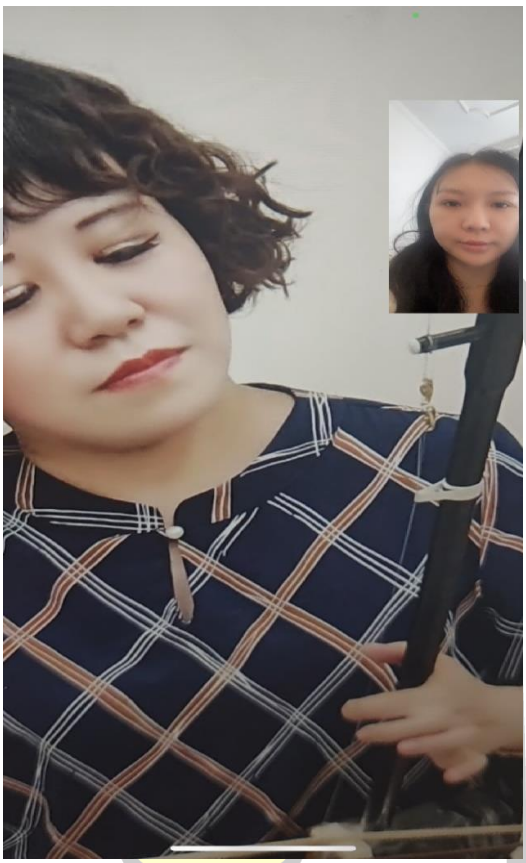


Figure 73. WeChat video with Huang Sun (demonstrating the Erhu technique of high pitch position)

Source: Han Han (2023)

Figure 74. Huang Sun participated in a horse racing performance

Source: Han Han (2023)

Figure 75. Huang Sun 1

Source: Han Han (2023)

Figure 76. Huang Sun 2

Source: Han Han(2023)

BIOGRAPHY

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