



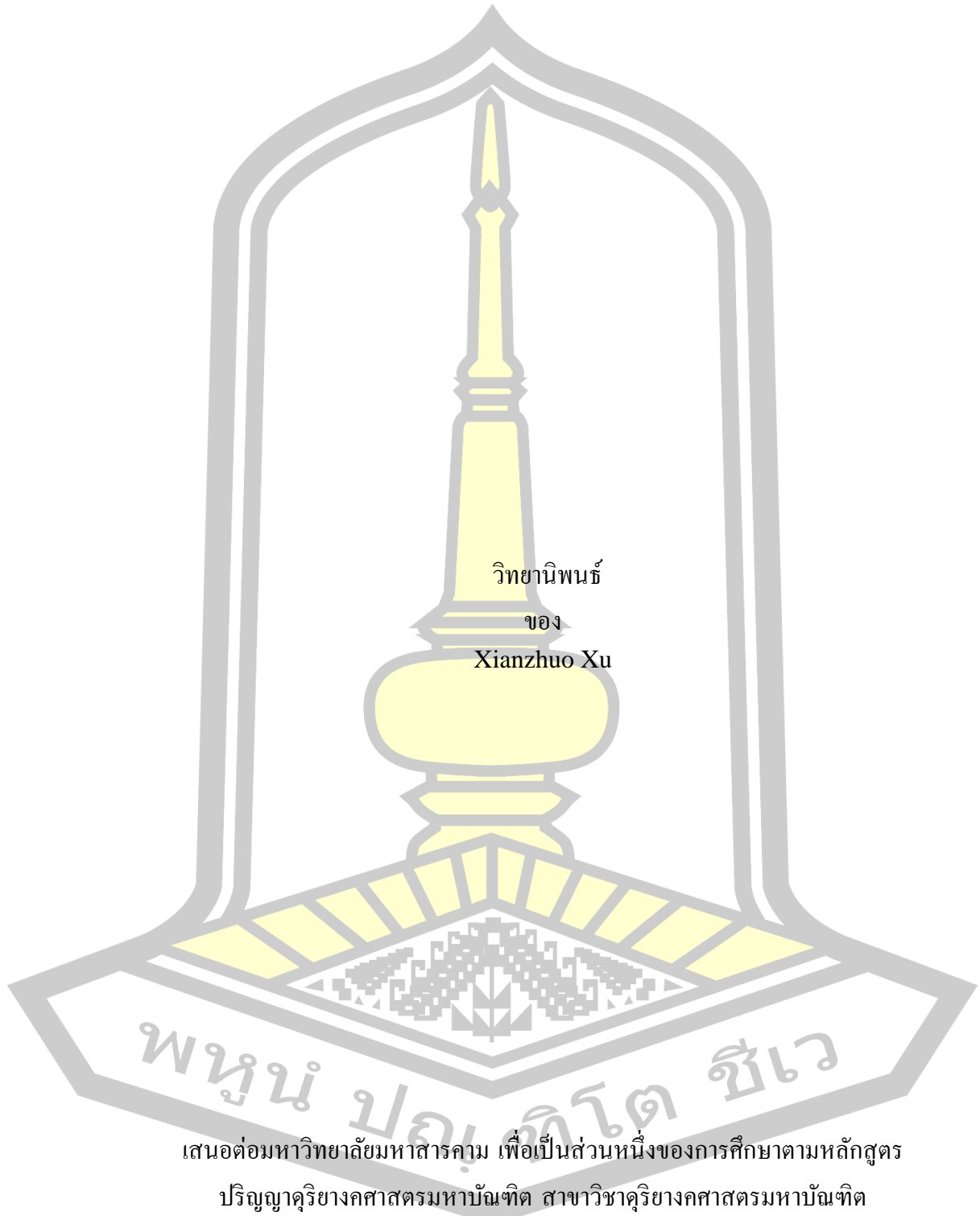
Concepts of Music Composition in "Zhong Guo Feng" song of Liang Yunjiang

Xianzhuo Xu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music
March 2025

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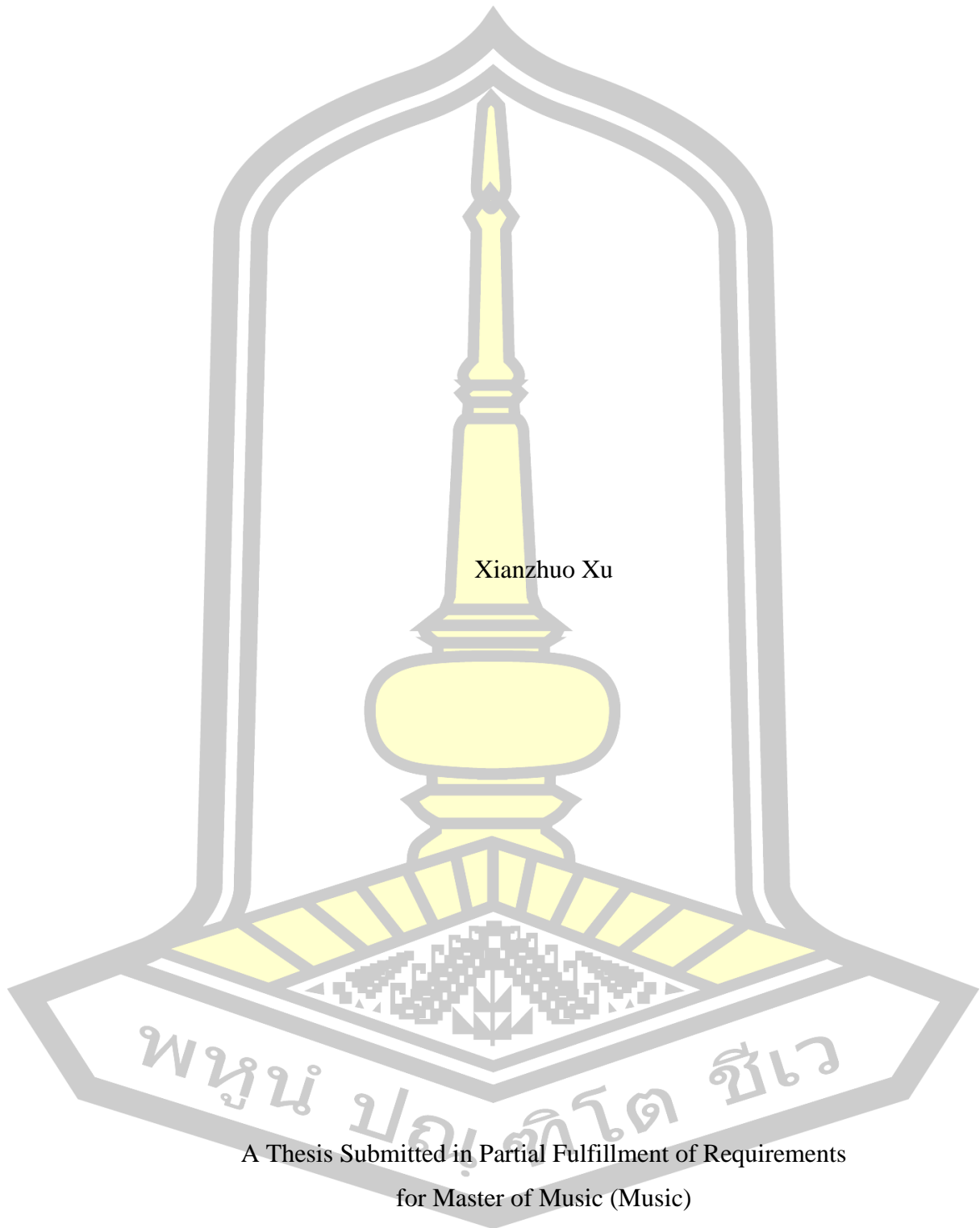
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March 2025

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ABSTRACT

This study explores the concepts of music composition in "Zhong Guo Feng" song of Liang Yunjiang. Combining field investigation, interviews and literature analysis, there are two purposes: 1) To investigate the life and work of Liang Yunjiang.; 2) To analyze the concepts of composition in "Zhong Guo Feng" song of Liang Yunjiang. The results of this study are as follows:

1. Liang Yunjiang has achieved fruitful results in the field of traditional music with his unique life experience. Cultivate mass students, propose innovative theories, and promote teaching practice and interdisciplinary integration; in terms of academics, write monographs and release albums to promote the inheritance and development of excellent erhu music. The work "Zhong Guo Feng" is based on the creation of the Jiangsu folk song "Jasmine Flower". It has developed characteristics and innovations in instrument combination (erhu and accordion), form structure, melody characteristics, rhythm application and playing skills, presenting a unique musical charm.

2. Liang Yunjiang advocates the integration of traditional music elements with modern creation and Western theory, enriching musical expression, promoting the development of Chinese folk music in a diversified era, and triggering thinking about cultural exchange innovation. In music education, his innovative ideas and practices are of great significance to the cultivation of all-round music talents. "Zhong Guo Feng" achieves cross-cultural integration and provides new ideas for the inheritance and development of traditional music. It proves that different cultural music elements can enrich each other, and that the innovation of traditional music needs to retain the core elements to adapt to modern aesthetics. All parties attach importance to the dissemination and development of national music culture, and emphasize the importance of national.

Keyword : Liang Yunjiang, Erhu, Music Composition, Zhong Guo Feng, Chinese Music

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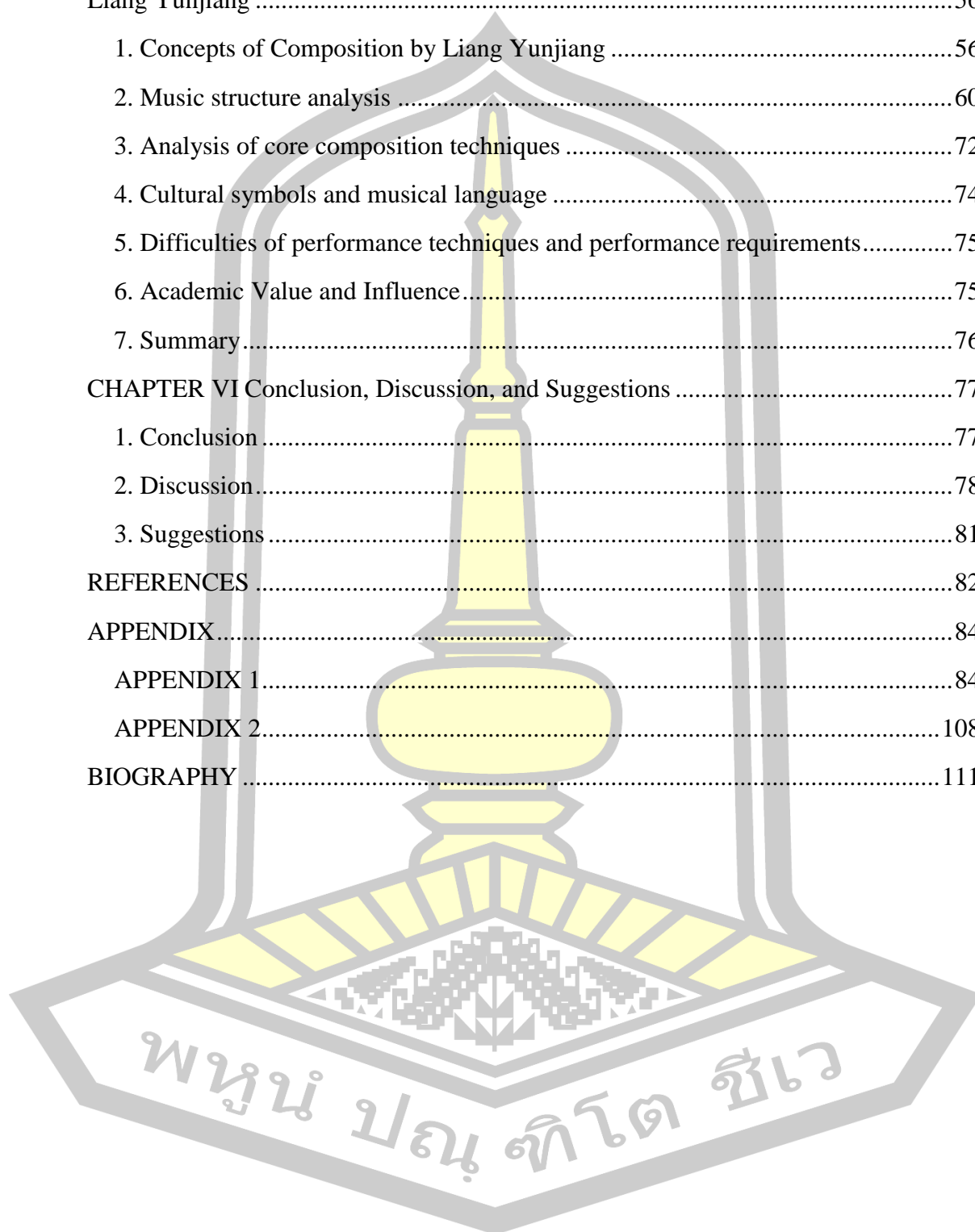
Finally, I offer my heartfelt thanks to my cherished family and friends. Their unwavering support, constant encouragement, and enduring understanding have been my foundation throughout this arduous journey. Their belief in my abilities and their love have provided me with the strength and motivation to persevere, making this achievement possible.

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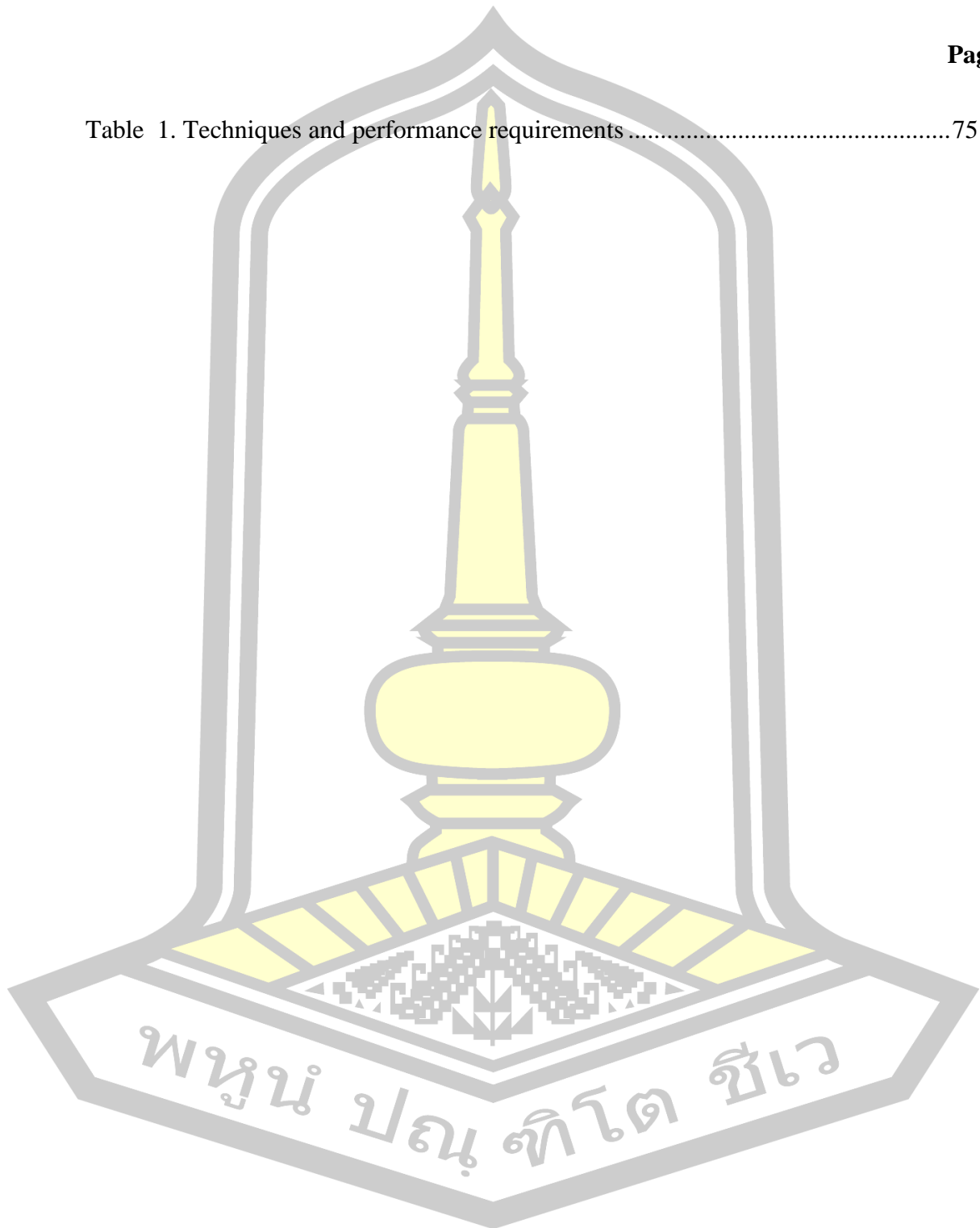
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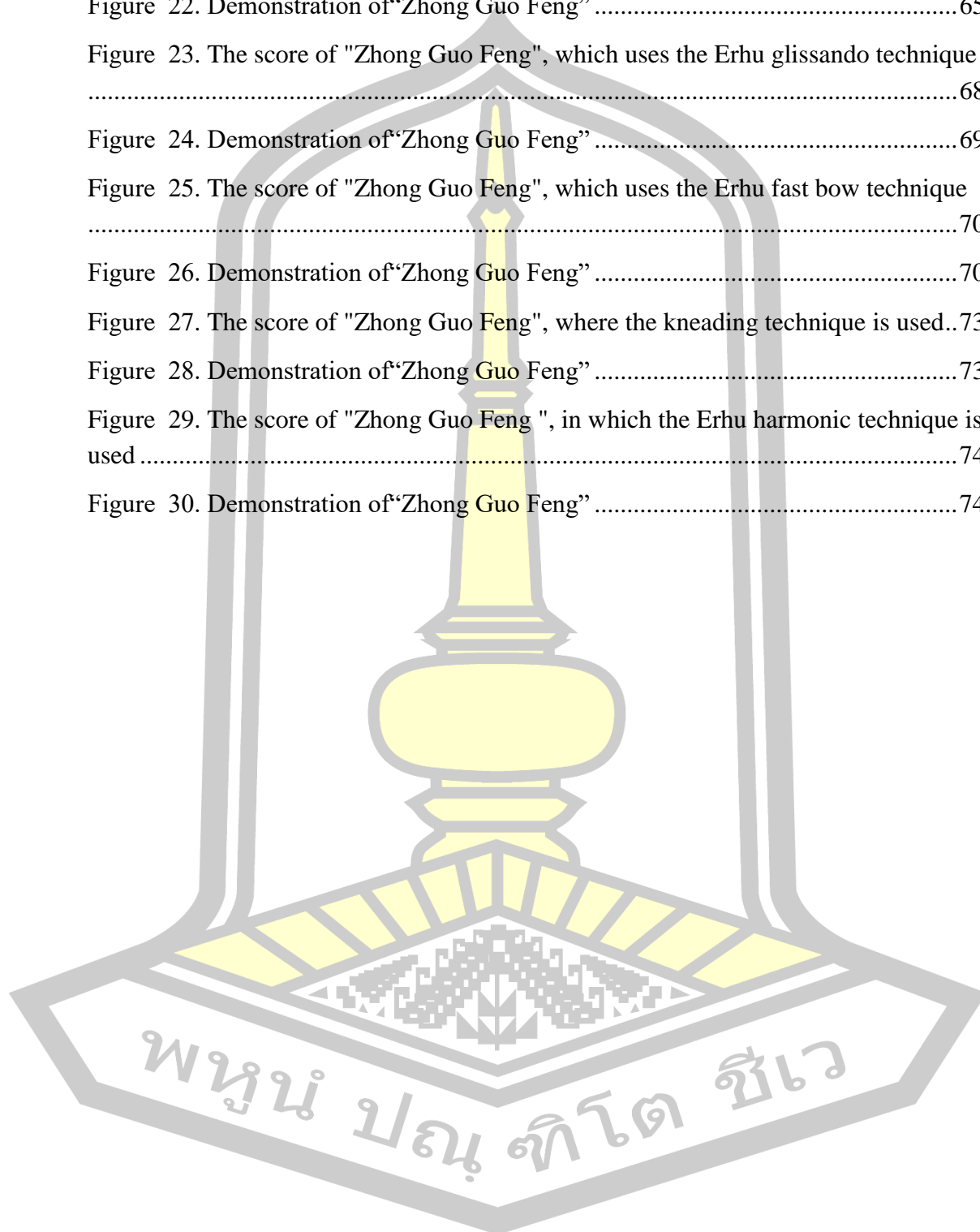
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CHAPTER I

Introduction

1. Research Background

As a representative of traditional Chinese stringed instruments, the Erhu carries profound cultural connotations and historical memories. Its origin can be traced back to the "Xiqin" of the Tang Dynasty, and gradually evolved into a form of string rubbing with a horsetail bow during the Song and Yuan Dynasties, and finally developed into the prototype of the modern Erhu during the Ming and Qing Dynasties. Although the Erhu was long regarded as a "tool for street performers" in feudal society and had a humble status, since the 20th century, musicians represented by Liu Tianhua and Hua Yanjun (A Bing) have promoted the Erhu from an accompaniment instrument to a solo art form through creation and innovation, and endowed it with global influence. For example, A Bing's "Erquan Yingyue" has not only become a classic symbol of Erhu art, but also a landmark work of Chinese folk music through international dissemination (Sohu,2018; Ren,2024; Chen,2018).

The contemporary Erhu occupies a core position in the national orchestra. Its timbre is close to that of the human voice. It can express deep and sad emotions as well as magnificent artistic conception, becoming an important interpreter of tonal music. At the same time, the improvement of the Erhu's shape (such as metal strings, mechanical shafts) and the innovation of playing techniques (such as changing positions and rubbing the strings) have made it adapt to the needs of modern music. This transformation from "margin" to "center" reflects the irreplaceable value of the Erhu in Chinese music culture(Sohu,2018).

Traditional Erhu works are mostly based on single-line melodies, emphasizing the direct expression of emotions and regional styles. For example, "Erquan Yingyue" simulates human crying through techniques such as glissando and vibrato to show the suffering of folk life. Such works are mostly attached to opera or folk rituals, with short structures, focusing on improvisation and oral inheritance(Sohu,2023).

Modern Erhu works show diversified characteristics. In terms of technical integration, Liu Tianhua pioneered the introduction of violin playing techniques (such

as changing positions and harmonics), expanding the range and expressiveness of the Erhu. In terms of formal innovation, modern works often use Western genres such as concertos and chamber music. For example, Liang Yunjiang's "Chinese Style" combines Erhu and accordion, breaking through the instrumentation restrictions of traditional folk music and forming a sound effect of dialogue between China and the West. As for the expansion of themes, traditional works often focus on personal emotions or natural images, while modern creations incorporate grand themes such as historical narratives (such as "Snow Mountain Soul Sculpting") and national spirit (such as "War Horse Galloping"). In terms of international expression, modern Erhu works are spread through international competitions and performances. For example, "Zhong Guo Feng" won the first place in the chamber music competition at the 2004 World Music Festival and became a model for Chinese folk music to go global (Sohu, 2023).

