

A Brief Analysis of Singability in Erhu Fiddle Performance and Teaching

Saijun Chen

School of Art, Yangtze University, Jingzhou, Hubei, 434023, China

Keywords: Erhu fiddle performance, Teaching, Singability

Abstract: Erhu fiddle is an indispensable part of Chinese traditional culture. In the process of Erhu fiddle performance, we can experience both the gloomy and sad emotion and the continuous feeling of missing. Erhu fiddle has a variety of emotional expressions, which has great charm. In order to express more full emotion, the singability performance of Erhu fiddle performance can not be ignored. Singability performance can improve the emotional resonance and artistic appeal of Erhu fiddle performance, and help listeners get a more touching auditory experience. This paper studies and discusses singability in Erhu fiddle performance and teaching.

1. Introduction

After thousands of years of historical accumulation, Chinese culture has a very long history. And Chinese culture has made remarkable achievements in today's music culture. As a famous musical instrument, Erhu fiddle has its unique playing style and has always been concerned by the public. The expression of singability is an indispensable part of Erhu fiddle performance, so it is necessary to fully master the skills of Erhu fiddle performance, express the abundant emotions, pay more attention to the singability performance in teaching, and help players promote the development and progress of Erhu fiddle performance.

2. The importance of singability in Erhu fiddle performance

Many human behaviors can express their own emotions, and singing is one of them. Music makes the process of emotional expression richer and more diverse. Music is taken as a media for many people to express their emotions and emotions. At the same time, more coherent and detailed melodies can make it easier for emotions to enter the hearts of the audience and cause strong resonance. Because singing has such remarkable feature, singability is also widely used in the performance of all kinds of instrumental music, especially Erhu fiddle performance. Erhu fiddle has the timbre characteristics similar to human voice, the listeners have stronger emotional resonance. Therefore, singability performance in Erhu fiddle performance and teaching can not be ignored. In the process of Erhu fiddle performance, the audience needs to have a more perfect understanding and experience of Erhu fiddle, so as to present a more perfect Erhu fiddle performance and enable the audience to obtain a more perfect music experience.

3. Conditions and strategies for singability in the process of Erhu fiddle performance and teaching

3.1 Being proficient in playing skills and laying a solid foundation

With regard to the skills of singability performances, standing in different angles or looking at problems from different perspectives may produce different cognition and ideas. Therefore, singability performance has a more important premise, that is, it is necessary to perform fluently and freely, to master the performance skills proficiently, and to lay a solid foundation for singability performance. Undoubtedly, the relationship between Erhu fiddle performance skills and singability is interrelated. Only when an Erhu fiddle player fully meets the basic conditions of mastering Erhu fiddle performance skills can he be able to perform a more comprehensive and accurate recognition of singability performance and finally realize the expression of singing qualities. To be proficient in Erhu fiddle performance, players must have coherence and fluency. Smooth and coherent Erhu fiddle performance is the basis of singability performance. In order to make one's Erhu fiddle playing fluent and coherent, he needs to start from the Erhu fiddle playing skills, and constantly improve their own playing skills through scientific and standardized playing methods. In addition, players should strengthen the training of correct, scientific and systematic basic skills and promote the mastery of Erhu fiddle playing skills. Nowadays, in Erhu fiddle learning stage, statistics show that many learners do not have the basic music quality and performance skills, which makes it impossible to achieve smooth and coherent performance during the performance. It is even more impossible to achieve a deeper level of singing expression ^[1]. Erhu fiddle performance skills include basic performance techniques such as horn manipulation, vibrato, and handle change. However, if these performance techniques are not standardized and lack certain training, the performance will face great basic technical obstacles in the process of singability expression. And if learners master these playing skills proficiently, they can polish and modify the timbre of Erhu fiddle playing, and promote their expression to be more infectious. Therefore, for Erhu fiddle learners, it is necessary to continuously practice for their own technical obstacles, train their own technical foundation, increase the time of practice and adjust the way of practice every day, so that their practice methods will continue to be scientific and advanced. At the same time, it is necessary for teachers to constantly explore the technical problems of learners and guide them to make corrections, so that the Erhu fiddle performance can be more fluent and coherent ^[2].