As a leading figure in contemporary Erhu art, Liang Yunjiang's creation and educational practice are milestones in the modernization and internationalization of Erhu. Liang Yunjiang's works are centered on "Zhong Guo Feng", retaining traditional charm while incorporating Western music elements. For example, "Jiang He Yun Meng" shows the concerto tension between the Erhu and a large orchestra through complex tonal changes and symphonic arrangements; while "Zhong Guo Feng" explores the possibility of dialogue between folk music and Western instruments through the chamber music combination of Erhu and accordion. This "combination of Chinese and Western" creative concept breaks the closed nature of folk music and injects modern vitality into traditional instruments. As the head of the Department of Folk Music at Sichuan Conservatory of Music, Liang Yunjiang has established a systematic Erhu teaching system and trained a large number of international award-winning students. He advocates "performance to promote learning" and promotes the Erhu from the classroom to the stage by forming performance groups such as the "Blue Dream Chamber Orchestra", and enhances the global visibility of Chinese folk music in tours in Germany, Austria and other countries. In academic research, Liang Yunjiang's academic achievements cover performance techniques, instrument improvement and historical research. His monographs and papers (such as the works included in the "Chinese Music

Encyclopedia·Erhu Volume") provide theoretical support for the construction of the Erhu discipline. In addition, the national scientific research projects he presided over have promoted the development of the Erhu in interdisciplinary fields such as acoustics and materials science(Liang,2017).

Liang Yunjiang's works show how traditional folk music can achieve modern transformation through innovation, providing a practical case for the protection of intangible cultural heritage. His international award-winning experience and overseas performances reveal the strategies for the global dissemination of folk music, such as reducing cultural barriers through chamber music. In terms of education, his teaching philosophy emphasizes both technology and art, providing a reference for how higher music education can cultivate performers with both traditional heritage and international vision(Sichuan Conservatory of Music,2014).

For this paper, taking "Zhong Guo Feng" as an example to study Liang Yunjiang's music works, there are the following aspects of relevance and broader questions and debates:For the innovation and development of traditional music in the future, Liang Yunjiang's music works not only inherit the elements of traditional music, but also innovate and develop. Through the study of "Zhong Guo Feng" and other works, we can explore the development path of traditional music in contemporary society, how to combine the elements of traditional music with the concept of modern music, and promote the innovation and development of music.

2. Research Objectives

- 2.1 To investigate the life and work of Liang Yunjiang.
- 2.2 To analyze the concepts of Composition in "Zhong Guo Feng" song of Liang Yunjiang.

3. Research Questions

- 3.1 How is Liang Yunjiang's life and works?
- 3.2 How are the concepts of composition in the "Zhong Guo Feng" song of Liang Yunjiang?

4. Research Benefit

4.1 We will know the life and work of Liang Yunjiang.

4.2 We will know the concepts of composition in the "Zhong Guo Feng" song of Liang Yunjiang.

5. Definition of terms

5.1 Liang Yunjiang's Erhu music works

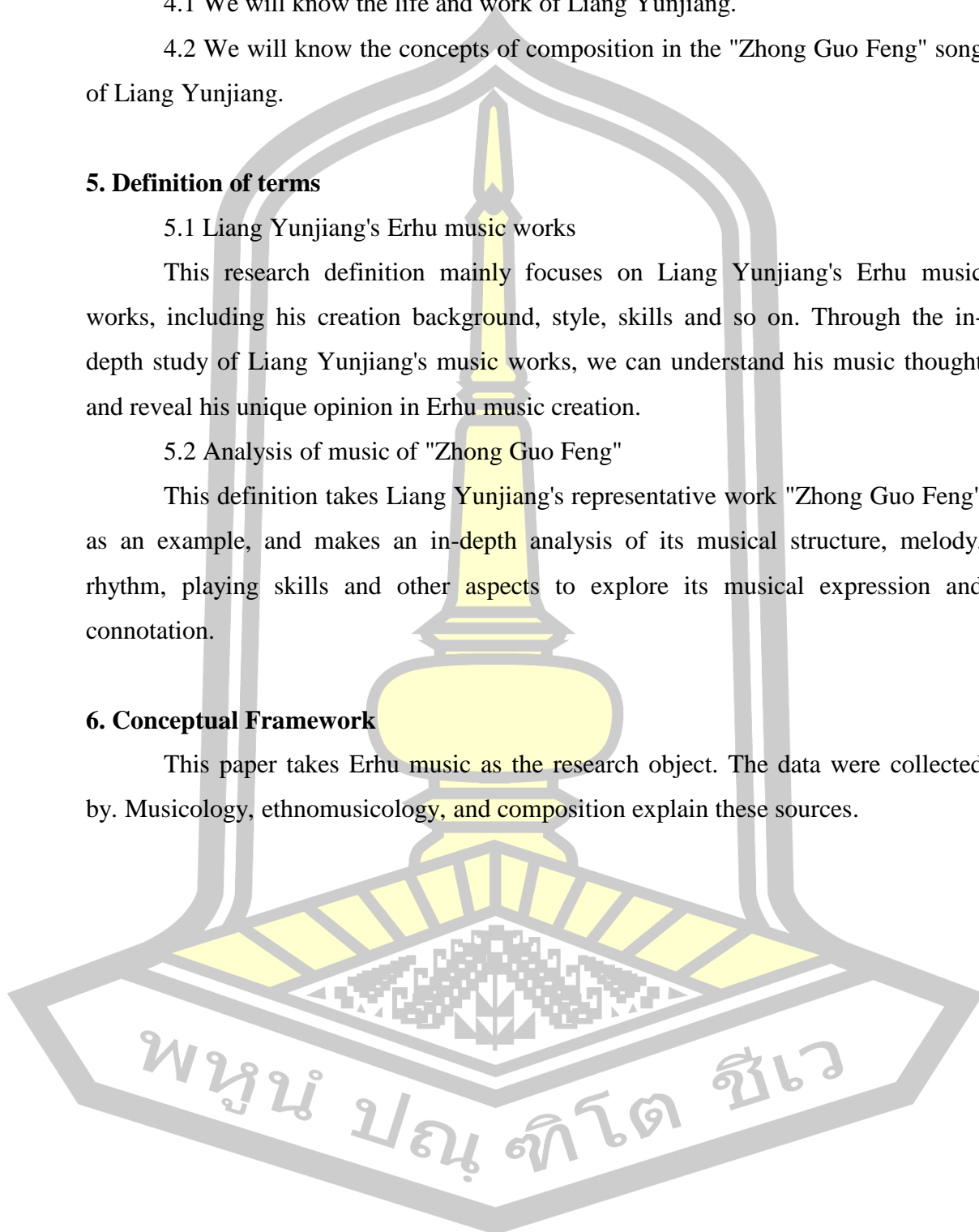
This research definition mainly focuses on Liang Yunjiang's Erhu music works, including his creation background, style, skills and so on. Through the in-depth study of Liang Yunjiang's music works, we can understand his music thought and reveal his unique opinion in Erhu music creation.

5.2 Analysis of music of "Zhong Guo Feng"

This definition takes Liang Yunjiang's representative work "Zhong Guo Feng" as an example, and makes an in-depth analysis of its musical structure, melody, rhythm, playing skills and other aspects to explore its musical expression and connotation.

6. Conceptual Framework

This paper takes Erhu music as the research object. The data were collected by. Musicology, ethnomusicology, and composition explain these sources.



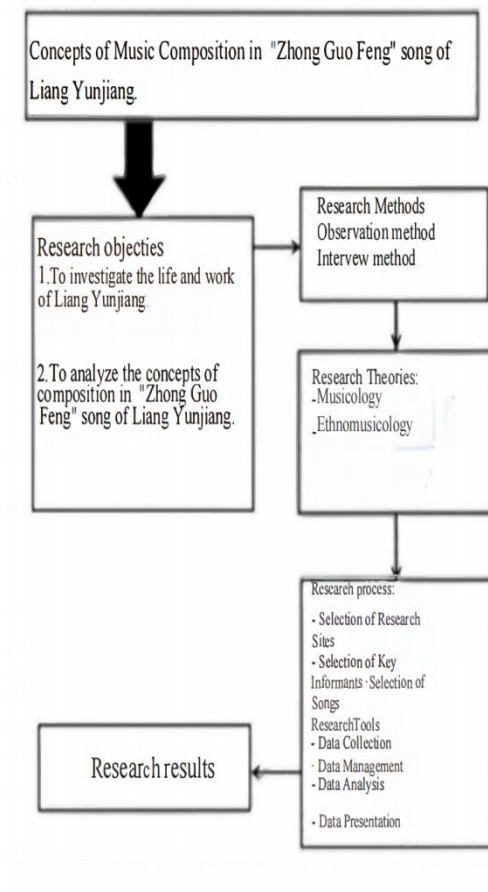


Figure 1. Conceptual framework

Source: Xianzhuo Xu



CHAPTER II

Literature review

This chapter provides the most comprehensive understanding of the literature review Information required for this paper. With the review of various documents based the following topics:

1. General knowledge about the history of Erhu
2. General knowledge about Erhu instrument
3. General knowledge about Erhu performance techniques
4. The Theory Used in Research
5. Documents and Related Research

1. General knowledge about the history of Erhu

1.1 The origin and early form of the Erhu

The Erhu is one of the ancient Chinese stringed instruments. The earliest record of the Erhu was in the Song Dynasty, when it was called the huqin or the southern hu. Shen Kuo's Mengxi Bi Tan said that "the horsetail huqin followed the Han Dynasty chariot", which is the earliest written record of the huqin. According to historical records, the predecessor of the Erhu may be the "Xiqin". In the Tang Dynasty, the northern Xi people used bamboo pieces to rub between two strings to make sounds. It was called the Xiqin. In the 11th century AD, the Song Dynasty music theory book "Yue Shu" had records about the Xiqin. There is a passage about the huqin in "Yuanshi·Liyuezhi" that says "It is made like a fire without thinking, with a coiled neck and a dragon head, two strings, and a bow missing. The bow string is made of horsetail." The picture of the huqin drawn by You Ziqiu in "Lintang Qiuyantu" in the Ming Dynasty is very similar to the current Erhu, that is, the coiled neck and dragon head, two strings played with horsetail, and a thousand pounds are placed side by side(Zhang,2010).

1.2 The development of the Erhu in the Tang and Song and Yuan dynasties

The earliest rubbing string instrument in China is the Zha Zheng of the Tang Dynasty. That is to say, before the emergence of bows to rub the strings of stringed

instruments, instruments that used bamboo strips as bows had already appeared in China. This Zha Zheng is considered to be the earliest form of Chinese stringed instruments. The so-called origin of stringed instruments actually refers to the origin of the method of rubbing a stringed instrument with a bow string to make it sound. The special playing method of the Zha Zheng is related to the bow string pulling method. This Zha Zheng, like the Xiqin that appeared in the Tang Dynasty, uses bamboo strips to rub the strings. The appearance of the Xiqin is closer to the "Huqin". Therefore, the Xiqin more than a thousand years ago is considered to be the predecessor of the Huqin. Chen Yang, a Song Dynasty scholar, introduced the Xiqin in his "Book of Music". This shows that the Xiqin was originally a stringed instrument loved by the ancient northern ethnic minorities in China (the ethnic minority at that time, the Xi tribe, was called Kumo Xi in the Southern and Northern Dynasties, and was called Xi in the Sui and Tang Dynasties). Its playing method is to use a bamboo strip to rub between two strings. It can be seen that the stringed instruments at that time had long been popular among the people. In the Song Dynasty, the Xiqin was also called Miqin, and its number of strings was clearly recorded. In the late Song Dynasty, Chen Yuanliang wrote in "Shilin Guangji": "The Jiqin was originally made by Ji Kang, so it is called Jiqin. It has two strings, which are pressed by bamboo, and its sound is clear and bright." According to "Mengmo Bi Tan" by Shen Kuo of the Song Dynasty, "In the middle of Xining, there was a palace banquet, and Xu Yan, an actor from the Jiaofang, played the Jiqin. When he was drinking, one string broke. Yan did not change the qin and only used one string to finish the song. From then on, it was the one-string Jiqin style." It can be seen that the court actors at that time had reached a very high level of performance in playing the Xiqin. In Shen Kuo's Mengmo Bi Tan, there is a long poem about the horsetail huqin, which says: "The horsetail huqin follows the Han army, and the music still complains about the Chanyu. Don't bend your bow to shoot the geese in the clouds, because the returning geese don't send letters now." The horsetail huqin here refers to the "huqin" of later generations, and it explains that at that time, bamboo pieces were replaced by horsetail bows, and the pronunciation method of the instrument was more advanced than before. Since the Yuan Dynasty, the horsetail huqin has been widely popular throughout the country. After long-term practice by generations of players, its

structure has been continuously improved. At that time, the huqin was already a dragon head with a rolled neck, a horsetail bow clamped between the two strings, and a fixed string length of a thousand pounds, which is roughly the same as the shape of today's erhu. Since the Yuan Dynasty, the name "huqin" has been widely used(Liu,2012).

1.3 Maturity and finalization in the Ming and Qing dynasties

The Ming and Qing Dynasties were a period of rapid development of bowed string instruments in China. With the cultural exchanges among various ethnic groups and the widespread rise of folk music and local operas, the huqin has been widely used in various opera accompaniments and folk instrument ensembles and has continuously evolved, derived, and developed into various types of bowed string instruments among the people. Such as: Erhu, Jinghu, soft-bow Jinghu, Yuehu, Sihu, Banhu, Yehu, and the ox-horn hu, horse-head fiddle, horse-bone hu, and Ejek of ethnic minorities. Among the many national stringed instruments, Erhu is one of the most popular ones. It is widely used in the accompaniment bands of Hebei Bangzi, Pingju, Jiju, Yuju, Qiongnu, Yueju, etc. Although the operas of the Ming and Qing Dynasties were popular, Erhu also became the main accompaniment instrument, but its status was still far below the Guqin and Pipa instruments that were regarded as authentic national music by literati and scholars. The thorough change of the status of Huqin happened after the beginning of the 20th century(Liu,2012).

1.4 Reform and innovation of the Erhu in modern times

The reform and specialization of modern Erhu music can be traced back to Liu Tianhua's "Song in Sickness," which he began to conceive in 1915. In 1923, Liu Tianhua completed the creation of "Song in Sickness", which became the first Erhu music, and the specialization of Erhu music started. Starting from "Song in Sickness", Liu Tianhua created a total of 10 Erhu music. Liu Tianhua's Erhu music not only introduced Western composition techniques but also borrowed from violin art to a certain extent, realizing the integration of Eastern and Western music. It was through Liu Tianhua's "national music improvement" that the Erhu gradually changed from a "supporting role" to a "protagonist", stepped onto the concert stage, became a real solo instrument, and entered the "Peking University Music Training Institute" in 1924, and its performance skills also became a "national music" course. It is worth

mentioning that Liu Tianhua's Erhu teaching also borrowed from the violin teaching method. Liu Tianhua imitated the violin teaching method and created 47 exercises for the Erhu. This initiative broke the traditional teaching mode of oral transmission and opened up the professional mode of Erhu teaching, which put Erhu teaching on a modern and scientific path. If the appearance of Liu Tianhua's Erhu solo "Song in Sickness" is the starting point of Erhu music professionalization, then Liu Tianhua's modern Erhu teaching at the "Peking University Music Training Institute" has laid a solid foundation for the professionalization of Erhu music. There is no doubt that Liu Tianhua's professional Erhu music creation and Erhu teaching have laid the foundation for the final presentation of Erhu music in the form of "modern culture", and his "improvement of national music" has also had a positive impact on the modern transformation of traditional Chinese instrumental music. After Liu Tianhua, modern Erhu music by Lu Xiutang (1911-1966), Liu Beimao (1903-1981), Wu Bochao (1903-1949) and other artists, as well as folk Erhu music such as "Erquan Yingyue" by folk musician Hua Yanjun (1893-1950) and "Liu Bo Qu" by Sun Wenming (1928-1962) have been realized one after another, all of which have made important contributions to the professionalization and modern transformation of Erhu music (Ren, 2024).

Since the development of Erhu in modern times, many secondary and higher art schools have set up Erhu majors to cultivate specialized performance talents. Many composers have also written solo pieces specifically for the Erhu, which have become long-lasting repertoires in various concerts, such as "Horse Racing", "River Water", "Blue Flower Ballad", "Newly Married Farewell", "Northern Henan Ballad", "Great Wall Capriccio", etc. The Erhu is indispensable for the bands of various art groups and troupes and the performance teams of enterprises and institutions. Since the late 1980s, the performance technology of the Erhu has developed rapidly. Although there are more difficult creative pieces such as "The First Erhu Rhapsody" and "The First Erhu Concerto", they still cannot meet the needs of Erhu players for new works. Therefore, transplanting and playing violin music, especially foreign music, has become a trend, such as "Sunshine Shining on Taxkurqian", "Song of the Wanderer", "Flight of the Bumblebee", "Infinite Motion", etc. With the widespread application of modern composition techniques, composers have also created some

modern works for the Erhu, which makes the Erhu more violin-like and more atonal. Showing off skills has become a fashion in Erhu performance. The emerging generation of young Erhu players has made rapid progress in performance skills. This trend of thought has caused the Erhu community to reflect deeply on tradition and modernity, as well as inheritance and development. I personally believe that the absorption of Western music elements by the Erhu, an ancient national instrument, is a way for it to shine with new brilliance, but we cannot abandon the characteristics of our own national musical style (Zhang,2010).

1.5 Regional schools and representatives (such as the Jiangnan and Shu School)

(Jiangnan Erhu music presents a generalized "Jiangnan style". Its creation is not a direct copy of Jiangnan folk music but relies on the profound Jiangnan cultural heritage in music works, skillfully uses the rich and colorful folk tunes of Jiangnan, and is rooted in folk music such as Jiangnan silk and bamboo. For example, Zhu Changyao's "Yangzhou Minor" uses the traditional Jiangnan folk song "Jasmine Flower", and Wang Yi's "Harvest" is from the Jiangnan folk song "Carrying River Mud". More importantly, these works show the communication of Jiangnan cultural characteristics and the shaping of Jiangnan cultural image. In terms of performance techniques, Jiangnan Erhu music also uses special fingerings such as glissando, vibrato, and ornaments, and the bowing is more delicate and elegant. Jiangnan Erhu music is a relatively mature "regional culture" form in Erhu music. It has benefited from the unremitting efforts and outstanding contributions of Erhu art masters such as Liu Tianhua, Hua Yanjun, Lu Xiutang, and Sun Wenming, so it has a profound Jiangnan cultural heritage and development foundation. In fact, after a hundred years of historical development, many people have played Jiangnan Erhu from generation to generation. On the basis of maintaining the original Jiangnan folk temperament, it has shown a Jiangnan cultural characteristic based on "folkization", thus becoming an important cultural form in contemporary Erhu music(Ren,2024).

In the southwest, the Erhu music with regional cultural characteristics belongs to the Shu School of Erhu music. The creation of the Shu School of Erhu music can be traced back to Yu Peng (1917-1946), a disciple of Liu Tianhua. His three Erhu pieces, "Nanhu Rhapsody", "Pipa Rhyme," and "Pingyuan Horse Racing," laid the

foundation for the Shu School of Erhu. But it was Yu Peng's proud student, Duan Qicheng (1924-2018), who really made the Shu School of Erhu music take shape. In particular, he injected the minority music language and style into the Shu School of Erhu music, which made the Shu School of Erhu music have the style of southwestern minority music. Of course, this minority music style is also a regional music style. Duan Qicheng's representative work is "Daliangshan Rhapsody" (1959). This Erhu piece has the genre characteristics of "rhapsody", but the music material uses the Liangshan Yi tunes, so it has the style of minority song and dance music, and the structure is huge and full of Shu flavor. After the 1960s, the Shu School of Erhu art flourished in inheritance and innovation. Many Erhu performers, based on the work of their predecessors, continued to explore and integrate the folk music of Shu (including Yi music, Tibetan music, Sichuan Qingyin, Sichuan opera, Sichuan folk songs, etc.), and brought the "Shu flavor" of Shu School of Erhu music to a new aesthetic realm. These are fully reflected in works such as Li Jiyan's "Early Spring in Bashan", Zhang Bingliao and Min Zhen's "A Hundred Flowers Blooming in Thousands of Miles of Liangshan", "Happy River Control Site" created with Sichuan opera music materials, and "Early Spring in Miaoling" created with Miao "Flying Songs". It can be seen from this that Shu School of Erhu music is a "regional culture" style with "Shu culture" as its foundation, extensively using the folk music materials of the southwestern ethnic groups centered on Shu and the music style of the southwestern ethnic minorities (Ren,2024).

1.6 The international spread of the Erhu in the contemporary era

In the context of economic and cultural globalization, intangible cultural heritage has received more and more attention, and the world's people have reached an unprecedented height of respect for art forms such as Erhu that contain obvious national culture. People are increasingly hoping to accept the baptism and shock brought to their body and mind by these art forms with pure national cultural genes, which has also created a good macro environment for the development of Erhu overseas. The first breakthrough of cultural dissemination is the expansion of coverage and the improvement of awareness. In the context of media convergence, Erhu art can also break the boundaries of time and space, relying on the Erhu's own strong cultural genes, and constantly create its "core attraction point" for

development. In the inheritance of Erhu, it can also take the development of traditional culture as a goal, actively create multiple high-quality cultural ecosystems, and use a variety of network carriers to provide platforms and space for the promotion and development of Erhu. For example, a three-dimensional resource sharing platform such as Erhu's exclusive webpage, public account, video website, etc., can be built so that Erhu enthusiasts can enjoy famous music anytime and anywhere. At the same time, we should also pay attention to the publicity and promotion of the Erhu, and realize multi-channel cultural promotion in the places where the Erhu is spread, so that more people will like it, learn it, and play it. As an important part of my country's national music, the Erhu has also ushered in new development space under the background of the great development of Chinese national music. New Erhu songs continue to emerge, which not only interpret the beauty of life but also allow people to enjoy the beauty of Erhu music and make the millennium Erhu exude the brilliance of the new era. What cannot be ignored is that in the development of the Erhu, there are also problems such as the thinness of its works. These not only require more Erhu artists and artists to have the passion to go against the current, sharpen each other, and enrich the treasure house of national music through continuous innovation of content and techniques. At the same time, we must rely on the dedication of more national music lovers to create a strong atmosphere of national music inheritance, achieve breakthroughs in the inheritance and popularization of the Erhu, and make more and more people pay attention to the Erhu and fall in love with the Erhu, thereby laying a good humanistic foundation for the inheritance and development of the Erhu. This will bring new impetus and vitality to the overseas dissemination of the Erhu (Song,2021).

2. General knowledge about the Erhu instrument

2.1 Basic structure and parts of the Erhu

The Erhu is composed of a sound box, a soundboard, a neck, a head, a peg, a bridge, a bridge, a bow, and strings. The sound box is the resonance tube of the Erhu and is available in various forms, such as hexagonal and octagonal. The skin covering the front of the sound box is called the soundboard. It is an important device for the Erhu to make sounds. Its material is mostly python skin. The neck is an important

pillar for supporting the strings and pressing the strings. The top is the head. There are two pegs on the top and the lower end is inserted into the sound box. The head is in a crescent shape and can also be carved into a dragon head or other shapes. The tuning pitch of the Erhu is mainly adjusted by the pegs. The Erhu bow is composed of a bow rod and bow hair. The bow rod is a bracket that supports the bow hair and is made of bamboo. The bow hair is mostly horsetail. The horsetail clip is placed between the two strings to rub the strings. The sound source of the Erhu comes from the vibration of the strings. In the past, most Erhus used silk strings. Because silk strings have the disadvantages of great elasticity, short life, and not clear and delicate sound, they have been gradually replaced by steel strings. The matching Erhu strings should be one thick and one thin. The thick one is called the inner string and the thin one is called the outer string. When playing, the left hand presses the string and the right hand draws the bow to make the horsetail rub against the string to produce sound. The open strings of the inner and outer strings are mainly tuned to the perfect fifth. Sometimes, in order to express local characteristics, the strings are also tuned to the fourth. For example, "Erquan Yingyue" and "Changcheng Random Thoughts". After the 1950s, many people improved the Erhu, changing the two strings to three strings, called Sanhu, and using four strings is called Sihu. Some people also made the alto Erhu specifically for playing "Erquan". It is five degrees lower than the Erhu, is exquisitely made, and has a rich tone. It is very popular in the Erhu community(Zhang,2010).

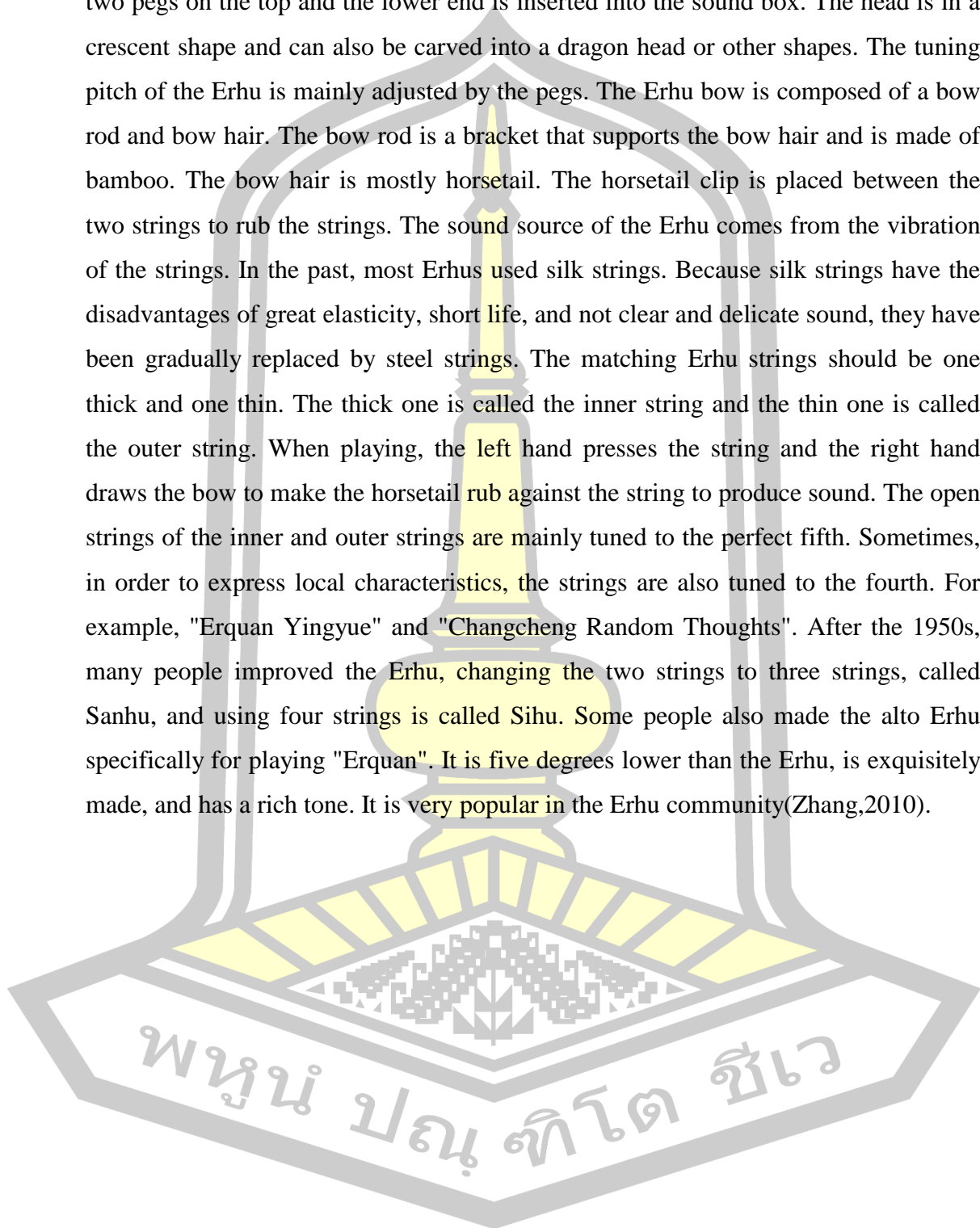




Figure 2. Schematic diagram of the structure of Erhu

Source: Xianzhuo Xu(2024)

2.2 The material and production process of Erhu

The craftsmanship of Erhu has been developing and improving in the changes of society. On the basis of retaining the traditional Erhu craftsmanship, a number of innovative craftsmanship have emerged in various places. As a traditional handicraft, Erhu craftsmanship has a rich inheritance vein. Taking Huqin as an example, there are many aspects such as "bow head making", "tunnel making", "tunnel skin making," and "string axis making". At the same time, people's awareness of the protection and inheritance of traditional Erhu craftsmanship has gradually increased, and many "intangible cultural heritage" projects in traditional Erhu craftsmanship have been preserved and passed down. The most representative of Erhu craftsmanship are the two key processes of "making the surface of the instrument" and "making the strings". The so-called "making the surface of the instrument" refers to the plane formed by gluing and smoothing the bow and the tube with glue. The most important thing is that the surface of the instrument should be flat and smooth, which affects the timbre, pitch and other aspects. "Making the strings" refers to the method of inserting the

strings into the tube and fixing them, and then tightening the strings with silk thread. According to records, there were originally two types of strings: one was steel strings made of steel wire, and the other was steel strings made of steel wire and lacquer. Later, because steel wire and lacquer were expensive and difficult to popularize, people began to use steel wire instead of steel rope as bow strings for bows. Nowadays, there are mainly three types of strings commonly used in Erhu: steel strings, nylon strings, and steel wire strings. Different types of strings also have different requirements for the production process(Wang,2023).

2.3 Tuning principles and range of the Erhu

The Erhu is usually tuned in fifths, with the inner string being tuned to D and the outer string to A. This tuning method allows the Erhu to cover a wide range of pitches from bass to treble, generally up to about three octaves. Different tunings are achieved by changing fingerings, such as the commonly used C and G tunings. Each tuning has its own characteristics in terms of expressiveness, which provides possibilities for the richness of Erhu music. The tuning of the Erhu is based on the principle of string vibration. First, the thickness of the string affects the pitch. Under the same conditions of tightness and length, the thinner the string, the higher the pitch, and the thicker the string, the lower the pitch. This is why the inner and outer strings use strings of different thicknesses. Secondly, the tightness of the string determines the pitch. For strings of the same thickness and length, the looser the string, the lower the pitch, and the tighter the string, the higher the pitch. The string is tuned by turning the pegs to adjust the tightness. Furthermore, the effective length of the string vibration also determines the pitch. Under the same conditions of tightness and thickness, the longer the string, the lower the pitch, and the shorter the string, the higher the pitch. When playing, pressing the string with your fingers changes the effective length of the vibrating part of the string to play different pitches. In addition, the sound box's structure and size, the membrane's thickness and tightness, etc., are determined during production. For the same Erhu, these factors cannot be changed, but they also have a certain impact on the Erhu's pitch(Li,2019).

2.4 Common Types of Erhu

As a traditional Chinese musical instrument, the Erhu has a rich variety. The following will introduce the common types of Erhu in detail(Lu,2019).

Traditional Erhu:

The traditional Erhu is the most common type of Erhu, consisting of a sound box, a sound box skin, a sound box neck, a sound box head, a sound box peg, a sound box bridge, a sound box bridge, a sound box bow and strings. The front of the sound box is covered with skin. Generally, popular Erhus are covered with snake skin, and mid-to-high-end Erhus are covered with python skin. The traditional Erhu has a long history in my country. It has a beautiful timbre and rich expressiveness and can play various styles of music.

Folding Erhu:

Zhou Yu's folding Erhu is a new type of Erhu developed and improved on the basis of the traditional Erhu. It innovates in the design of the sound box neck, sound box bow, etc., optimizes the tuning system, and expands the types of folding Erhu. The design of the folding Erhu makes the instrument more portable and more novel in appearance, and is loved and supported by more and more Erhu enthusiasts.

Erhu with electroacoustic speaker:

The Erhu in this design uses a speaker paper cone instead of python skin or snake skin as the instrument surface, discarded wooden crutches as the instrument neck, and food packaging paper barrels as the instrument tube, providing a new method and idea for instrument making.

Erhu with different regional characteristics:

Inner Mongolia horse-head fiddle: In Inner Mongolia, local people use the horse-head fiddle to show their boldness and cheerfulness. Although the horse-head fiddle and the Erhu are different in structure and playing method, they both belong to the Huqin family. Huqin has its own characteristics in different places to adapt to the local music style

2.5 Erhu care and maintenance methods

A good Erhu, if well protected, can not only extend its life but also make the sound purer and softer as time goes by (Feng, 2004). In addition to using an Erhu case to protect it, the following points should be noted for the protection of the Erhu:

The Erhu should not be hung on damp earth walls and brick walls. Be more careful on rainy days and wet seasons because the humidity of the air is very high at this time, and the skin of the instrument is most likely to collapse due to moisture.

When not playing, a long bridge can be placed horizontally above the bridge to reduce the pressure on the skin of the instrument. The length of the long bridge is the same as the diameter of the instrument tube. It can be made by cutting off a round chopstick that is slightly shorter than the height of the bridge. At the same time, the long bridge can also be used when practicing the instrument quietly. If the skin of the instrument has collapsed, it should be remedied in time. Remove the bridge, dip your finger in some cold water, and wipe it on the skin of the instrument. Then let it dry in the shade overnight, and use it after the skin is completely dry and restored to a flat state the next day. Avoid using fire to bake or putting it in the sun. If the skin of the instrument is too dry, you can apply a little cooking oil, mineral oil, or vaseline oil inside and outside the skin. After using the bow, you should loosen the screws on the bow rod at any time to maintain the elasticity of the bow rod. When hanging and taking the bow, be careful not to tear the bow hair. When the bow hair is dirty, it should be cleaned. Generally, it is best to clean it once every six months or a year. You can use soapy water, or warm water with an appropriate amount of alkaline noodles, soak the bow hair in it, rub it gently with your hands to remove the dirt, then wash it with clean water, dry it, and then comb it straight with a comb and install it in place. You can also use alcohol cotton to clean the hard skin rosin accumulated on the bow hair and strings. Rosin is an indispensable main accessory in Erhu performance. It plays a role in increasing the friction between the bow horsetail and the strings. Rosin can be purchased at Chinese medicine stores or musical instrument stores. It is best to buy refined transparent and fine rosin from a musical instrument store. Except for the Jinghu, other stringed instruments such as the Erhu, Zhonghu, Gaohu, and Banhu all rub rosin directly on the bow hair. If it is a newly bought bow, you should take a small piece of rosin, grind it into powder, and stick the rosin powder on the inside and outside of the bow hair. In the future, just rub it back and forth frequently for more than ten times. A well-made Erhu will not sound good if it is not played for a long time, but the Erhu that is played frequently will have better sound quality the more it is played. Erhu often makes noise when bowing. You can put a small piece of flannel or sponge under the bridge, that is, between the strings and the skin, to control the noise. (China-erhu.com, 2017)

2.6 Introduction to the selection and production process of the Erhu

The Erhu is mainly composed of the sound box, the neck, the pegs, the skin, and the support. The shape of the sound box is mainly round, equilateral hexagonal, and equilateral octagonal, and there are also flat round, flat hexagonal, and flat octagonal shapes. The sound box of the Erhu used by modern people is mostly equilateral hexagonal. The sound box is mostly made of mahogany, rosewood, or ebony, and there are also rosewood or bamboo. According to the grade classification of Erhu, the quality of wood and python skin used in different grades of Erhu is also different. Popular Erhu is mainly made of colored wood and hard miscellaneous wood, and the skin is mainly made of python skin close to the head of the python. Intermediate Erhu is made of rosewood, rosewood, and hard wood with similar performance, and the skin is mainly selected from the python skin in the middle of the python. High-end Erhu has high requirements for materials. Choosing the right materials is the first step in making a high-end Erhu. It is best to use old furniture materials or dismantled materials made of old mahogany or Indian rosewood. The tissue density of old mahogany and Indian rosewood is high and the specific gravity is high, generally between sinking and semi-sinking. After hundreds of years of aging, the old wood has good stability. It is not easy to shrink and deform when used to make the rod, shaft, and tube of the Erhu. The tone is deep and has texture. The skin of the instrument is preferably the skin of the Burmese golden flower python with a diamond grid (diagonal number) of about 11 to 13 grids. The cortex of the tail of a young python of about 3 to 4 years old is the best. The thickness of the cortex of the tail is moderate and the cortex is elastic. It is used to make the skin of the instrument tube. The sound quality is particularly sensitive and delicate, and it ages slowly and has a long service life (Huang,2020).

Even if you have good materials, you may not be able to make a high-quality Erhu, because the production process and technology are also a key link. First of all, after the wood is cut into blanks according to the specifications, it must be placed in a ventilated and dry place, hollowed out and stacked, and generally stored for at least 3 years before it can be used (of course, the longer the storage time, the better). The sound box is generally made of 6 pieces of wood glued together. These 6 pieces of wood are best cut from the same piece of wood to ensure that the density, texture and

color are consistent. The sound box is the sound box of the Erhu, which is very important for the sound performance. The same wood material has better resonance, overtones and coordination for the sound of the Erhu. The internal structure of the sound box plays a decisive role in the sound of the Erhu. In the design of the internal structure of the sound box, manufacturers and designers have their own traditional tricks and techniques, and the sound of the Erhu also has their own style characteristics. In addition, the neck, support and axis of the same instrument should be as consistent as possible with the color of the instrument tube, which is related to the overall appearance and market value of the high-end Erhu as both a musical instrument and a work of art.

Binding the python skin (covering the python skin on the instrument tube) is the most critical and technically demanding process in Erhu production. First of all, the python skin should be treated with manual processes of "water intake" and "scraping". "Water intake" should make the python skin absorb moisture thoroughly and relax the skin fibers, but should not soak it in water too much; "scraping" should make the thickness of each part of the python skin uniform, but should not damage the tissue structure of the skin fibers. Damage to the skin fibers will cause the python skin to collapse prematurely and even cause the python skin to crack and become scrapped. Secondly, the binding should be done in suitable weather. Generally, it is more suitable to bind the python skin when the temperature is between 15°C~25°C and the humidity is between 35%~55%. When making the Erhu, the python skin should be made empty on the sound box in advance to stretch the fibers of the python skin in advance. Only in this way can the fibers of the python skin be fully stretched when the skin is formally made, and the tension of the python skin in the six directions of the sound box is uniform. Finally, the tightness of the python skin is particularly important. If the skin surface is too tight, the sound will be dry and sharp, and the Erhu will not sound. If the skin surface is too loose, the sound will be dull and weak. After a short time of use, the sound box will collapse and the Erhu will be scrapped. The whole process of making the python skin is manual. Each link is very important and the technical requirements are very high. The grasp of the "degree" is particularly challenging to the master's production experience and technical skills. 3

Sound quality adjustment of the Erhu After the finished product of the Erhu is completed, it must go through a sound quality adjustment process before it can be used and played. The industry generally calls this process the "sound opening" of the newly made Erhu. For a newly made Erhu, all parts are combined into one, and the bonding stress and corresponding deformation of the wood part are not yet stable. In particular, the skin of a new Erhu is generally tight, and the sound produced is mostly dry and sharp (commonly known as "wolf sound"). With the vibration during playing, the stress of each part is gradually released until it is balanced and stable, and the skin will gradually soften and become elastic. The sound quality will also gradually become soft, round, thick and loud. At this time, the "opening of sound" of an Erhu is considered complete, commonly known as "sounding". The time required for the "opening of sound" process of the Erhu is related to the thickness of the skin. Generally, the thicker the skin, the longer the time required, while the thinner the skin, the shorter the time required. However, it mainly depends on the actual playing time. A newly made Erhu can generally "sound" after 150~200 hours of actual playing. It can be seen that the "opening of sound" of a newly made Erhu needs to be completed by the maker and the luthier (erhu player) together. As a product, the maker of an Erhu loses control of its quality after it leaves the factory, and the tuning of the Erhu's sound quality by the luthier is another continuous improvement process, during which the Erhu's sound quality is constantly optimized. Therefore, the luthier's playing skills and tuning level determine the artistic value of the Erhu.

3. General knowledge about Erhu performance techniques

3.1 Playing posture

Sitting Posture

The Erhu is usually played in a sitting position. Common sitting postures include flat-legged sitting and folded-legged sitting. Flat-legged sitting is one of the most common and reasonable sitting postures. When playing, the performer sits about one-third of the way forward from the seat, leaving a certain amount of space behind the seat. The performer's upper body is straight, the waist and abdomen are relaxed, and the shoulders are naturally drooped, which can ensure the stability of the performer's center of gravity and help the performer to fully display his spirit. The

folded-legged sitting posture was more common in Erhu performances in the past and was also used in opera huqin performances. For some Erhu players, the folded-legged sitting posture is more comfortable, but in actual performance, because the left leg is folded on the right leg, it will cause problems such as loose performance and too casual performance to a certain extent. Loose and casual performance may affect the timbre of Erhu performance(He,2019).

Standing posture

Sitting is one of the traditional postures for Erhu performance, but in modern Erhu performance, standing performance has become a more popular way of playing Erhu, with the Erhu placed on the harp tied to the waist. Standing performance gives Erhu performance a richer body expression and improves the expressiveness and appeal of music. Compared with sitting, standing performance makes the timbre of Erhu performance clearer. Standing performance

Like the folded-leg performance, the legs are mainly used as support during performance. It is a two-point support method, which requires mobilizing all muscle groups in the body and performing through the coordination between muscle groups. Due to the swing amplitude of the bow, the stability of the body will be affected, resulting in the problem of swinging back and forth, making it difficult to present Erhu music perfectly(He,2019).

3.2 Right-hand technique: basic bowing

Bowing is an important training item for the basic skills of Erhu performance. The length, shortness, speed, slowness, lightness, heaviness, slowness, urgency, upward, downward, pause, and downward movement of notes in music all depend on the bowing of the right hand. Therefore, bowing is one of the main means to change Erhu music and reveal the content of the music, and it is the soul of Erhu performance. In the process of practicing bowing, you should first practice pulling and pushing the long bow (from the bow root to the bow tip). The pulling and pushing of the bow are achieved by the coordination of the right arm shoulder joint, upper arm, forearm, wrist, and fingers. If the upper arm is tightly clamped under the armpit, it is wrong to simply swing the forearm left and right or the forearm is completely controlled by the upper arm, so that the entire bowing movement depends entirely on the upper arm to make a large range of movements. When the bow is drawn, it looks

like a fan that opens when pulled and closes when pushed, and is symmetrical with each other. When bowing, the power of the right arm should be used flexibly and not stiff. The shoulder joint should be relaxed, and the gravity should sink so that the power is naturally transmitted to the fingers and acts on the bow rod and bow hair, respectively. Each force point must not be loose. Otherwise, it will be powerless (Zhou,2009).

3.3 Left-hand technique: pressing the string, vibrato, glissando, tremolo

There are many ways to rub the strings of the Erhu, such as rolling, sliding, pressing, and picking. Among them, rolling is the most commonly used, while sliding, pressing, and picking are generally used in music of a specific style. Different string rubbing techniques have their own unique playing methods and different timbres, which require the performer to choose and adjust according to the different needs of the music, thereby providing the performer with a wider range of possibilities and more personalized sounds in terms of timbre and expression(Su,2016).

Tremolo is a way of playing that uses fingers to make continuous and rapid movements on the strings to decorate the original sound. It is represented by the symbol "tr", and "tr~~" is used to represent a longer tremolo, which is marked above the required tremolo note. Tremolo is a left-hand technique that Erhu players often encounter in exercises or music. Its quality is not only related to the effect of the use of a single technique but also to the improvement and development of the speed and endurance of each finger of the left hand. Tremolo not only plays a decorative role but also helps to develop the independence of finger movements.

The interaction between the first finger of the left hand and the thumb on the neck of the instrument keeps the left hand in the original position, so that the position of the proposed musical sequence is called the position. The brightness of the inner and outer strings of the Erhu varies. With the expansion of the range of musical works, in order to fully play the different timbre characteristics of the inner and outer strings, enhance the expressiveness of the music or pursue a unified sound quality, it is necessary to change the position. The performer determines the specific application of the change position technique in the performance according to the content of the music and the requirements of different sections and phrases, based on his own

understanding of the characteristics and musical style of the music, and through his personal artistic level and artistic interest.

Gliding is one of the important left-hand techniques of the Erhu. It forms a coherent movement between notes by sliding the fingers. From the actual sound effect, glissando connects the previous note, the next note and the notes in the middle, making the connection between notes more complete. The use of glissando techniques is mainly to beautify the timbre, highlight the personality and express the style characteristics of local works. The basic movement of glissando is mainly completed by the flexion and extension of fingers and palms. Taking the glissando of the minor third in the original position as an example, the fingers are active when playing, so that the fingertips touch the strings from a position lower than the original note and slide to the original note. During the glissando process, the fingers remain bent, and the palm first retracts and then extends in the direction of sliding as possible so that the fingers can glissando when they are sufficiently relaxed. There are many types of glissando. From the perspective of glissando techniques, the commonly used ones are upward glissando, downward glissando, finger pad glissando, and return glissando. Glissando is also often associated with position change and can be divided into original position glissando and position change glissando. However, Erhu performance is different from Western string instruments such as violin. It has no fingerboard constraints, so the area of the finger touching the string and the strength of the string pressing will affect the pronunciation effect of the Erhu. Therefore, even if it is the same glissando technique, the sound effect will be different during the performance due to changes in speed, duration, and weight of the string touch. This also leaves a rich space for the Erhu glissando technique to be displayed in actual application.

Every sound we hear in daily life is a composite sound composed of a fundamental tone and an overtone. Taking string music as an example, fundamental tone refers to the sound produced by the vibration of the entire string, which is the easiest to hear; while the left finger lightly taps the $1/2$, $1/4$, etc. of the entire string, while the right bow pulls the string, and a clear sound is obtained, which is called overtone. Liu Tianhua introduced the overtone technique commonly used in guqin and pipa into the creation of Erhu music. From the aesthetic requirements of guqin

music that it is light, subtle, faint, and distant, the bright and far-reaching sound effect of overtones not only enriches the color ability of Erhu but also adds a lot of artistic conception to the spacious and rich timbre of Erhu itself. In Erhu, overtones are divided into natural overtones and artificial overtones. Natural overtones refer to overtones obtained by the segmented vibration of the entire vibrating string length from the bridge to the bridge. Because overtones always exist with the fundamental tone, when playing natural overtones, the fingers should float on the inherent overtone positions of the strings, so that the vibration of the strings is transmitted to the upper strings of the finger positions. Artificial overtones are often pressed with the index finger, and the little finger and index finger float on the strings in a perfect fourth relationship. Because the position of the Erhu bridge determines the vibration length of the strings, one finger presses and temporarily changes the effective vibration length of the strings, that is, the string vibration can only be from the bridge to the finger position, and then on this basis, four fingers float on the strings to produce artificial overtone effects(Su,2016).

3.4 Special techniques: Big bow, double string playing, reverse bow, neighing horse playing

3.4.1 Big Bow Strike

Strike "Big Bow Strike" is a special playing technique that imitates the sound of horse hooves. It is to hold the bow tightly with the right hand, raise the bow to a position about half of the effective string length with the bow root high and the bow tip low, and close to the outer string. Use the up and down swing of the arm (note that the bow rod cannot hit the sound box) to make the bow hair rub up and down with the middle of the string (not the point close to the sound box) (note that the direction is longitudinal, not the horizontal friction of the string) to produce "da, ka" sounds; while big bow strike, the left hand should use two thirds fingering to cooperate, and continuous and fast playing can produce "da ka, da ka..." sounds similar to horse hooves. When playing, pay attention to not making the right wrist too stiff, and pay attention to the close coordination of both hands. This "big bow strike" is actually a simulation technique and is not the same as the bow strike in normal techniques. The difference between them is: first, the big bow is to produce sound by rubbing the outer string at about half of the position, while the bow is to use the

momentum of the bow to produce sound at the normal bow contact point. Secondly, the big bow is similar to the sound of horse hooves, and there is no requirement for timbre, pitch and other musical sounds. The bow is a conventional Erhu playing technique, and it produces musical sounds, so there are requirements for timbre, pitch, elasticity and other aspects (Zhao,2005).

3.4.2 Double string playing method

The Erhu is a monophonic instrument, so the double string playing method is not a conventional bowing technique. However, many composers and performers often boldly try to apply it in their music in order to enrich the performance of the Erhu. For example, there are large sections of double string playing methods in "War Horse Galloping" and "Red Army Brother Is Back". There are three ways to play the double string: the first is to tilt the bow stick up, and press the bow hair flat on the sound box with the middle finger and ring finger of the right hand downward, so that it contacts and rubs the two strings at the same time to produce sound. This method has a better sounding effect, but the volume is relatively small. The second method is to rub the inner string with the bow hair while rubbing the outer string with the bow stick to produce sound. This method can only be played with a short bow or tremolo bow at a strong force, and the sound is also relatively noisy. Therefore, it is often used in the passages of music to create atmosphere or certain special effects. For example, "War Horse Galloping" uses a lot of this double string playing method to express the neighing and whistling of war horses on the battlefield. It is very expressive. The third playing method is to use the bow hair to quickly alternate between the two strings, using the human ear's retained hearing to create a double string effect. When playing softly, it has a feeling similar to the double-tone rotation of the yangqin, but the sound is relatively rough when playing loudly. The three playing methods have their own characteristics, and the performer needs to choose flexibly according to the needs of the music.

3.4.3 Back Bow

Back bow is also called back bow. In order to adjust the bow sequence, the bow is silently backed to the starting position of the previous bow. When playing, quickly lift the bow (about 5 to 10 cm away from the sound box) and take advantage of the momentum to back the bow. In order to reduce the noise of the bow hair

rubbing against the string, the left hand can be gently pressed on the string. In addition, the bow should also move vertically up and down as much as possible to make the back bow light and clean.

Back bow can adjust the air feeling in the performance, thereby enhancing the strength of the right hand. When playing a strong note, an accurate back bow can make the note head full and crisp. When playing a back bow, the body should be coordinated, the strength should rise and fall evenly, and the breath should be well controlled.

3.4.4 How to play the neighing of a steed

In music that describes the theme of horses galloping on the grassland, there are often passages that simulate the neighing of a steed, such as: "War Horse Galloping", "Galloping on the Thousand Miles of Grassland", "New Herdsmen on the Grassland", etc. There are two ways to simulate the neighing of a horse: one is the double string tremolo method. The playing method is: put the middle finger of the right hand outside the bow, and together with the index finger, hook and press the bow bar so that the bow bar rubs the outer string. At the same time, the ring finger hooks the bow hair inward to rub the inner string to play the double string; or bend the middle finger and ring finger downward (toward the sound box) to hook and press the bow hair to make it flat so that it can rub the inner and outer strings at the same time to play the double string. These two playing methods are up to the performer to choose. When playing, play the double string with the right hand. The left hand uses the first and third fingers to make a third-degree tremolo and slide down in the highest position. The following points should be noted in this method: (1) The bow hair should be close to the string and the sound should be slightly noisy; (2) The speed of the left hand's tremolo slide to the lower position should not be too fast and the amplitude should not be too large. The fingers can also shake up and down quickly while trembling. This method is generally used to simulate the neighing of a group of horses. The other is the inner string continuous pause and slide method. The playing method is: the left hand's second or third finger starts from a high position with a tip; then the left hand's middle finger and ring finger hook the bow hair inward tightly and close to the inner string. While the left hand slides up, the bow is pulled from the middle bow to the tip of the bow; then the left hand makes a small downward

glissando, and the right hand cooperates with the inner string to push the bow quickly and staccato. When playing, pay attention to the need to keep the right arm in a relatively tense state. The bow hair must be close to the strings to make a "click, click, click..." noise. Only in this way can a realistic effect be achieved. This method is usually used to simulate the neighing of a single horse. In the music, these two playing methods can be used separately or in combination, and the playing effect is very good.

3.4.5 Tone control and emotional expression

The Erhu, a traditional musical instrument, has a very high status in China. It is called the most representative stringed instrument in my country. The reason why the Erhu is highly praised and has a high status is that the charm of the Erhu has long been deeply rooted in people's hearts. The Erhu has a unique timbre, which is very close to the human voice, so people often have very special emotions when facing the Erhu. Of course, a very important reason why the Erhu has a strong musical expression is that the Erhu player can properly control the timbre, so that it can express the appropriate emotions at the right time, whether deep, exciting or tragic. In fact, each instrument has a unique timbre, and the timbre will be affected by many factors, such as processing materials or production methods. The timbre of the Erhu is also affected by the above factors, but the materials and production methods are not the decisive factors. The more important factor is the control of the timbre expression by the player. Different timbre control techniques are used, and the timbre and emotions expressed are also different. If an Erhu player wants to control the timbre and bring out the core charm of the work, he must devote himself to the performance, concentrate, and deeply understand and express the essence of Erhu music. In short, timbre control in Erhu performance is crucial, affecting the development of Erhu music and the professional performance of the player(Xu,2022).

3.4.6 Pitch training

As a traditional Chinese stringed instrument, the Erhu has a fingerless and fretless structure, which allows it to accommodate various tuning systems and enriches the musical expression. Therefore, the intonation problem has become a major difficulty in the art of Erhu performance. In the process of playing the Erhu, if you want to solve this problem, you need to determine the finger spacing of the left

hand technically, master the reasonable string pressing force on the premise of finding the pitch position, and master the right hand bow and left hand skills; in terms of musical aesthetics, you need to understand the impact of different tuning systems on the Erhu intonation, as well as the difference between functional sound and color sound, to achieve the discussion of the Erhu intonation problem(Sun,2020).

4. Theories Used in Research

4.1 Musicology

Theme is a crucial component in western music theory, expressing a complete musical idea and serving as the core of music. It is simple, meaningful, interesting, easy to hear and remember, and refreshing. The theme is the foundation of musical development and the starting point of the musical process. Music analysis is the process of capturing, identifying, understanding, and grasping the subject. Musicians are the main body in the development of music history, establishing a musical style and reflecting the characteristics of their time. They use their works to express emotions, tell their hearts, and deduce their own life.

Music analysis is a comprehensive analysis of harmony, polyphony, form structure, orchestration, main melody, mode, rhythm, and other factors in the study of western music. Thematic analysis is an essential part of music analysis, as it helps understand and grasp the leading ideas of music works. When the theme expresses feelings and scenes in a certain environment, it can cause a corresponding connection in the listener's mind. Thematic analysis is the correct expression of the emotion shown by the analyst when resonating with the theme image of music. The appropriate method of theme analysis affects the audience's understanding of music(Lin, 2023; Qi, 2023).

4.2 Ethnomusicology

Ethnomusicology includes investigating and studying the music characteristics of different ethnic groups, countries, and regions; exploring the relationship between these music and geography, history, and other cultures; compiling ethnomusicology or regional music, and drawing some conclusions related to music from it. It belongs to a category of musicology and is closely related to ethnology and folklore. It is a science that investigates and studies the national music of different countries and regions with

different social systems and different levels of development, and finds out various laws related to music. Fieldwork is the basic way to obtain research materials. The predecessor was European Comparative Musicology. In addition, things like comparative instrumentology and comparative music history are all research topics in this discipline.

The theory of ethnomusicology involves the general sense of music (perhaps sound), specific musical traditions, music in a series of related communities, or cognitive, artistic, experiential, social, and cultural related to music. The description, classification, comparison, explanation and generalization of the topics, topics and processes of political and economic issues. Ethnomusicology theory may be derived from scientific, social or musical theories, but fundamentally speaking, it does not borrow ideas from other disciplines, although it may be necessary to do so as a starting point. At the same time, it may originate from our own and previous observations (Yu,2004).

In my research, I will use the theory of folk music science to study Liang Yunjiang's musical characteristics and technical innovation: explore the relationship between his music creation and folk music, describe, classify, compare and interpret its good influence. I will summarize these findings and draw relevant conclusions.

5. Research related

Lu (2015) The first part of this paper is the analysis of the whole piece of music, from the composition background and composition style analysis, write the composition characteristics of the music. The second part is the analysis of the performance skills and artistic expression of the whole piece, this part is subdivided into the analysis of each theme, the introduction, the first theme, the second theme, the epilogue for a comprehensive and systematic analysis. This part is also the focus of this paper. It not only analyzes the playing skills of each part of the music, but also expounds the emotional conception of each part, which provides a reference for those who play the music. The third part is to discuss the artistic value of the whole music, mainly from the aspects of the music's time and nationality, national mode and western mode, Erhu technique and western technique, so that the performer can further appreciate the national spirit of the music. By referring to this article, it will help to

understand the structure of the music in more detail. In this paper, (Liu,2015) analyzes Liang Yunjiang's Erhu music from the aspects of music ontology, creative techniques and aesthetic characteristics, discusses the artistic status of the young generation of Erhu artist Liang Yunjiang and his contribution to Chinese Erhu music through combing, advocates the importance of young and middle-aged creative artists, and explores the inheritance and innovation of Chinese music. It is helpful for this study to have a deeper understanding of Mr. Liang Yunjiang's music life and contribution.

Tan (2001) helps to better appreciate Mr. Liang Yunjiang's music works through this article.

Guo (2023) This article helps me understand that with the rise of overseas Chinese teaching, the overseas teaching and dissemination of ethnic instrumental music has also developed and achieved good results. In order to further improve the communication efficiency, it is necessary to start thinking and analyzing on its necessity, basic principles, concrete methods and other questions, in order to better clarify the relevant work ideas, and promote the overseas dissemination and promotion of our excellent national culture.

Zhang (2020) further understands that players should pay attention to the linguistic and imitative characteristics of Erhu when using its repertoire, and show the corresponding performance quality according to the different styles and characteristics of each work. Only in this way can the Erhu obtain a higher status in the field of musical instrument development and promote the public to love Erhu tunes more.

Xu (2013) By studying the social influence of Erhu music and the function and role of Erhu social music education, we can make better use of the musical artistic characteristics of Erhu music, and promote people's personal moral and cultural awareness in the process of music appreciation.

Yu (2024) This article helps Erhu, as a brilliant treasure of intangible cultural heritage, prove its value and significance as an intangible cultural heritage with its unique historical background, development track and important position and influence in Chinese traditional culture. We should cherish and inherit this traditional art form, let the melodious melody of Erhu continue to play on the stage of world culture, and contribute to the cultural prosperity and development of the Chinese nation.

Summary

The related research section reviews research on the creative style and characteristics of Mr. Liang Yunjiang, as well as the influence of Erhu music culture and its social function. This review identifies gaps in the existing literature and places the current research in a broader academic discourse. It shows how previous research results support the research objectives and lays the foundation for new explorations of Mr. Liang Yunjiang's music creation. Through existing research, this study aims to contribute new insights, deepen the analysis and exploration of Liang Yunjiang's musical style, and on this basis, analyze the understanding of Erhu music culture at the historical and social levels. This helps to ensure that the research is comprehensive and well-informed.



CHAPTER III

Research Methodology

The research on concepts of Music Composition in the "Zhong Guo Feng" song of Liang Yunjiang is a qualitative study in the field of ethnomusicology. It involves conducting preliminary research and collecting academic documents, textbooks, reports, concepts, theories, and articles from various journals related to the study. In addition, the researcher conducted a study using fieldwork data from key informants, casual informants, and general informants for analysis. The researcher divided the research methodology as follows:

1. Research Scope
 - 1.1 Scope of Content
 - 1.2 Scope of Time
2. Research Process
 - 2.1 Selection of the Research Site
 - 2.2 Selection of the Key Informants
 - 2.3 Selection of the Music
 - 2.4 Research Tools
 - 2.5 Data Collection
 - 2.6 Data Management
 - 2.7 Data Analysis
 - 2.8 Data Presentation

1. Research scope

1.1 Scope of content

In this study, the researchers mainly focus on the Erhu, a national instrument, the development of Erhu music in southwest China, Liang Yunjiang's musical life, and his road to music creation, and take his concerto "Zhong Guo Feng" as an example. The research place is Chengdu City, Sichuan Province, China.

1.2 Scope of time

October 2024 and January 2025.

2. Research process

2.1 Selection of the research sites

This paper takes ethnomusicology as an important guiding ideology to study the Erhu culture. The research site of this paper takes place in Chengdu, Sichuan Province, China, and takes Liang Yunjiang as the research object to conduct a field interview. Chengdu was chosen as the research location, because Mr. Liang is a professor in Sichuan Conservatory of Music, and his studio is also here, where there will be many valuable materials left by his creation.



Figure 3. Map of research in Sichuan Province, China

Source: Sichuan Municipality(chinafolio.com)

2.2 Selection of key informants

According to the research design of this article, the research object is Mr. Liang Yunjiang, who lives in Chengdu. The selection of key figures is based on the following criteria:

1. Worked on and developed national Erhu music in the research area for more than 20 years.
2. Learning and playing Erhu music for more than 40 years.

3. Having an in-depth understanding of the local huqin culture, recognized by the local industry or government, and awarded certificates or commendations. Based on these criteria, the researcher selected a key figure. In Chengdu, the key figure is Mr. Liang Yunjiang, the author of the Erhu concerto.

In Chengdu, the main figures are: Mr. Liang Yunjiang, one of the Erhu masters in the southwest region, has worked in Chengdu for more than 20 years. He was the director of the Department of Folk Music of Sichuan Conservatory of Music and is currently the director of the Institute of Musical Instruments of Sichuan Conservatory of Music. In decades of Erhu learning, work and creation, he has been committed to the improvement and integration of Erhu technology, always aiming to promote the rich development of Erhu music, and has created many excellent modern Erhu works. He is one of the best Erhu performers in contemporary China.



Figure 4. Liang Yun Jiang

Source: Xianzhuo Xu, from fieldwork in November 2024

2.3 Selection of the song

As a case study, the music chosen is Professor Leung Yun-jiang's representative song "Zhong Guo Feng". Liang Yunjiang's "Chinese style" music has a distinct and unique national style, which cleverly combines traditional music elements with modern composition techniques, showing the profound heritage of Chinese music. Secondly, the theme of his work is taken from the classic Chinese folk song

"Jasmine Flower", which can deeply reflect the connotation of Chinese culture. Furthermore, he constantly innovates in music structure and expression form, which has important reference significance for the development of current music creation.

2.4 Research tools

Fieldwork is an important research method in this paper. According to different

interview subjects and observation objects, interview form and observation form were used as research tools, and the relevant list of research questions will be prepared for the interviews in advance. A interview form related to the research questions was created, sent to the academic experts in the field for checking, revised based on the recommendations of the academic experts, and finally used in the fieldwork.

2.4.1 Process of making the interview form (based on research objective).

- (1) Create a interview form for key informants
 - (2) Then submit the file to my advisor for review
 - (3) Then hand it over to the key informant to see if the file is comprehensive
 - (4) Revise the interview form and make up for deficiencies
 - (5) Take my interview form to an expert for review
 - (6) Continue to revise the interview form
- Finally, this file is used for research tool.

2.4.2 Process of making the observation form (based on research objective).

- (1) Create an observation form for key informants based on the related research questions
- (2) Then submit the file to my advisor for review
- (3) Then hand it over to the key informant to see if the file is comprehensive
- (4) Revise the observation form and make up for deficiencies
- (5) Take the observation form to an expert for review
- (6) Continue to revise the form

Finally, this file was used for research tool.

2.5 Data collection

According to the topic, the researcher of this paper collected data through literature analysis and field fieldwork. In order to have a better and clear perception of the existing research results, the researcher of this paper firstly carried out the data collection of information of the research sites, collected the literature about the function of drum by the method of literature review, and completed the preliminary literature analysis by referring to China's most authoritative network library-China Knowledge Network, Google Scholar, the bibliography of the National Library of China, and the literature of the museums, and further determined the research objectives of this paper. literature analysis, further determining the research objectives of this paper. According to the research objectives, the researchers formulated a detailed fieldwork plan and identified the research sites and main sources of information. A safe and reasonable travel plan was designed and necessary information collection equipment was prepared, and then relevant oral, video, audio, and recording materials were organized in detail to prepare for the analysis of data.

2.5.1 By referring to relevant books, periodicals, papers and other literature materials, collect the introduction of Liang Yunjiang's life, music creation background, performance skills and other relevant information. These data provide the basis for further research.

2.5.2 Visit Liang Yunjiang's performance site, or go to his place of residence and work for an interview, and directly obtain first-hand information about the performance details and creative inspiration of his music works. This method can more directly understand Liang Yunjiang's music style and playing skills.

2.5.3 Through collecting the audio and video data of Liang Yunjiang's performance of "Zhong Guo Feng" , this paper makes an in-depth analysis of his performance skills and music performance. This method can more intuitively feel the charm of Liang Yunjiang's music and provide strong evidence for the study.

2.6 Data management

Data management is the process of collecting, storing, processing and applying data efficiently. The basic purpose of managing data is to extract valuable and meaningful data from large amounts of unprocessed data. Through field visits to

Chengdu, classified and managed the recordings, videos and pictures collected locally.

Literature: Classified management characteristics and protection methods according to history, development status and music.

Audiovisual data: Categorize according to different content, and make notes and marks. Photo material: Categorize the photos according to their content and then sort them in chronological order according to when they were taken.

Ensure the informed consent of participants and guarantee their anonymity and confidentiality. Any observation or interview should only be conducted with the full understanding and consent of the participant.

2.7 Data analysis

According to the collected data, the author takes the two research objectives as the starting point to organize and summarize the collected information, and the data of each research objective is supported by the data of audio or video interview materials, literature and questionnaires, and on-site photos.

As for the first research goal, the researchers of this paper first collected the past data about Erhu, a traditional Chinese folk musical instrument, and collected Erhu data related to Liang Yunjiang by means of literature review. With reference to the most authoritative online libraries in China, such as CNKI, Google Scholar, the bibliography of the National Library of China and the literature of museums, the preliminary literature analysis was completed. Through observation and internal interviews, the researchers collected relevant information about Chengdu.

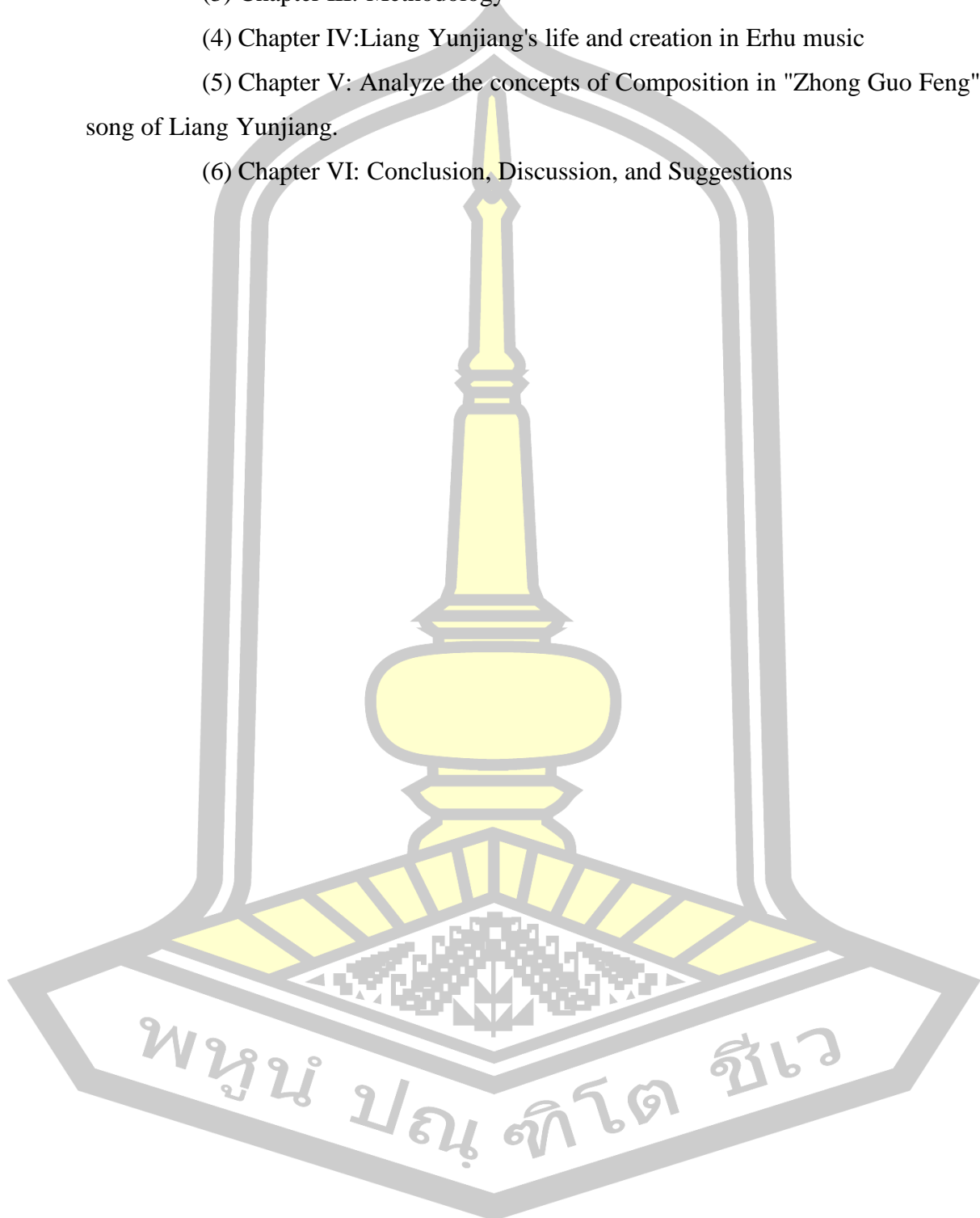
The second research objective is to conduct a comprehensive analysis according to the interview situation. Home and learning center for major whistleblowers. First, researchers use the method of literature review to collect original literature and accumulate a certain amount of literature. At the same time, the researchers also interviewed Mr. Liang Yunjiang, the composer in Chengdu, and conducted video and audio recordings, accumulating video and audio materials for data analysis.

2.8 Data presentation

The dissertation will be presented in seven chapters.

(1) Chapter I: Introduction

- (2) Chapter II: Literature Review
- (3) Chapter III: Methodology
- (4) Chapter IV: Liang Yunjiang's life and creation in Erhu music
- (5) Chapter V: Analyze the concepts of Composition in "Zhong Guo Feng" song of Liang Yunjiang.
- (6) Chapter VI: Conclusion, Discussion, and Suggestions



CHAPTER IV

Liang Yunjiang's life and creation in Erhu music

First, according to the purpose of this study: Liang Yunjiang's life and creation, it is mainly divided into two parts. The first part introduces Liang Yunjiang's life and explains his major deeds over the past decades. The second part introduces Liang Yunjiang's creation and explains his important creations and achievements over the past decades.

1. Liang Yunjiang's early life and educational background
 - 1.1 Liang Yunjiang's family background and growth environment
 - 1.2 Liang Yunjiang's enlightenment in music education
 - 1.3 Liang Yunjiang's higher education and professional training
2. Liang Yunjiang's works
 - 2.1 Liang Yunjiang's main performances and activities
 - 2.2 Liang Yunjiang's main honors
 - 2.3 Liang Yunjiang's main teaching inheritance
 - 2.4 Liang Yunjiang's main works
 - 2.5 Liang Yunjiang's new Erhu techniques
3. Summary

1. Liang Yunjiang's early life and educational background

1.1 Family background and growing environment

Liang Yunjiang was born in Hebei Province in 1961 and grew up in a family environment with a strong cultural atmosphere. His parents are passionate about traditional culture, especially Chinese traditional music and opera. In such a family atmosphere, Liang Yunjiang has been frequently exposed to various traditional music and opera performances since he was a child. These early artistic influences, like a seed, planted the roots of his love for national music in his heart, and laid a very critical cultural foundation for his future development in the field of music creation.

In the process of growing up, Liang Yunjiang not only immersed himself in the world of folk music and opera performances, but also benefited from the changes

of the times. He grew up in the early days of China's reform and opening up. During this special period, social culture gradually moved from relative closure to diversified openness. Various new musical elements and cultural trends poured in like a tide. Under the impact of such a wave of the times, Liang Yunjiang's musical thinking was also greatly inspired. He began to think about how to integrate modern music elements on the basis of traditional music, realize the organic integration of tradition and modernity, and thus create musical works with unique style and characteristics of the times. This kind of thinking not only runs through his early growth stage, but also points out the direction of exploration for his future music creation.

1.2 Enlightenment of Music Education

Liang Yunjiang's musical talent has been revealed since childhood. In elementary school, he began to learn piano, and since then he started his musical journey. In the process of learning piano, he quickly showed a strong interest in music and outstanding talent. Piano learning not only allowed him to master basic music theory knowledge, such as notes, beats, chords, etc., but also cultivated his good sense of music rhythm and expression through continuous practice. Every playing practice is a deep dialogue between him and music, which gradually made him realize the charm of music.

Entering middle school, Liang Yunjiang's exploration of music has deepened, and he began to systematically learn music theory knowledge and widely contact Western classical music. This period is a critical period for him to accumulate music knowledge and expand his horizons. He deeply studied the form structure, harmony application, melody development, etc. of Western classical music, and appreciated the unique charm of different musical styles. From the rigorous and gorgeous music of the Baroque period, to the concise and lively music of the Classical period, to the emotional and unrestrained music of the Romantic period, each style opened a new window of music for him. Through a lot of music practice, such as participating in the school's music clubs and holding small concerts, he has accumulated rich stage experience, and has also clarified his creative ideas of integrating excellent elements of Western music into traditional Chinese music, injecting new vitality and inspiration into his music creation.

1.3 Higher education and professional training

Liang Yunjiang's higher education experience is undoubtedly a key turning point in his artistic career. He graduated from Tianjin Conservatory of Music. During his studies, he successfully obtained a master's degree in Erhu with his own efforts and talents, becoming the first master of Erhu in the southwest region. At Tianjin Conservatory of Music, he ushered in the golden age of music learning and systematically studied traditional Erhu playing techniques and Western music theory.

The study of traditional Erhu playing techniques has given him a deeper understanding and mastery of the unique expressiveness of the Erhu, a national instrument. From basic fingering and bowing to the use of difficult techniques, he has conducted in-depth research and practice. At the same time, the study of Western music theory opened up new ideas for his music creation. The knowledge of harmony, form, polyphony and other music theories collided and merged with his previously accumulated musical literacy, laying a solid foundation for him to form a "combination of Chinese and Western" style in his creation.

At Tianjin Conservatory of Music, Liang Yunjiang was fortunate to study under an authority in the Chinese music industry. With his profound academic attainments and rich teaching experience, the tutor gave him careful guidance and taught him by example. Under the guidance of his tutor, Liang Yunjiang not only mastered the composition techniques, but also was able to create rigorous and infectious music works according to different musical themes and emotional needs; he also studied China's traditional music culture in depth, especially folk music and opera music. He went deep into the folk, collected and sorted out folk music materials from all over the country, studied the characteristics of singing and board style in opera music, and deeply realized the profoundness of traditional music culture and the rich artistic value contained therein.

After graduation, Liang Yunjiang entered Sichuan Conservatory of Music to teach. In the teaching process, he imparts all he has learned over the years, constantly explores and innovates teaching methods, and is committed to cultivating batches of outstanding Erhu performance talents. He pays attention to teaching students in accordance with their aptitude, and formulates personalized teaching plans based on the different characteristics and levels of students; at the same time, he emphasizes the

combination of theory and practice, and encourages students to actively participate in various performances and competitions to improve their actual performance ability. In addition to teaching, he also actively engages in scientific research practice and conducts in-depth research on the modernization and transformation of national music. Through the mutual promotion of teaching and scientific research, Liang Yunjiang's academic status in the field of Erhu has been continuously improved, and he has gradually grown into an academic leader in the field of Erhu, making outstanding contributions to promoting the development of Chinese Erhu music (Liang Yunjiang,interviewed, 2024) .

2. Liang Yunjiang's Works

2.1 Liang Yunjiang's Main Performances and Activities

Liang Yunjiang has left an indelible mark on the global music stage with his superb skills in Erhu art and his profound understanding of the profound cultural heritage behind it. He is a model of "cultural communication ambassador". He has performed in more than ten countries including Germany, Austria, Japan, and South Korea many times, with a total of more than 100 performances. These international performances are not only a display of personal artistic talent, but also a mission to promote Erhu, an art form that carries the profound essence of Chinese culture, to the world. In the exchange and collision with music culture from different countries and regions, it promotes the deep integration and mutual learning of diverse music cultures.

In terms of holding special concerts, Liang Yunjiang carefully planned and successfully held a series of theme concerts such as "Erhu Love, Chinese Dream" with his keen artistic perception and excellent planning ability. In the preparation process, the selection of repertoire takes into account the professional rigor of the academic school, selects classic repertoires with high-difficulty performance techniques and profound ideological connotations, and fully considers the public's aesthetic preferences and acceptance, and incorporates some works with beautiful melodies and easy to sing. In terms of performance style, he skillfully combines traditional performance techniques with modern music expression techniques to give

new vitality to his works. In terms of stage presentation, he pays attention to the coordination of stage layout, lighting and sound effects and performance, creating an artistic atmosphere that is highly consistent with the theme of music. Through this series of careful designs, it has attracted many audiences who were originally unfamiliar with folk music, allowing them to enter the colorful world of folk music, and effectively promoted the popularization of folk music among a wider range of people.

In addition, Liang Yunjiang has played a key role in the standardization of the folk music industry. He has served as a judge for the "Golden Bell Award" and "Wenhua Award" and other highly authoritative and influential national competitions in China. During the review process, he relied on his professional musical literacy, unique aesthetic vision and rich practical experience, adhered to the principles of fairness, justice and openness, strictly controlled the selection of outstanding music talents, and also contributed to improving the overall quality and professionalism of the competition. He is also frequently invited to teach in the National Arts Fund Project, and unreservedly imparts his artistic concepts, unique performance skills and rich stage experience accumulated over the years to more music practitioners, injecting a steady stream of vitality into the sustainable development of the folk music industry (Liang Yunjiang, interviewed, 2024) .

The following two pictures show Liang Yunjiang flying to Dhaka, the capital of Bangladesh, at three in the morning to continue to attend the event as a guest after he accepted Sri Lanka's invitation to participate in the "Cultural China, Splendid Sichuan" performance in 2017(Figure 5, 6).

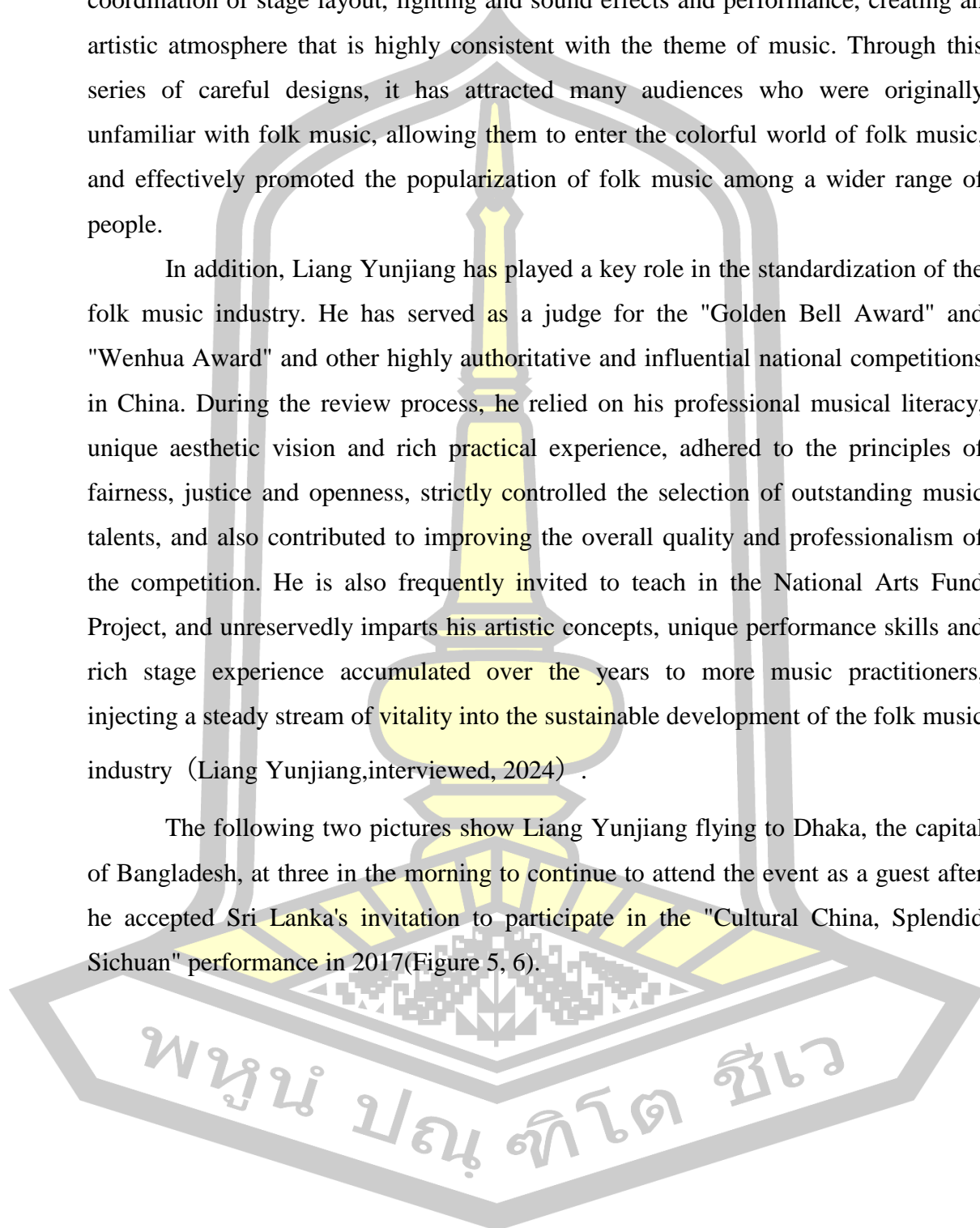




Figure 5. Liang Yunjiang was invited to participate in the "Cultural China, Splendid Sichuan" performance in Sri Lanka in 2017

Source: Xianzhuo Xu, from fieldwork in November 2024



Figure 6. Liang Yunjiang was invited to perform in Dhaka, the capital of Bangladesh, in 2017

Source: Xianzhuo Xu, from fieldwork in November 2024

These two photos are of Liang Yunjiang being invited as a judge for the 12th Golden Bell Awards, China's highest music competition, in 2019, and a group photo with other judges, such as Yu Hongmei, during the competition (Figure 7, 8).



Figure 7. Liang Yunjiang was invited to serve as a judge for the 12th China Golden Bell Awards in 2019

Source: Xianzhuo Xu, from fieldwork in November 2024



Figure 8. Liang Yunjiang was invited to serve as a judge for the 12th China Golden Bell Awards in 2019 and took a group photo with other judges

Source: Xianzhuo Xu, from fieldwork in November 2024

The photo below shows Mr. Liang Yunjiang as a judge and award presenter of the 2014 Chinese and Foreign Folk Music Exchange Competition with the contestants(Figure 9).



Figure 9. Liang Yunjiang was invited to be a guest at the 2014 Chinese and Foreign Folk Music Exchange Conference

Source: Xianzhuo Xu, from fieldwork in November 2024

2.2 Liang Yunjiang's main honors

I knew it more clearly when I went to Chengdu to interview Liang Yunjiang in 2024. In his long and glorious artistic career, Liang Yunjiang has won more than a hundred honors, which witness his outstanding achievements and outstanding contributions in the field of music. In terms of international awards, he won the first place in the professional group of the Chamber Music Competition of the 8th World Music Festival in Austria with his extraordinary performance skills and profound and unique understanding and interpretation of musical works, beating many international top players. This honor is not only a high recognition of his personal performance level, but also won a high reputation for Chinese folk music on the international stage,

allowing the world to appreciate the unique charm and unlimited potential of Chinese folk music.

In the field of composition, his Erhu concerto "Jiang he Yun meng" has achieved remarkable achievements. The work won the first prize in the "Autumn in Chengdu" composition competition and won the Bashu Literature and Art Award. Its artistic value has been widely recognized and highly praised by experts and scholars in the industry and a large number of music lovers. With its excellent artistic quality and far-reaching influence, the work was included in the highly authoritative "Chinese Music Encyclopedia·Erhu Volume" and became a required repertoire for national competitions. This series of achievements further consolidated his classic status in the field of national music creation and became a model for later music creators to learn from.

In terms of teaching, Liang Yunjiang also achieved remarkable results. He was awarded the Teaching Achievement Award by the Sichuan Provincial People's Government, which is undoubtedly a high recognition of his years of dedication to teaching and continuous exploration of innovative teaching concepts and methods. At the same time, he has been rated as an "excellent instructor" many times. Behind this honor is his careful guidance and patient teaching of students for countless days and nights, which reflects his outstanding contribution to the cultivation of musical talents and highlights his responsibility and commitment as an excellent music educator.

2.3 Liang Yunjiang's main teaching inheritance

As an outstanding educator with outstanding achievements in the field of national music education, Liang Yunjiang has trained many outstanding students who have won awards in international competitions. His unique and effective teaching methods and concepts have left valuable experience and wealth for the field of national music education.

In terms of technical innovation, he deeply studied the body mechanics principles of Erhu performance and the scientific nature of playing postures, and innovatively proposed pioneering theories such as "gravity bowing" and "hip positioning". The "gravity bowing" theory makes the Erhu sound more tense and layered by precisely controlling the distribution of gravity in various parts of the arm during performance, significantly enhancing the dynamic contrast effect of the sound;

the "hip positioning" theory starts from the body posture of the performer, emphasizes the stable supporting role of the hips during the performance and the coordination with other parts of the body, helping the performer to perform more stably and freely. These theories fundamentally break through the limitations of traditional Erhu performance teaching, and construct a scientific and systematic Erhu performance teaching system from a new perspective, so that students can master performance skills more scientifically and efficiently and improve their performance level.

In teaching practice, he always adheres to the teaching principle of closely combining theory with practice. He carefully organized and actively promoted the performance practice activities of the "Chinese Style Erhu Orchestra", building a broad stage performance platform for students. During the rehearsal and performance of the orchestra, students effectively transformed the theoretical knowledge of music theory, performance skills and musical expression learned in class into wonderful performance practice on the stage. Through continuous participation in performances, students not only fully exercise and improve their performance skills, but also receive all-round training in comprehensive abilities such as teamwork, stage adaptability, and artistic appeal, and gradually grow into comprehensive music talents with comprehensive qualities.

In addition, Liang Yunjiang proactively promotes the application of interdisciplinary integration in music teaching. In the teaching process, he boldly introduces Western composition techniques, such as impressionistic harmony and modern polyphonic techniques. By learning and drawing on these advanced Western composition techniques, students' musical creation horizons have been broadened, allowing students to re-examine traditional folk music from a broader musical and cultural perspective. On the basis of retaining the core characteristics of folk music, absorbing multiple musical elements, and creating more innovative and contemporary music, injecting new vitality and ideas into the innovative development of folk music.

The following two pictures were collected by me during my field trip. One is a poster of the "Chinese Style" Erhu Orchestra organized by Teacher Liang Yunjiang for a special chamber music concert in 2016. The other is a lecture on "How to Appreciate Music - Entering the Chinese Erhu" given by Teacher Liang Yunjiang at the Chengdu City Concert Hall in 2020(Figure10,11).



Figure 10. Poster for the 2016 Erhu Orchestra "Chinese Style" formed by Liang Yunjiang for their Erhu chamber music concert
Source: Xianzhuo Xu fieldwork(2024)



Figure 11. Liang Yunjiang was invited to give a speech in 2020
Source: Xianzhuo Xu, from fieldwork in November 2024

2.4 Liang Yunjiang's main works

Liang Yunjiang has also achieved fruitful results in the academic field. His academic achievements cover two important areas, theoretical research and music creation, and provide rich theoretical support and practical guidance for the academic research and creative practice of folk music.

In terms of monographs, he carefully compiled "Intermediate and Advanced Erhu Music Collection - Selection of Liang Yunjiang's Erhu Works" and "Sichuan Erhu Grade Examination Standard Repertoire Selection and Performance Guidance". "Intermediate and Advanced Erhu Music Collection - Selection of Liang Yunjiang's Erhu Works" brings together his classic Erhu works created over the years. These works not only show his unique creative style and artistic pursuit, but also provide Erhu learners and performers with rich learning materials and reference examples from multiple dimensions such as playing skills and musical expression. "Sichuan Erhu Grade Examination Standard Repertoire Selection and Performance Guidance" closely focuses on the actual needs of the Erhu grade examination, and provides detailed analysis and performance guidance for the grade examination standard repertoire, providing candidates with comprehensive and systematic learning guidance from the background introduction of the repertoire, key points of playing skills, and emotional expression of music. It is of great significance to improve the overall performance level of Erhu learners and promote the standardization and standardization of Erhu grade examinations.

In terms of papers, he wrote a number of high-quality academic papers such as "On the Erhu Backhand and Arm Positioning" and "The Creation Characteristics and Performance Art Requirements of the Erhu Concerto "Jiang he Yun meng"". "On Erhu Reverse Handle and Arm Positioning" deeply explores the relationship between reverse handle technique and arm posture in Erhu performance and its influence on performance effect. Through the detailed analysis of performance movements, it provides new ideas and methods for Erhu players to improve their skills. "The Creation Characteristics and Performance Art Requirements of Erhu Concerto "Jianghe Yunmeng"" comprehensively and deeply analyzes his representative work "Jianghe Yunmeng" from multiple perspectives such as the creation background of the work, music structure analysis, the use of creative techniques, and the

requirements of artistic expression in the performance process, providing authoritative reference materials for music researchers and performers to deeply understand the work. These papers won the Sichuan Humanities Award for their profound academic insights and rigorous research methods, fully demonstrating his profound attainments and outstanding achievements in academic research. In addition, he has also released CD albums such as "Jianghe Yunmeng" and "Liang's Erhu Music". These albums present Liang Yunjiang's musical works to the audience in the most intuitive and vivid way with superb performance and unique musical style. Whether it is used for demonstration performance in Erhu teaching or for music lovers to appreciate and appreciate, it has become an indispensable and important reference material, providing great convenience for the widespread dissemination and teaching practice of Erhu music, and effectively promoting the inheritance and development of Erhu music culture(Liang Yunjiang,interviewed,2024).

The following two pictures are the physical materials I collected during my field trip. One book is Liang Yunjiang's Erhu Works Collection, which collects some of Liang Yunjiang's best works over the past few decades. The other picture is a CD of his works collection(Figure12,13).



Figure 12. Selected works of Liang Yunjiang's Erhu

Source: Xianzhuo Xu, from fieldwork in November 2024



Figure 13. CD of Liang Yunjiang's intermediate and advanced Erhu works

Source: Xianzhuo Xu, from fieldwork in November 2024

2.5 New Erhu Techniques Created by Liang Yunjiang

In the long history of Erhu performance and creation, Liang Yunjiang has always maintained the spirit of daring to break through tradition and boldly innovate, and has created a series of innovative performance techniques with far-reaching influence.

In terms of gravity bowing, after long-term practical exploration and theoretical research, he has successfully achieved a major breakthrough in the timbre expression of Erhu through precise adjustment and clever use of the gravity distribution of the arm during performance. In traditional Erhu performance, the thin volume and single timbre change have always been the key factors restricting its expressiveness. Liang Yunjiang's "gravity bowing" technique, by reasonably controlling the gravity distribution of the arm at different playing strengths and speeds, makes the timbre of the Erhu fuller and mellower, and effectively enhances the tension and dynamic contrast of the timbre. When playing passionate passages, he increased the use of arm gravity to make the timbre more powerful; when playing lyrical and delicate passages, he cleverly adjusted the gravity to make the timbre softer and more graceful, which greatly enriched the timbre expression of the Erhu.

In music creation, he boldly introduced modern music elements and dared to break through the rhythm and tonality constraints of traditional music. Taking "Miluo River" as an example, he conducted compound rhythm and atonality experiments in

his works. The use of compound rhythm makes the music present rich and diverse changes at the rhythm level, breaking the singleness and regularity of traditional music rhythm, bringing a new auditory experience to the audience; the atonality experiment challenges the dependence of traditional music on tonality, and expands the dimension of Erhu in musical expression by reconstructing the pitch relationship, so that Erhu can express more complex and diverse emotions and musical artistic conception, opening up a new path for the innovative development of Erhu music.

In terms of the structure of the work, he boldly innovated, combining Western classical forms such as sonata form and rondo form with traditional Chinese narrative structure. In "Jianghe Yunmeng", he adopted a "symphonic" approach. On the basis of retaining the narrative and emotional expression of traditional Chinese music, he borrowed the structural layout and expression techniques of symphony to make the work more rigorous and richer in structure. Through the presentation, development and reproduction of multiple themes, as well as the coordination and echo between different instrument groups, the overall artistic level of Erhu works has been improved, and its expressiveness and appeal have reached a new height.

2.6 Erhu works created by Liang Yunjiang

Liang Yunjiang's Erhu works always take "nationality" as the core, and at the same time have strong experimentality and wide dissemination. They are unique in the field of national music creation and have formed a distinctive and unique personal style.

In terms of regional cultural themes, he deeply explores regional cultural characteristics and cleverly integrates regional cultural elements into music creation. For example, in the work "Chuanjiang", he cleverly incorporates the unique rhythm of Chuanjiang haozi, and vividly shows the magnificent scenery of the Chuanjiang area, the hard work of boatmen and the unique charm of Chuanjiang culture through Erhu performance. "Jiang He Yun Meng" uses the folk tunes of the Bashu region as the material, and interprets and expresses the landscape, humanistic customs and profound historical and cultural heritage of the Bashu region through music, so that the audience can feel as if they are in the land of Bashu when enjoying the music, and feel its unique regional cultural charm.

In terms of cross-cultural integration, he actively explores the integration and innovation of different cultural elements. "Miluo River" combines the profound artistic conception of Qu Yuan's poems with the unique timbre of impressionist music, and creates a musical atmosphere that is both poetic and modern through the unique timbre and playing skills of the Erhu. In the work, the harmonic color and timbre changes of impressionist music are used to express the emotional ups and downs and spiritual connotations in Qu Yuan's poems, so that the ancient culture and modern music styles collide and blend with each other, creating a unique musical artistic conception. "Mulan Capriccio" is based on the traditional Mulan story and cleverly incorporates modern polyphonic techniques. On the basis of retaining the original plot and emotional clues of the Mulan story, the use of polyphonic techniques allows the music to engage in dialogue and echo between multiple voices, enriching the layering and expressiveness of the music, and giving the ancient story new vitality and vigor in the context of modern music.

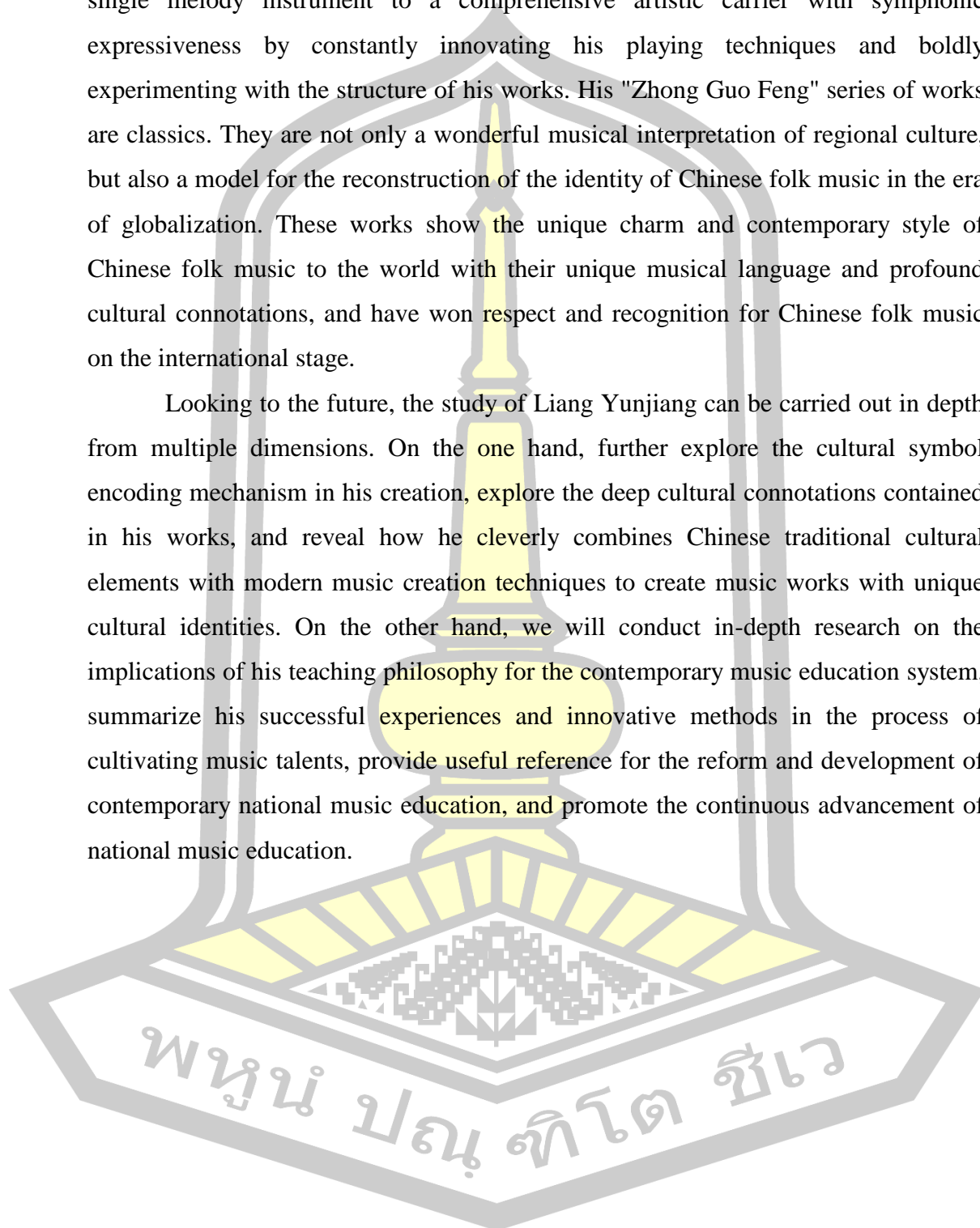
In terms of genre diversity, his works cover a variety of forms such as solo, concerto, and duet. For example, the double Erhu and string suite "Spring, Summer, Autumn and Winter" shows different scenes and emotional changes of the changing seasons through the tacit cooperation of the double Erhu and the string group, in the contrast and interweaving of the timbre of different instruments. This active exploration and attempt of different genres not only enriches the expression of Erhu music, but also provides useful practical experience for the transformation of national instrumental music to modernization, and opens up a broader path for the development of national music.

3. Summary

Liang Yunjiang's life experience and creative practice are a vivid portrayal of the vigorous development of traditional music in the modern context. In his early years, he was deeply influenced by the regional culture and had a deep sense of identity with national music. This love from the heart became a solid foundation for his future artistic creation. The cross-cultural training he received during his higher education opened the door to world music for him, giving him the courage and ability to break through tradition and be innovative.

In the creative process, he successfully upgraded the Erhu from a traditional single melody instrument to a comprehensive artistic carrier with symphonic expressiveness by constantly innovating his playing techniques and boldly experimenting with the structure of his works. His "Zhong Guo Feng" series of works are classics. They are not only a wonderful musical interpretation of regional culture, but also a model for the reconstruction of the identity of Chinese folk music in the era of globalization. These works show the unique charm and contemporary style of Chinese folk music to the world with their unique musical language and profound cultural connotations, and have won respect and recognition for Chinese folk music on the international stage.

Looking to the future, the study of Liang Yunjiang can be carried out in depth from multiple dimensions. On the one hand, further explore the cultural symbol encoding mechanism in his creation, explore the deep cultural connotations contained in his works, and reveal how he cleverly combines Chinese traditional cultural elements with modern music creation techniques to create music works with unique cultural identities. On the other hand, we will conduct in-depth research on the implications of his teaching philosophy for the contemporary music education system, summarize his successful experiences and innovative methods in the process of cultivating music talents, provide useful reference for the reform and development of contemporary national music education, and promote the continuous advancement of national music education.



CHAPTER V

Analyze the Concepts of Composition in "Zhong Guo Feng" song of Liang Yunjiang

Through in-depth interviews with key figures in Chengdu, this chapter obtained important information about the composition of this piece by Erhu player Liang Yunjiang.

1. Concepts of Composition by Liang Yunjiang
2. Music structure analysis
 - 2.1 Form structure
 - 2.2 Mode and scale application
 - 2.3 Melody feature analysis
 - 2.4 Application of playing techniques
3. Analysis of core composition techniques
 - 3.1 Innovative treatment of Erhu parts
 - 3.2 Texture design of instrument dialogue
4. Cultural symbols and musical language
 - 4.1 Modern translation of traditional elements
 - 4.2 Sound philosophy of fusion of Chinese and Western cultures
5. Difficulties and performance requirements of performance techniques
6. Academic value and influence
7. Summary

1. Concepts of Composition by Liang Yunjiang

(1) Background of the work

The chamber music work "Chinese Style" is the result of the joint creation of Professor Liang Yunjiang and his wife Professor Zhang Xiaobo. Its creative inspiration is rich and influenced by many factors. At that time, cultural exchanges were becoming increasingly frequent, and the inheritance and innovation of traditional music culture were highly valued. In such an environment, Liang Yunjiang

and his wife, with their meticulous perception of life and keen insight into music, generated a strong creative passion. Liang Yunjiang's chamber music work "Zhong Guo Feng" was created in 2004. It is a two-instrument chamber music work designed for Erhu and accordion. The work won the first place in the professional group of the 8th World Music Festival Chamber Music Competition and became a classic performance repertoire of the "Blue Dream Chamber Orchestra" of Sichuan Conservatory of Music. The work takes Chinese traditional music elements as the core, and through the dialogue between Erhu and accordion, it constructs a unique sound space that integrates Eastern and Western instruments. Its creative background reflects the exploration trend of "combining nationality and modernity" in the Chinese music community in the early 21st century.

This work is based on the Jiangsu folk song "Jasmine Flower", which has been circulated in the Han Chinese area since the Qing Dynasty. It is also called "Flower Tune". Its melody is melodious and easy to sing. In the late 18th and early 19th centuries, it spread abroad as a classic Chinese folk song. British geographer John Bello recorded the score of this song in his book "Journey to China" in 1804. Later, the famous opera master and Italian composer Puccini also used the melody of Jasmine Flower as the main musical material in the 1924 opera "Turandot". With the spread of this classic work, the Jiangsu folk song "Jasmine Flower" became known to the world. Moreover, after being collected and arranged by later generations, "Jasmine Flower" has produced many variations in different circulation areas, and has also been adapted into various forms in China. In vocal performances, there are solos, duets, and small choruses. In instrumental performances, there are Erhu, guzheng, folk music ensemble, cello, saxophone, orchestra, jazz, etc., all of which have wonderful interpretations of this music. Many famous performers and singers at home and abroad are also willing to interpret this song in different forms. In terms of international cultural exchanges, the Jiangsu folk song "Jasmine Flower" has become the focus of cultural exchanges between the East and the West, such as some major foreign affairs activities, the return ceremonies of Hong Kong and Macao, and the publicity activities of the Beijing Olympics.

At the end of 2003, when Professor Zhang Xiaobo received an invitation to participate in the 8th Austrian International Accordion Competition, he thought of this

very representative folk song, so he decided to cooperate with Professor Liang Yunjiang to create "Jasmine Flower" as the music material. They hope that through their creation, they can not only express the aesthetic taste of traditional Chinese music, but also cleverly combine Western instruments with Chinese folk instruments, and integrate modern composition techniques and performance techniques on the basis of inheriting classics to enrich traditional Chinese harmony. Use anthropomorphic techniques to depict the harmonious coexistence of man and nature, the innocence of the heart and the world of flowers that permeate the heart, and finally create the unique work "Zhong Guo Feng".

(2) Creative characteristics

In the work "Zhong Guo Feng", the combination of Erhu and accordion is very distinctive and shows a unique artistic charm.

As a traditional Chinese musical instrument, Erhu has its own unique timbre characteristics. Its timbre is mellow and soft, which can express a variety of emotions and has a strong singing quality, as if it can resonate with the human voice and tell endless stories. In terms of range, the Erhu has a relatively wide range and can produce either high-pitched and bright or low-pitched and graceful timbre, with a span of up to three octaves, providing a rich expressive foundation for playing music of different styles and emotions. In terms of playing techniques, Erhu is more diverse. For example, by pressing the strings with the left hand, techniques such as glissando and vibrato can be achieved, which can vividly imitate the charm of the human voice and various sounds in nature, adding a unique color to the music; the string-pulling method of the right hand can control the changes in volume, rhythm and timbre, just like a long bow can create a melodious and long atmosphere, and bow-pulling can bring a lively and jumping feeling.

The accordion is a European musical instrument with a different sound-generating principle. It mainly relies on the movement of the bellows to control the airflow, which then drives the reeds to vibrate and produce sound. The tone depends on the frequency of vibration of the sound-generating device (reed). The density of the materials used to make reeds of different lengths is different, which will also produce different pitches. In the process of making the accordion sound, the relative strength of the push and pull of the bellows plays a key role in the formation of the

timbre. The change of timbre is specifically reflected in the sound box. When the shape and capacity of the sound box are consistent with the vibration frequency of each reed in the basic range, the range characteristics of the accordion can be fully expressed. In addition, the loudness of the accordion sound is determined by the amplitude of vibration of the sound-generating body (reed), and each reed has its own strong and weak range. The timbre of the accordion is also very rich. Through the clever coordination of fingers and bellows, the performer can play both the beautiful melody of a single part and the harmony effect of multiple parts. In addition, the accordion can also change the timbre according to different musical situations by using means such as variadic notes, so as to play a soft and delicate timbre like a lyrical slow tempo. It can also show bright and grand sound effects in a brisk rhythm, just like a small band that can change styles at any time.

When the two distinctive instruments, Erhu and accordion, are combined in "Zhong Guo Feng", different musical effects are produced. At the level of harmony, the two complement each other and interweave. The accordion, with its advantage of multi-part performance, builds a rich and full harmonic framework for the music, while the Erhu shuttles through it, adding delicate emotional colors and charm to the harmony with its unique national timbre, so that the harmony effect has both the three-dimensional sense of Western music and the implicit artistic conception of traditional Chinese music. It seems to bring the audience into a musical world full of both modern and classical atmosphere. For example, in some passages of the music, the accordion is laid out with chords to create a grand and stable harmonic background, while the Erhu plays on the upper layer with a melodious melody. The combination of the two vividly depicts diversified musical scenes such as the morning scene of flowers blooming in the south of the Yangtze River, the beautiful picture of girls enjoying flowers, and the lively folk customs. In the contrast of timbre, the soft and mellow Erhu and the rich and varied timbre of the accordion complement each other, sometimes echoing and sometimes contrasting, which enhances the expressiveness and appeal of the music, makes the music of the entire work more colorful, and fully demonstrates the unique artistic charm produced by the combination of Chinese and Western musical instruments.

2. Music structure analysis

2.1 Form Structure

"Zhong Guo Feng" adopts a polyphonic three-part style and has a variety of playing methods, which adds rich layers and changes to the musical presentation of the work. The following is a detailed analysis:

Introduction (Section 1)

The opening of G-key palace tone and sanpao creates an ethereal and quiet atmosphere, like an elegant freehand landscape painting, which outlines the artistic conception of the music with just a few strokes. At the beginning, the Erhu leads the way and plays the theme song of "Jasmine Flower" with a tone similar to human voice. The beautiful timbre seems to gently tell a story, instantly bringing the audience into a specific musical context. Afterwards, the five accordions play the fourth melody interval with *appoggiatura* in turn, cleverly imitating the bird's song, and using the octave change of the range and phonemes to make the tone change from bright to dark, from thin to thick, and from far to near. The Erhu echoes it with a special *glissando*, vividly imitating the dialogue between birds. The two cooperate with each other to present a peaceful and harmonious morning scene in the south of the Yangtze River to the audience. After the accordion plays a series of descending melodies, the introduction ends with a trill in the key of G, which naturally leads to the next piece of music.(See Figure 14)



Figure 14. "Zhong Guo Feng" music score, Erhu imitates bird calls

Source: Xianzhuo Xu(2024)

พหุ ประถมศึกษา



Figure 15. Demonstration of "Zhong Guo Feng"

Source: Xianzhuo Xu, demonstrated in person in November 2024

Part I (bars 2-55)

This part is a single two-part structure, D key, 4/4 beat, and andante tempo. The overall performance is quiet, beautiful, and euphemistic. It depicts a vivid and realistic landscape painting for the audience with narrative techniques. In the painting, jasmine flowers with dewdrops sway in the wind, and the fragrance is overflowing. The girls appreciate, love, and cherish flowers, live in harmony with nature, and yearn for a better life.

Among them, the first section A (bars 2-18) The accordion plays a brisk and smooth descending pentatonic scale, the notes jump, and the accordion plays a continuous chord with boing sound. The accordion is accompanied by a rich and elastic bass. Against this background, the Erhu plays the first statement of the theme with a soft timbre. The paragraph structure is as follows: a(4)+b(4)+(4)+d(3), like a beautiful girl from the south of the Yangtze River with the fragrance of jasmine. Deep in the alley, it gives people a light and pure beauty(See Figure 15)



Figure 16. "Zhong Guo Feng" music score, the descending pentatonic scale played by the accordion in the music

Source: Xianzhuo Xu (2024)

The second paragraph A' (bars 19-36) is a variation of the theme of "Jasmine Flower". The author uses the original folk song melody as the skeleton for variation. Through the clever expansion and change of the melody, the theme music is consolidated and the theme image is further strengthened in the minds of the audience(See Figure 16).



Figure 17. "Zhong Guo Feng" music score,Variations on the theme
Source:Xianzhuo Xu(2024)



Figure 18. Demonstration of"Zhong Guo Feng"

Source: Xianzhuo Xu, demonstrated in person in November 2024

The third paragraph "A" (bars 37-55) is a repetition of the second paragraph, but on this basis, the author changed the arrangement and used the accordion instead of the Erhu to play the A' theme. The accordion sets off the theme, like a female duet, harmonious and full, which further deepens the theme. At this time, the Erhu uses the plucking method to match the rhythm, and the accordion plays elastic harmony and bass, creating a relaxed and pleasant atmosphere, paving the way for the development of the second part, making the development of the music logical and natural (See Figure 17).



Figure 19. "Zhong Guo Feng" music score, Theme melody played by accordion
Source: Xianzhuo Xu (2024)

Part II (bars 56-124)

This part has 59 bars, in G key, 2/4 beat, and Allegro. The overall atmosphere is warm and cheerful, humorous, and full of youthful vitality, showing the lively and cheerful girl playing in the wild flowers. This part does not have a clear formal structure, but consists of several small paragraphs and connecting sentences, each with its own characteristics but coherent and unified, like a group of folk paintings. For example, the accordion plays a series of broken chords with a cello-like pitch changer, and this motive constantly forms the theme of "hide and seek" as the author says. Through the clever connection and development between the small paragraphs, the cheerful and lively mood is constantly promoted, making the audience seem to be in a scene full of joy, enhancing the expressiveness and appeal of the music (See Figure 18).



Figure 20. "Zhong Guo Feng" music score, the accordion makes extensive use of broken chords to increase the expressiveness of the music.

Source: Xianzhuo Xu (2024)

Part III (bars 125-180)

The recapitulation begins with a return to D key, 4/4 beat, lyrical andante, and a single two-part form. In order to create a unified contrast effect with the first part, the theme melody adopts another variation of "Jasmine Flower", which is more melodious and euphemistic. The author extended the original 4/4 beat of the folk song to 6/8 beat, symbolizing people's desire to return to the pure mentality of pastoral life in the thought of "calm nostalgia". Through the regulation of musical elements such as melody, harmony, and dynamics, a beautiful picture with diverse colors and broad

atmosphere is depicted. In this part, we can feel the intimacy brought by the familiar theme melody, and experience the new emotional experience caused by the change of music, realizing the sublimation and retrospection of the theme, leaving the whole work with an endless aftertaste at the end.

Paragraph connection and tonality conversion

In terms of paragraph connection, the transition between paragraphs is natural and smooth. From the introduction to the first part, the melody at the end of the introduction naturally introduces the D key of the first part, making the development of the music logical; the relaxed and pleasant atmosphere created at the end of the first part paves the way for the warm and cheerful mood of the second part, and the changes in rhythm, melody and other elements achieve a clever transition; the reappearance from the second part to the third part first adjusts the rhythm to gradually stabilize the mood, and then returns to the tonality and theme melody associated with the first part, forming an effect of echoing from beginning to end, making the whole work seamless.

In terms of tonality conversion, the work uses G and D keys in different voices, enriching the color of the music. For example, the D key of the first voice is converted to G key in the second voice, which makes the music change from a quiet and beautiful mood to a warm and cheerful mood, enhancing the expressiveness and tension of the work. In the process of appreciation, the audience can follow the changes in the tonality and feel different musical situations and emotional ups and downs.

2.2 Mode and scale application

Extension of pentatonic scale: The main melody is based on the G-palace pentatonic scale (G-A-B-D-E), but in the development section, the hexaphonic scale is formed by adding the #F sound (as a passing tone), blurring the tonality boundary

Multiple tonality superposition: In bars 65-72, the Erhu maintains the G-palace mode, while the right hand part of the accordion adopts the C-lydian mode, forming a tense sense of heterophonic counterpoint.

2.3 Melody feature analysis

The melody of "Zhong Guo Feng" is based on the Jiangsu folk song "Jasmine Flower", showing a distinct national style, while incorporating innovative expansion elements to make it more expressive and appealing(See Figure 19).



Figure 21. The score of "Zhong Guo Feng", the main melody inspiration
Source: Xu Xianzhuo(2024)

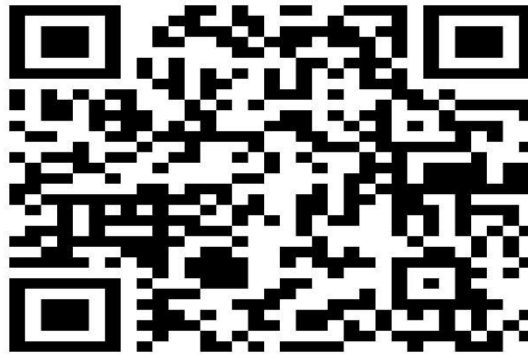


Figure 22. Demonstration of "Zhong Guo Feng"
Source: Xianzhuo Xu, demonstrated in person in November 2024

In terms of the embodiment of national style, the work makes full use of the pentatonic scale. As a common scale form in Chinese folk music, the pentatonic scale has a unique charm, corresponding to the five tones of gong, shang, jiao, zheng, and

yu. The use of the pentatonic scale in "Zhong Guo Feng" makes the melody very national. For example, in the first part of the piece, when the theme of the Erhu performance is first described, the melody is constructed based on the pentatonic scale. The beautiful melody seems to bring the audience into a scene full of Jiangnan style, causing people to associate with Chinese traditional culture and local customs, and the audience can easily feel the rich folk music atmosphere.

On the basis of the original folk song melody, Professor Liang Yunjiang and his wife also made clever innovations and expansions, adding flower tunes, variations and other techniques to make the melody more diverse. For example, in the second section A' (bars 19-36), the author used the original folk song melody of "Jasmine Flower" as the skeleton, made modified variations, and added ornaments and passing sounds on the basis of the original melody, so that the theme music was consolidated while retaining the original charm, further strengthening the impression of the theme image in the minds of the audience. In addition, according to the needs of emotional expression and scene description, the melody will be expanded by changing the rhythm and pitch area in different sections, making the melody development more logical and artistic, and better showing the rich content that the work wants to express, such as quiet and beautiful scenery, lively and cheerful performance scenes, etc., so that the melody is more suitable for the construction of the overall artistic conception of the work, enhancing the artistic appeal of the work, and also showing the creator's profound skills in the modern innovation and development of traditional melody.

In "Zhong Guo Feng", the use of rhythm is extremely clever, and the speed and speed changes between different sections play a key role in the expression of emotions, complementing the melody and showing a unique musical vitality.

The introduction part of the work has a scattered melody and a relatively free rhythm. For example, in the following example, the Erhu plays the theme melody first, and the accordion imitates the bird's cry. The two created an ethereal and quiet atmosphere through flexible control of the rhythm, as if leading the audience into a tranquil picture of the morning scene in the south of the Yangtze River, laying a soothing and poetic tone for the whole work.

The first part adopts 4/4 beats, andante tempo, and the rhythm is smooth and regular. This rhythmic feature combined with the beautiful melody fully presents the

quiet, beautiful and charming pictures of jasmine flowers with dewdrops swaying in the wind and girls enjoying flowers, allowing the audience to immerse themselves in a relaxed, pleasant and lively mood. For example, the accordion plays a brisk and smooth descending pentatonic scale with jumping and continuous chords, while the Erhu plays the theme statement with a soft timbre. The rhythm of various instruments makes the music like a gurgling stream, telling the story delicately.

Entering the second part, it turns to a 2/4 beat allegro, and the rhythm is significantly accelerated, becoming lively and agile. This change in rhythm makes the atmosphere instantly warm and cheerful, and it is full of fun, presenting a lively scene of a girl playing in the sea of flowers in the mountains, full of youthful vitality. Like an accordion, a series of broken chords are played through a cello-like pitch converter, forming the theme of "hide and seek" in a continuous motive manner, and with the clever rhythm connection and development between each small paragraph, the cheerful mood is continuously promoted, making the audience seem to be in a happy scene, which is very contagious.

In the third part, the lyrical andante of 4/4 beats is returned, and the rhythm tends to be stable again, which echoes and contrasts with the first part. The rhythm of this part matches the changes of the melody, such as expanding the original 4/4 beat of the folk song to 6/8 beats, showing a more melodious and gentle emotion, indicating that people are eager to escape from the world and return to the pure mentality of pastoral life, so that the audience can feel the new emotional sublimation in the familiar theme melody, which is endless aftertaste.

In short, the clever arrangement of rhythm in "Zhong Guo Feng" complements the melody. Through the change of speed and the use of different rhythm types, it accurately shapes a variety of musical situations, conveys rich emotions, and fully demonstrates the artistic charm of the work.

When the Erhu plays "Zhong Guo Feng", it uses a variety of unique playing techniques, which plays a vital role in the creation of artistic conception, the expression of emotions, and the presentation of the overall artistic effect.

2.4 Application of playing techniques

Glissando

This song cleverly uses the glissando technique, which can vividly imitate the sound effects such as birdsong and dialogue, and vividly show the lively and harmonious vivid scene of the Jiangnan water town. For example, in the introduction of the piece, the Erhu first played the melody of the theme "Jasmine Flower" with a tone similar to that of human singing. After the performance, the accordion played a fourth melody interval using the appoggiatura method, imitating the sound of birds. At this time, the Erhu responded with a special glissando, with fingers consciously moving on the strings, changing in a certain rhythm and amplitude, vividly imitating the conversation between birds, as if the audience was immediately brought into the morning scene of the south of the Yangtze River with birds singing and flowers blooming, and peace and harmony. Moreover, the glissando technique can also create different atmospheres according to the emotional expression needs of the music. In the passages expressing euphemistic and delicate emotions, the performer controls the speed and amplitude of the glissando to make the transition between notes more natural and smooth, showing the soft charm of the water town in the south of the Yangtze River; in some places where the emotions are slightly lively, the glissando can add a sense of agility and make the music more appealing. For example, the finger pad glissando, which is commonly used in Jiangnan style music, has a mellow pronunciation and is full of the unique charm of the Jiangnan water town. It is also used in "Zhong Guo Feng". The glissando is played through the joint movement of three fingers, which fully displays the charm of the water town.(See Figure 20)



Figure 23. The score of "Zhong Guo Feng", which uses the Erhu glissando technique

Source: Xianzhuo Xu(2024)



Figure 24. Demonstration of "Zhong Guo Feng"

Source: Xianzhuo Xu, demonstrated in person in November 2024

Fast bow technique

The fast bow technique has a significant effect on the mood of the music when expressing the fast sixteenth note passages in the music. Fast bow is a difficult action in Erhu performance, requiring the performer to cooperate with both hands highly, placing the "axis" of the action in the middle of the forearm, ensuring the "flat-straight" operation of the right hand bow, and maintaining the appropriate string degree to make the pronunciation clear and granular. Each note is like "granularity", powerful, clear and crisp. In the second part of "Zhong Guo Feng", the rhythm is changed to a fast rhythm of 2/4, the atmosphere is warm and cheerful, humorous and clever, showing the lively scene of girls playing in the mountains and the swaying flowers. Fast bow technique plays an important role. The performer plays fast-flowing notes with a fast bow, making the rhythm of the music compact and the mood rising continuously, as if letting the audience see the lively scene of girls playing happily and chasing each other, which greatly enhances the expressiveness and appeal of the music, making the whole music full of youthful vitality, and the cheerful and lively mood is fully displayed. (See Figure 21)



Figure 25. The score of "Zhong Guo Feng", which uses the Erhu fast bow technique

Source: Xianzhuo Xu(2024)



Figure 26. Demonstration of "Zhong Guo Feng"

Source: Xianzhuo Xu, demonstrated in person in November 2024

String-plucking technique

String-plucking technique is also uniquely used in "Zhong Guo Feng", which has a significant effect on creating a specific atmosphere and setting off the rhythm. For example, the specific method of plucking the string is to keep the bow hair close to the outer string, and the index fingertip rhythmically moves the inner string to the left and back. Each note is played only once, and the left hand presses the note with the finger in accordance with the rhythm of the plucking. In some music sections, the melody played by this string-plucking method forms a sharp contrast with the bow hair rubbing the string, giving people a special sense of beauty. There is also single plucking, which can be performed on both the inner string and the outer string. For example, in "Erquan Yingyue", there is a method of plucking the outer string with the index finger. In some passages of "Chinese Style", the use of single plucking can

cleverly hook the string sound between the playing intervals, which plays the role of embellishing and modifying the melody, making the music more layered.

In the work "Zhong Guo Feng", the playing skills of the accordion and the Erhu complement each other, creating a unique and rich sound effect together, showing a different artistic charm

The use of tone change techniques

The accordion plectrum is a commonly used timbre conversion device. Each plectrum basically represents the timbre of a musical instrument. By pressing different plectrums, the accordion can produce the corresponding instrument timbre. Although it cannot be completely equivalent to an analog instrument, it can be roughly close or similar. In "Chinese Style", the performer cleverly uses the tone changer to change the timbre of the accordion to make it more subtly match the timbre of the Erhu.

For example, in the second part of the music, the atmosphere is warm and cheerful, and the accordion plays a series of broken chords by using a tone changer similar to the timbre of a cello. This theme continues to form the theme of "hide and seek", vividly showing the lively scene of the girl playing in the flowers in the mountains. At this time, the mellow and soft timbre of the Erhu complements each other. The Erhu shuttles through the harmonic background constructed by the accordion with its unique national charm. The two jointly promote the continuous development of the accordion. The festive atmosphere makes the audience feel as if they are in a picture full of joy, which is very contagious. For example, in the introduction, the accordion uses the octave change of the range and the pitch changer to achieve the change of timbre from bright to dark, from thin to thick, and from far to near, imitating the sound of birdsong, and then cooperates with the Erhu to use a special slide to imitate the dialogue between birds, presenting a peaceful and peaceful morning scene in the south of the Yangtze River to the audience.

Chord playing technique

The accordion has a unique advantage in chord playing. Through the cooperation of fingers and bellows, it can present rich harmonic effects and build a harmonic framework for the music. In "Chinese Style", the tacit cooperation between the accordion chord playing and the Erhu enriches the layering of the music.

For example, in some passages of the first part, the accordion plays continuous chords with a ding-dong rhythm, while the bass is thick and elastic. Against this background, the Erhu plays the first sentence of the theme with a soft timbre, as if a beautiful and moving girl from the south of the Yangtze River comes from the depths of the alley with the fragrance of jasmine, giving people a light and pure beauty. The melody lines of the Erhu are more prominent against the backdrop of the chords. The combination of the two vividly presents the picture of jasmine flowers with dewdrops swaying in the wind and the girl enjoying the flowers in a quiet, graceful and euphemistic way, which makes the audience immersed in a relaxed, pleasant and lively mood.

The coordination of jumping playing techniques

The jumping performance of the accordion can bring a lively and jumping feeling, which plays a key role in rhythm control. In "Chinese Style", the coordination of accordion jumping and Erhu makes the music more flexible.

For example, in the first part, the accordion jumps and the Erhu make the music more flexible. The accordion plays a brisk and smooth descending pentatonic scale with a jumping tone, while the Erhu echoes it with a corresponding rhythm and playing style. Together, the two create a brisk atmosphere, fully display the rhythmic characteristics of the music, and convey the quiet, beautiful, euphemistic and touching emotions to the audience, making the music tell a story like a gurgling stream, enhancing the expressiveness and appeal of the work.

In short, the accordion changes the timbre, imitates the effects of different instruments, constructs the harmonic framework of chord performance, increases the liveliness of jumping performance, and closely cooperates with the Erhu in melody, rhythm, and emotional expression, creating a colorful and highly infectious sound effect for the work "Zhong Guo Feng", fully demonstrating the unique artistic charm of the combination of Chinese and Western instruments.

3. Analysis of core composition techniques

3.1 Innovative treatment of Erhu parts

Application of microtones: In the emotional climax section (such as bar 78), the Erhu uses the pressing and kneading technique to achieve a slight fluctuation of 1/4 pitch, imitating the "mellowing" effect of opera singing(See Figure 22).



Figure 27. The score of "Zhong Guo Feng", where the kneading technique is used

Source: Xu Xianzhuo(2024)



Figure 28. Demonstration of "Zhong Guo Feng"

Source: Xianzhuo Xu, demonstrated in person in November 2024

Compound rhythm technique: In bars 53-60, the Erhu uses a compound rhythm counterpoint of 3/4 beats and 2/4 beats of the accordion, and the right-hand bowing is designed as a "combination of continuous jumps" (such as continuous triplet jump bows followed by long continuous bows).

Special playing method:

Overtone section: In the introduction part, the Erhu uses natural harmonics and artificial harmonics alternately (such as sliding from B4 natural harmonics to D5 artificial harmonics in bar 3).(See Figure 23).



Figure 29. The score of "Zhong Guo Feng", in which the Erhu harmonic technique is used

Source: Xu Xianzhuo(2024)



Figure 30. Demonstration of "Zhong Guo Feng"

Source: Xianzhuo Xu, demonstrated in person in November 2024

Double-tone technique: In bars 81-84 of the development section, the Erhu is required to press the inner and outer strings at the same time, play perfect fourth double tones and cooperate with large-scale vibrato.

3.2 Texture design of instrumental dialogue

Timbre counterpoint: The linear melody of the Erhu (such as the continuous ascending triplets in bars 34-38) and the block chords of the accordion (the right hand maintains densely arranged seventh chords) form a "line-surface interweaving".

Role transformation: In the middle of the development section (bars 61-68), the accordion takes on the main melody for the first time, and the Erhu turns to plucked string accompaniment, imitating the "rolling finger" effect of the guzheng.

4. Cultural symbols and musical language

4.1 Modernized translation of traditional elements

Reconstruction of opera rhythm: deconstruct the "bangu" rhythm (XX XXXX) of Peking Opera [Kuaiban] into the syncopated pattern of the left hand of the accordion (such as bar 45: "dotted + sixteenth notes" in the bass part).

Folk tune deformation: The theme melody is derived from the Jiangsu folk song "Jasmine Flower", but the dramatic tension is enhanced by expanding the interval jump (such as bar 22 from E5 to B4 and then sliding to G4).

4.2 Sound philosophy of fusion of Chinese and Western music

Timbre symbolism: Erhu represents "ink and wash artistic conception" (through glissando and virtual strength changes), accordion symbolizes "mechanical age" (through precise rhythm cutting and harmony density), and the confrontation and fusion of the two metaphors cultural dialogue.

Creation of spatial sense:

Erhu uses the "metal sound" played close to the bridge to alternate with the regular timbre (bars 89-92).

The accordion changes the sense of distance in the acoustic space by switching the tone changer (from musette to bandoneon).

5. Difficulties of performance techniques and performance requirements

Table 1. Techniques and performance requirements

Part	Technical Difficulty	Musical Performance Requirements
Erhu	<ol style="list-style-type: none"> 1. Pitch control in fast position change (such as three consecutive position jumps in bars 50-54) 2. Accurate grading of vibrato speed and amplitude 	<ol style="list-style-type: none"> 1. Portamento should reflect the changes of lightness and heaviness like "calligraphy brushstrokes" 2. Overtone passages require the artistic conception of "echoes in the valley"

6. Academic Value and Influence

This work is included in the official music score library of the International Music Festival. Its innovation is reflected in:

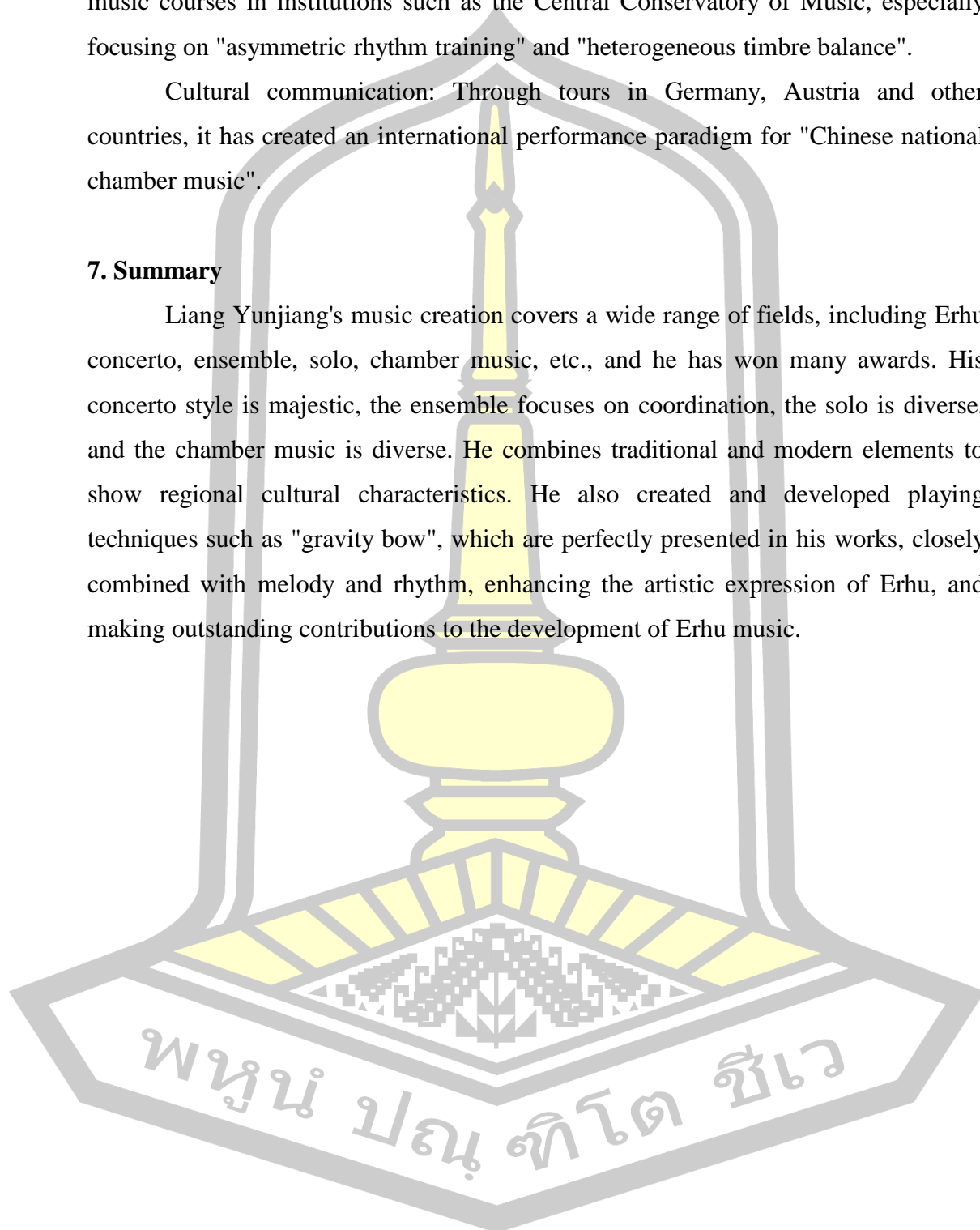
Breakthrough in notation: using mixed notation (five-line notation + Erhu special symbols to mark microtones and special techniques)

Pedagogical significance: It has become a teaching material for chamber music courses in institutions such as the Central Conservatory of Music, especially focusing on "asymmetric rhythm training" and "heterogeneous timbre balance".

Cultural communication: Through tours in Germany, Austria and other countries, it has created an international performance paradigm for "Chinese national chamber music".

7. Summary

Liang Yunjiang's music creation covers a wide range of fields, including Erhu concerto, ensemble, solo, chamber music, etc., and he has won many awards. His concerto style is majestic, the ensemble focuses on coordination, the solo is diverse, and the chamber music is diverse. He combines traditional and modern elements to show regional cultural characteristics. He also created and developed playing techniques such as "gravity bow", which are perfectly presented in his works, closely combined with melody and rhythm, enhancing the artistic expression of Erhu, and making outstanding contributions to the development of Erhu music.



CHAPTER VI

Conclusion, Discussion, and Suggestions

1. Conclusion

1.1 Liang Yunjiang's life experience and modern creative practice practice the vigorous development of traditional music in context. The early family Einstein culture and growth environment made him revive national music and laid a solid foundation for artistic creation. His study experience at Tianjin Conservatory of Music enabled him to systematically master Erhu performance skills and Western music theory. The Chinese and Western knowledge systems provided key support for his subsequent creation and teaching. In terms of performance, he demonstrated the art of Erhu on the international stage with his superb skills and promoted the exchange of diverse music cultures. In terms of creation, his works are rich in themes, such as theme culture and cross-cultural integration. He used bold innovation in performance techniques, work structure and musical elements, which enhanced the expressiveness of Erhu and formed a unique personal style. Some of his works have become classics and have been widely disseminated. In teaching, he has trained a large number of outstanding students, put forward innovative theories, promoted teaching practice and interdisciplinary integration, and left valuable experience for national music education. In addition, he has also achieved fruitful results in the academic field, written monographs, and published albums, providing support for the inheritance and development of Erhu music.

1.2 "Zhong Guo Feng" was created by Liang Yunjiang and his wife based on the Jiangsu folk song "Jasmine Flower". It is very distinctive in music creation. In terms of instrument combination, the Erhu and accordion are combined. The two complement each other in harmony, constructing a rich and full harmonic framework, with a strong contrast in timbre, creating a unique musical effect for the work. The form of the song adopts a three-part form, with natural and smooth transitions in paragraphs and clever tonality conversions. The use of G and D keys in different parts enriches the musical color and enhances the expressiveness and tension of the work. The melody highlights the national style with pentatonic scales, bringing the audience

into a scene full of Jiangnan style, evoking associations with Chinese traditional culture and local customs. At the same time, it is innovatively expanded through techniques such as adding flowers and variations to consolidate the theme music and strengthen the impression of the theme image in the minds of the audience. The rhythm cleverly changes speed according to the mood of different sections. The use of rubato, 4/4 beats, 2/4 beats, etc. complements the melody, accurately shaping a variety of musical situations and conveying rich emotions. In terms of playing techniques, the Erhu uses glissando, fast bow, plucking and other techniques, while the accordion uses pitch changers, chord playing, jumping playing and other techniques. The two work together to create rich and infectious sound effects for the work, fully demonstrating the unique charm of the combination of Chinese and Western instruments.

2. Discussion

2.1 In terms of cultural integration and innovation, Liang Yunjiang advocates integrating Chinese traditional music elements with modern music creation techniques and Western music theory, thereby creating music works with unique cultural identity and contemporary style. This has indeed brought new vitality to music, broadened the expressiveness of music, promoted Chinese folk music to find new opportunities in the wave of globalization, and also triggered the group's interest in preserving national characteristics and promoting cultural exchange and innovation. However, some scholars hold different views. Some traditional music defenders believe that overthinking Swedish music theory may draw on the purity of traditional Chinese music and make the work lose its root charm. They should focus more on deeply exploring the internal resources of traditional music and imitating and innovating within the traditional framework to maintain the original flavor of traditional music.

In terms of the focus of music education, Liang Yunjiang emphasized the combination of theory and practice and promoted the cross-disciplinary integration in teaching, which is of great significance to the diversified talents of mathematics. His teaching results are remarkable, and high-quality music education has been used to shape the core skills of music majors. However, there are also relative views. Some educators believe that in the limited teaching time, over-emphasizing cross-

disciplinary integration will distract students from the core skills of music majors. First, students' music major foundation should be consolidated, such as performance skills and music theory knowledge, and then interdisciplinary content should be gradually introduced to avoid affecting future development due to students' excessive involvement and failure to master professional knowledge.

From the perspective of the cultural connotation of musical works, Liang Yunjiang's works fully contain rich cultural connotations, carry out regional cultural characteristics and historical and humanistic spirit, highlight the function of music in carrying and spreading culture, and inspire the inheritance of the cultural value of musical works. However, there are also views that relying heavily on music to carry complex regional culture and historical and humanistic existence may have limitations and easily make the expression of cultural connotations superficial. It is necessary to rely on multiple forms such as text and images to more comprehensively and deeply convey the cultural information behind the work, and music prevents the situation of "lonely hands are difficult to sing" in cultural expression (Xue, 2024).

2.2 The song "Zhong Guo Feng" combines traditional Chinese folk songs with the Western musical instrument accordion and incorporates modern creation and performance techniques. This cross-cultural integration has greatly enriched the expressiveness of music and opened up a new path for the inheritance and development of contemporary Chinese traditional music. It strongly proves that in the context of globalization, the mutual reference and integration of musical elements from different cultures can create unique musical works and promote cultural exchange and dissemination. However, some traditional music researchers disagree with this. They believe that traditional music carries a profound national cultural connotation, and when introducing Western musical instruments and modern techniques, the original cultural ecology may be destroyed if it is not careful. For example, the timbre of the accordion is quite different from the original simple style of traditional folk songs, which may cover up the delicate emotional expression in traditional folk songs, causing the music to lose its original national characteristics in the process of dissemination and become a formal patchwork.

In terms of the innovative way of traditional music, "Zhong Guo Feng" makes traditional music adapt to modern aesthetic needs through innovative expansion of

traditional melodies, such as adding flowery tunes, variations, and clever use of rhythm and playing techniques, so as to attract more listeners, especially the younger generation's attention to traditional music. However, some people point out that although this innovative way has expanded the audience to a certain extent, it may also lead to the deviation of the core value of traditional music. Excessive flowery tunes and variations may make traditional melodies lose their original stability and iconicity. Young listeners may only pay attention to novel forms rather than the true cultural core of traditional music. In the long run, this may not be conducive to the deep inheritance of traditional music. It only attracts attention for a short time, but fails to plant the seeds of deep understanding and love of traditional music in the hearts of the audience.

In terms of instrument combination, the combination of erhu and accordion shows the unique artistic charm of the combination of Chinese and Western instruments. The timbre and playing characteristics of different instruments complement each other, adding rich layers and changes to the music, and triggering people's discussion on the possibility of more instrument combinations. However, some musicians believe that this combination has coordination problems in actual performance. The performance techniques and performance styles of the erhu have been accumulated over hundreds of years, which are very different from the performance system of the accordion. It is not easy for the two to achieve perfect coordination during the performance. A slight mistake may lead to timbre conflict and destroy the overall harmonious beauty of the music, which also limits the application of this type of instrument combination in a wider range of music creation and performance (Tian, 2012).

2.3 They all pay attention to the dissemination and promotion of national music culture. The former mentioned that with the rise of overseas Chinese language teaching, the overseas teaching and dissemination of national musical instruments have achieved results. He also emphasized the need to further think about related dissemination issues to promote the overseas dissemination of excellent national culture. Liang Yunjiang's "Chinese Style" music creation concept is most likely also committed to conveying Chinese national cultural elements to more listeners through musical works and promoting cultural dissemination(Guo,2023).

2.4 They all attach great importance to the field of folk music. Whether it is the teaching and dissemination of national musical instruments overseas, or the emphasis on the style characteristics of erhu performance to promote its status in the field of musical instrument development, as well as Liang Yunjiang's creation of "Chinese Style", they all revolve around national music and hope to promote the better development of national music(Zhang,2020).

3. Suggestions

3.1 General Suggestions

1. Analyze the cultural symbol coding of Liang Yunjiang's works, explore the integration of tradition and modernity, provide inspiration for creators, and promote the creation of Chinese folk music.
2. Sort out his teaching philosophy, integrate it into Pakistani music education, increase interdisciplinary content, strengthen practice, cultivate students' innovation and cultural literacy, and help folk music education reform.
3. Promote Liang Yunjiang's works through concerts, albums, lectures, etc., and enhance the influence and dissemination of Chinese folk music.

3.2 Suggestions for Future Research

1. Encourage musicians to innovate based on traditional folk songs, explore traditional music materials, integrate modern and international elements, and create and promote global music works with Chinese characteristics.
2. Incorporate innovative works such as "Chinese Style" into music education courses to allow students to be exposed to diverse music cultures, stimulate innovative thinking, and help cultivate music talents.
3. Study the possibilities and effects of the combination of Chinese and Western musical instruments, hold creative competitions and academic seminars, promote exchanges in the music industry, and promote the development of instrument combinations in music creation and performance.

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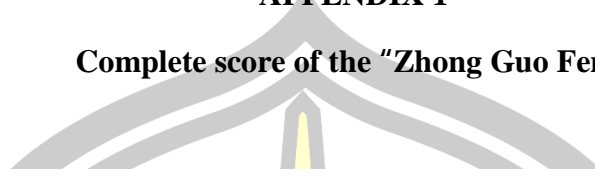
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APPENDIX

APPENDIX 1

Complete score of the "Zhong Guo Feng" music



Zhong Guo Feng

(Rehung and Accordion chamber music)

Arranged by Yunjiang Liang,
Xiaobo Zhang

capriccioso

Erhu

imitate birdsong

tr

tr

Figure 1: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays a musical score for the piece "Zhong Guo Feng". It consists of two systems of staves. The first system includes staves for Accordion I, II, III, Erhu, Accordion IV, and Accordion V. Accordion I has a treble clef and a key signature of one sharp (F#), with a tempo marking of *Leggier* and a quarter note equal to 140. It features a trill (*tr*) and a dynamic of *mp*. Accordion II has a treble clef and a key signature of one sharp, with a dynamic of *mp*. Accordion III has a treble clef and a key signature of one sharp. The Erhu has a treble clef and a key signature of one sharp. Accordion IV and V have bass clefs and a key signature of one sharp, with a dynamic of *mp*. The second system continues the score for all instruments, with the Erhu part marked *legato*.

Figure 2: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays two systems of musical notation for the piece "Zhong Guo Feng". Each system consists of six staves, labeled from top to bottom as Accordion I, Accordion II, Accordion III, Erhu, Accordion IV, and Accordion V. The key signature is one sharp (F#), and the time signature is 4/4. In the first system, Accordion I is silent, while Accordion II plays a melodic line with eighth-note patterns and slurs. Accordion III provides harmonic support with chords and single notes. The Erhu plays a melodic line with eighth-note patterns and slurs. Accordion IV and V play a simple bass line consisting of quarter notes and rests. The second system follows a similar structure, with Accordion I remaining silent and the other instruments continuing their respective parts.

Figure 3: "Zhong Guo Feng"music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays two systems of musical notation for the piece "Zhong Guo Feng". Each system consists of six staves. The top staff is for Accordion I, which remains silent throughout. The second staff is for Accordion II, featuring a melodic line with eighth-note patterns and slurs. The third staff is for Accordion III, providing harmonic accompaniment with chords and single notes. The fourth staff is for the Erhu, playing a melodic line with characteristic slurs and grace notes. The fifth and sixth staves are for Accordions IV and V, respectively, which play a simple bass line consisting of quarter notes and rests. The key signature is one sharp (F#) and the time signature is 4/4.

Figure 4: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays two systems of musical notation for the piece "Zhong Guo Feng". Each system consists of six staves, labeled from top to bottom as Accordion I, Accordion II, Accordion III, Erhu, Accordion IV, and Accordion V. The music is written in a key signature of one sharp (F#) and a common time signature (C).
- **System 1:**
 - **Accordion I:** A treble clef staff with a whole rest in every measure.
 - **Accordion II:** A treble clef staff with a melodic line of eighth notes, often beamed in pairs.
 - **Accordion III:** A treble clef staff with a bass line of quarter notes and chords.
 - **Erhu:** A treble clef staff with a melodic line of eighth and sixteenth notes.
 - **Accordion IV:** A bass clef staff with a bass line of quarter notes and rests.
 - **Accordion V:** A bass clef staff with a bass line of quarter notes and rests.
- **System 2:**
 - **Accordion I:** A treble clef staff with a whole rest in every measure.
 - **Accordion II:** A treble clef staff with a melodic line of eighth notes, similar to the first system but with some variations in phrasing.
 - **Accordion III:** A treble clef staff with a bass line of quarter notes and chords, including some rests.
 - **Erhu:** A treble clef staff with a melodic line of eighth and sixteenth notes, continuing the theme.
 - **Accordion IV:** A bass clef staff with a bass line of quarter notes and rests.
 - **Accordion V:** A bass clef staff with a bass line of quarter notes and rests.

Figure 5: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays two systems of a musical score for the piece "Zhong Guo Feng". Each system consists of six staves. The top two staves are for Accordion I and II, both in treble clef with a key signature of one sharp (F#). The third staff is for Accordion III, also in treble clef with one sharp, but featuring a complex, rhythmic accompaniment of chords. The fourth staff is for the Erhu, in treble clef with one sharp, playing a melodic line. The bottom two staves are for Accordion IV and V, both in bass clef with a key signature of one sharp (F#), providing a bass accompaniment. The first system shows the initial measures of the piece, while the second system continues the composition with more intricate melodic and harmonic developments.

Figure 6: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays a musical score for the piece "Zhong Guo Feng". It consists of two systems of staves. The first system includes staves for Accordion I, II, III, Erhu, IV, and V. The second system includes staves for Accordion I, II, III, Erhu, IV, and V. The score is written in G major (one sharp) and 2/4 time. The tempo is marked "Allegro" with a metronome marking of 156. The key signature is G major (one sharp). The first system shows the initial four measures of the piece. The second system shows the continuation of the piece, with Accordion I and II having rests in the first two measures, and Accordion III, Erhu, IV, and V playing throughout.

Figure 7: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays two systems of a musical score for the piece "Zhong Guo Feng". The score is arranged for five accordions and one Erhu. The key signature is one sharp (F#), and the time signature is 2/4.

System 1:

- Accordion I:** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Accordion II:** Treble clef, playing whole rests.
- Accordion III:** Treble clef, playing a rhythmic accompaniment of chords with eighth notes.
- Erhu:** Treble clef, playing whole rests.
- Accordion IV:** Bass clef, playing a rhythmic accompaniment of eighth notes.
- Accordion V:** Bass clef, playing a rhythmic accompaniment of eighth notes.

System 2:

- Accordion I:** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Accordion II:** Treble clef, playing a melodic line with quarter and eighth notes.
- Accordion III:** Treble clef, playing a rhythmic accompaniment of chords with eighth notes, marked with a *p* (piano) dynamic.
- Erhu:** Treble clef, playing a melodic line with eighth and sixteenth notes, marked with an *f* (forte) dynamic.
- Accordion IV:** Bass clef, playing a rhythmic accompaniment of eighth notes.
- Accordion V:** Bass clef, playing a rhythmic accompaniment of eighth notes.

Figure 8: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays two systems of musical notation for the piece "Zhong Guo Feng". Each system consists of six staves: five for accordions (I-V) and one for the Erhu. The key signature is one sharp (F#), and the time signature is 2/4. The first system shows the initial six measures, with the Erhu playing a melodic line and the accordions providing harmonic accompaniment. The second system shows measures 7-12, where the Erhu has a rest and the accordions play sustained chords and rhythmic patterns.

Accordion I

Accordion II

Accordion III

Erhu

Accordion IV

Accordion V

Accordion I

Accordion II

Accordion III

Erhu

Accordion IV

Accordion V

Figure 9: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays a musical score for the piece "Zhong Guo Feng". It consists of two systems of staves. The first system includes five accordion parts (I-V) and one Erhu part. The second system includes five accordion parts (I-V) and one Erhu part. The score is written in G major (one sharp) and 2/4 time. The first system shows the initial entries of the instruments. The second system shows a more complex arrangement with various textures and techniques like trills and flapping barrels.

Accordion I

Accordion II

Accordion III

Erhu

Accordion IV

Accordion V

Accordion I

Accordion II

Accordion III

Erhu

Accordion IV

Accordion V

Flapping barrel

Figure 10: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The first system of the musical score consists of six staves. From top to bottom, they are labeled: Accordion I, Accordion II, Accordion III, Erhu, Accordion IV, and Accordion V. The key signature is one sharp (F#). Accordion I has a complex, fast-moving melody. Accordion II has a simpler melody with some chromaticism. Accordion III plays a steady accompaniment of chords. The Erhu staff is mostly empty, indicating it is silent in this section. Accordion IV and V play a simple harmonic accompaniment with chords and rests.

The second system of the musical score consists of six staves, labeled the same as the first system. The key signature remains one sharp (F#). In this system, the Erhu staff has a melody, while Accordion I and II have rests. Accordion III continues with its accompaniment. Accordion IV and V play a simple harmonic accompaniment with chords and rests.

Figure 11: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays two systems of a musical score for the piece "Zhong Guo Feng". The first system includes staves for Accordion I, II, III, Erhu, Accordion IV, and Accordion V. The second system includes staves for Accordion I, II, III, Erhu, Accordion IV, and Accordion V. The score is written in G major (one sharp) and 2/4 time. The Erhu part is mostly silent, with some initial rhythmic markings. The accordion parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests.

Figure 12: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays two systems of musical notation for the piece "Zhong Guo Feng". The first system includes staves for Accordion I, II, and III (treble clef), Erhu (treble clef), and Accordion IV and V (bass clef). The second system includes staves for Accordion I, II, and III (treble clef), Erhu (treble clef), and Accordion IV and V (bass clef). The score is written in a key signature of one sharp (F#) and a common time signature (C). The first system shows the initial entries of the instruments, with a first ending bracket over the first few measures of the upper staves. The second system shows a more complex, rhythmic section with dense chordal accompaniment from the accordions and a melodic line from the Erhu.

Figure 13: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The musical score for "Zhong Guo Feng" is presented in two systems. The first system includes staves for Accordion I, II, III, Erhu, IV, and V. Accordion I, II, and Erhu play a melodic line starting with a *fp* dynamic. Accordion III, IV, and V provide harmonic accompaniment. The second system continues the performance with more complex rhythmic patterns and dynamics for all instruments.

Figure 14: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays a musical score for the piece "Zhong Guo Feng". It consists of two systems of staves. The first system includes five accordion parts (I-V) and an Erhu. The second system, marked *largamente*, features a "shake" effect and a fortissimo (*ff*) dynamic. The score is written in G major and 2/4 time. The Erhu part is a melodic line, while the accordions provide a rhythmic and harmonic accompaniment. The "shake" effect is indicated by double-headed arrows above the notes in the second system.

Figure 15: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays two systems of musical notation for the piece "Zhong Guo Feng". Each system includes staves for five accordions (I-V) and one Erhu. The key signature is one sharp (F#), and the time signature is 4/4. The first system shows the initial measures, with Accordion II playing a melodic line featuring triplets. The second system continues the piece, with Accordion I and II playing more complex melodic patterns, while the other instruments provide harmonic support.

Accordions I, II, III, IV, and V are arranged vertically. The Erhu is positioned between Accordion III and Accordion IV. The notation includes various musical symbols such as notes, rests, and triplet markings.

Figure 15: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

Accordions I, II, III, Erhu, IV, and V. The score includes markings for *rit.* and *gliss.* on the upper staves, and *shake* on the middle staff.

Accordions I, II, III, Erhu, IV, and V. The score includes a *gliss.* marking on the upper staff.

Erhu. The score includes a rhythmic pattern of eighth notes.

Figure 16: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The musical score is arranged in six systems. The first five systems are for five Erhu instruments, each with a treble clef and a key signature of two sharps (F# and C#). The sixth system is for five Accordions, with staves I and II in treble clef and staves III, IV, and V in bass clef, all in the same key signature. The score includes various musical notations such as slurs, accents, and dynamic markings. A tempo marking of $\text{♩} = 60$ is present. Performance instructions include *rit.* (ritardando) and *This sound vibrates the bellows*, and a section titled *Calm and memory*.

Erhu I

Erhu II

Erhu III

Erhu IV

Erhu V

ff

rit. This sound vibrates the bellows

$\text{♩} = 60$

Calm and memory

Accordion I

Accordion II

Accordion III

Erhu

Accordion IV

Accordion V

Figure 17: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays two systems of a musical score for the piece "Zhong Guo Feng". Each system consists of six staves. The top staff is for Accordion I, which is mostly silent. The second staff is for Accordion II, featuring a rhythmic accompaniment of eighth notes. The third staff is for Accordion III, playing a melodic line. The fourth staff is for the Erhu, providing a traditional Chinese instrumental melody. The fifth and sixth staves are for Accordion IV and V, respectively, both playing a bass line with sustained notes. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is presented in a clean, black-and-white format.

Figure 18: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays two systems of musical notation for the piece "Zhong Guo Feng". Each system consists of six staves: five for accordions (I-V) and one for an Erhu. The key signature is one sharp (F#), and the time signature is 4/4. In the first system, Accordion I is silent, while Accordion II plays a rhythmic accompaniment of eighth notes. Accordion III provides harmonic support with chords and moving lines. The Erhu plays a melodic line with characteristic glissandi. Accordions IV and V play a bass line with a steady eighth-note accompaniment. The second system shows a continuation of these parts, with Accordion II ending on a whole note and the Erhu concluding its melodic phrase.

Figure 19: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays a musical score for the piece "Zhong Guo Feng". The score is arranged in two systems, each containing six staves. The instruments are labeled as follows:

- Accordion I (Treble clef)
- Accordion II (Treble clef)
- Accordion III (Treble clef)
- Erhu (Treble clef)
- Accordion IV (Bass clef)
- Accordion V (Bass clef)

The key signature is one sharp (F#), and the time signature is 4/4. The score includes dynamic markings such as *ff* (fortissimo) and articulation marks like triplets (indicated by a '3' over a group of notes). The first system shows the initial entry of the instruments, with Accordion I and II playing a melodic line, Accordion III providing harmonic support with chords, and Accordion IV and V playing a rhythmic bass line. The Erhu enters with a melodic line. The second system continues the piece, with all instruments playing together.

Figure 20: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The musical score is presented in two systems. The first system consists of six staves: Accordion I, II, III, Erhu, Accordion IV, and Accordion V. All instruments are marked with a piano (*p*) dynamic. The second system also consists of six staves, with the same instruments. In this system, the dynamics change to fortissimo (*ff*). A circled number (8) is placed above the first staff of the second system, indicating a specific measure or section. The score includes various musical notations such as slurs, ties, and dynamic markings.

Figure 21: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays a musical score for the piece "Zhong Guo Feng". It consists of two systems of staves. The first system includes five accordion parts (I-V) and one Erhu part. The second system includes five accordion parts (I-V) and one Erhu part. The score is written in G major (one sharp) and 4/4 time. The first system features dynamic markings of *p* (piano) for the accordions and *f* (forte) for the Erhu. The second system features a *gr* (grace note) marking for the Erhu. The score is presented on a white background with a large, light gray watermark in the lower half.

Figure 22: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)

The image displays a musical score for the piece "Zhong Guo Feng". It consists of six staves, each representing a different instrument. From top to bottom, the staves are labeled: Accordion I, Accordion II, Accordion III, Erhu, Accordion IV, and Accordion V. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a *rit.* (ritardando) marking. The first four staves (I, II, III, and Erhu) follow a similar melodic line, while the fifth and sixth staves (IV and V) play a bass line. The piece concludes with a *fp* (fortissimo) marking and a final chord.

Figure 23: "Zhong Guo Feng" music score

Source: Xianzhuo Xu fieldwork(2024)



APPENDIX 2

Appendix A The researcher went to Professor Liang Yunjiang's studio in Chengdu to interview and take photos



Figure 1: After the interview with Mr. Liang, we took a photo in his studio

Source: Xianzhuo Xu fieldwork(2024)



Figure 2: After the interview with Mr. Liang, we took a photo in his studio

Source: Xianzhuo Xu fieldwork(2024)

Appendix C Interview Questions of fieldwork

1. Theme

The main object of this paper is the interview of Professor Liang Yunjiang

Step 2: Time

November 5, 2024

Step 3: Location

Liang Yunjiang Music Studio, Sichuan Conservatory of Music, Chengdu, Sichuan Province, China

What inspired you to draw upon "Mo Li Hua" as a source of inspiration for composing "Zhong Guo Feng," a chamber music work featuring Erhu and accordion?

2. Could you elaborate on your unique concepts in creating this piece of "Zhong Guo Feng"? Specifically, how did you approach the form structure, scale, or Erhu playing techniques? Additionally, what non-traditional creative methods have you incorporated?

3. In recent years, while some modern compositions have shown advancements in technique, their auditory appeal may be lacking, thus failing to satisfy the ears of general, non-professional listeners. How did you strike a balance between auditory appeal and technical sophistication when composing this piece?

4. Reflecting on your musical creations over the years, do you believe there are any distinctive characteristics that define your work?

5. Do you foresee any potential avenues for innovation in the future development of the Erhu?

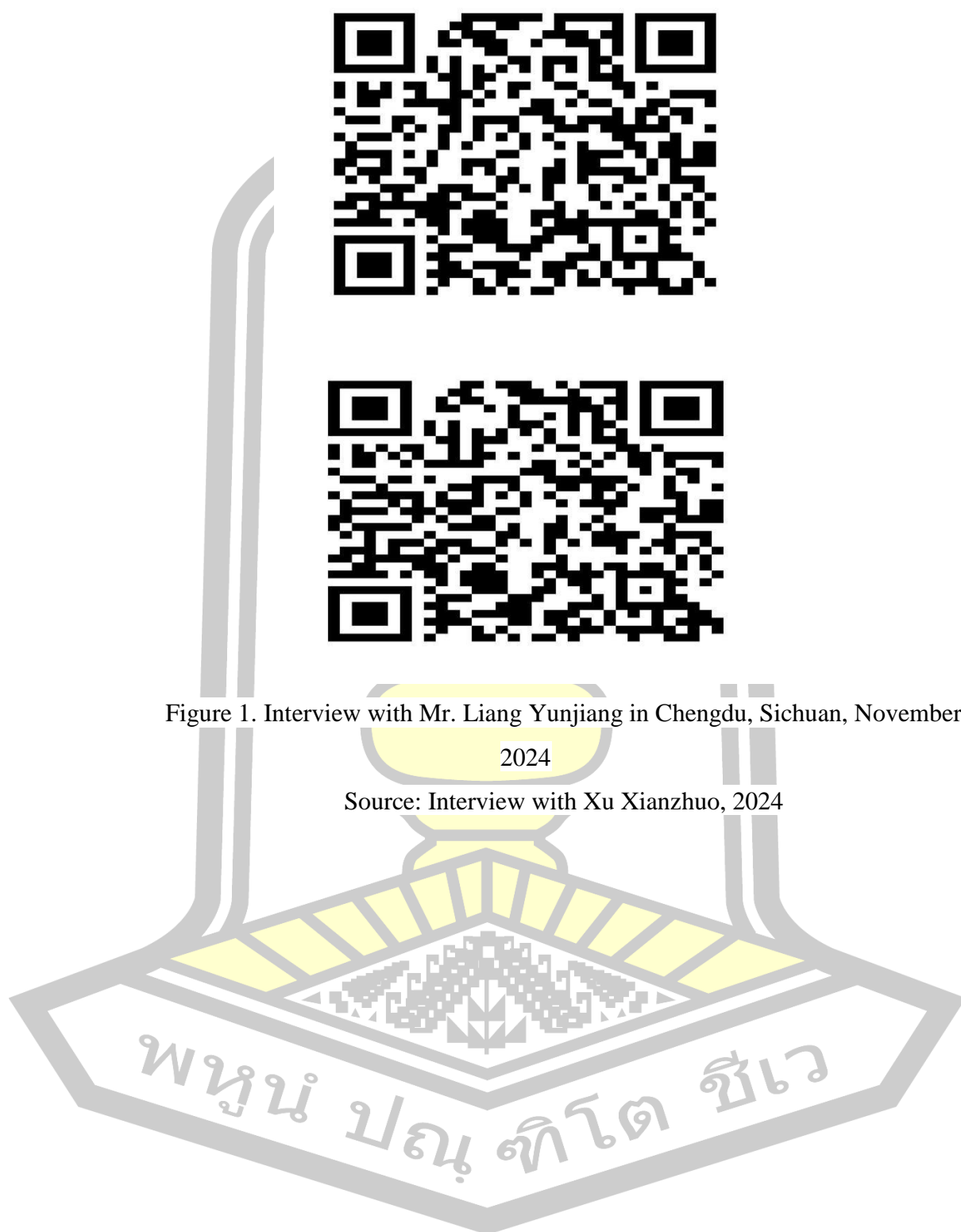


Figure 1. Interview with Mr. Liang Yunjiang in Chengdu, Sichuan, November 2024

Source: Interview with Xu Xianzhuo, 2024

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