3.2 Strengthening the mastery of musical styles and the improvement of musical aesthetics

Singing, as the name implies, is to sing the music and understand the music by means of singing. In fact, there are many different regions and different styles of music that are closely related to the musical works performed by Erhu fiddle. And the music of these different regions will be closely related to the local characteristics and musical styles. Therefore, in the process of singability performance, learners who want to understand the emotion contained in an Erhu fiddle music works can help themselves by learning to sing local folk songs. After having a more thorough understanding of the local characteristics and understanding the local character, emotion and temperament, learners will have a clearer understanding of their Erhu fiddle music works. At the same time, when learners are studying musical works, they should comprehend the whole of the musical works through singing and playing and singing in the heart, divide the phrases by singing and playing, and experience the musical language and the changes in the language atmosphere in the music. And students can feel and experience the charm of the musical works, so that they can improve their singing performance ability and level and ensure their performance quality.

3.3 Implementing targeted training according to the actual situation

In fact, in the process of teaching practice, different people will have different problems in different aspects. Therefore, teachers need to analyze specific problems in the process of teaching, help students to improve themselves according to the different problems and deficiencies, and conduct repeated training on the deficiencies. Through the continuous training, correction, inspiration and guidance, learners can play more fluent, coherent and emotionally rich Erhu fiddle music works^[3].

3.4 Performing the Works

According to the actual situation, we can find that singing is the most direct performance of music. In the process of playing the Erhu fiddle, we also need to pay attention to the effectiveness of singing. For each performer, when facing a new works, he can first sight-sing the work, so as to understand more the characteristics of the works intuitively, and increase the performer's perception of the work itself from the overall to the overall understanding of the works^[4]. After the completion of playing and singing, the works can be presented by playing the Erhu fiddle, which can further highlight the singing nature of Erhu fiddle performance. For example, in the process of performing the works River, in order to encourage the performer to better reveal the emotion conveyed by the works in the actual performance process, the performer can watch some video materials that are closer to the background before performing, so as to help the performer better understand the background of the work^[5]. On this basis, performing the works, and paying attention to the reasonable control of tone and intonation can help the performer better understand the feelings that the works need to express in the process of performing. The performer can have a clearer understanding of the technical application of the whole music and the characteristics of emotional changes in the works. And the performance of the subsequent works on this basis can naturally achieve the goal of natural switching between the voice and Erhu fiddle. At the same time, in the process of performing the works, it is also necessary to maintain the psychological state of singing. The same way of performing the works can make the works more emotional and charming^[6-7].

3.5 Learning from the Works of Famous Artists

For the performance of Erhu fiddle, there are certain differences between different performers and different personalities in the process of presenting the works. In the process of Erhu fiddle performance and teaching, in order to help students better understand the singing nature of Erhu fiddle performance, we can guide students to learn the works of famous artists. Through analyzing the works of famous artists, we can achieve a deeper understanding of the singing nature of Erhu fiddle performance. And erhu performance is not only an expression of works, but also an expression of the performer's own feelings. In the process of learning famous artists' works, students can be guided to compare the characteristics of the same works and different performers, and understand the performance style of different performers and the expression of singing performance. Therefore, it can help students understand more clearly that in the process of playing the Erhu fiddle, they need to fully integrate their own performing style and skills when expressing the singing nature of the works^[8].

4. Conclusion

Singability performance is one of the many factors that a successful Erhu fiddle player needs. In Erhu fiddle performance and teaching, it is necessary to master the performance method and master

the correct way and method of expressing emotion. Singability has a more profound artistic connotation, and fully integrating the characteristics of singability into the performance of Erhu fiddle can improve the artistic conception and depth of Erhu fiddle works. The singability of Erhu fiddle performance is a homework that both teachers and learners need to pay attention to, so as to promote Erhu fiddle performance to be more popular and favored by more people.

References

- [1] Xing Lu. (2015) *An Analysis of the Singability in Erhu Performance and Teaching*. *Northern Music*, 35(13):75.
- [2] Zhao Jigang. (2017) *Analysis of the Importance of Music Theory and Sight-singing to the Improvement of Erhu Performance*. *Northern Music*, 37(24):32.
- [3] Liang Lingling (2020) *Some Thoughts on "Return to Tradition" of Erhu Performance Teaching -- From a Summer Camp for Erhu Fiddle*. *Journal of Nanjing Art Institute (Music & Performance)*, (04): 183-187.
- [4] Ma Lingyun. (2020) *The Application of Acoustic Performance in Erhu Teaching: Comment on Min Huiifen's research on Erhu Performance Art*. *Chinese Journal of Education*, (6):1.
- [5] Yuan Jingjing. (2020) *Theoretical Research and Practical Discussion on Erhu Performance and Teaching: Comment on New Exploration of Erhu Performance Techniques and Teaching*. *Leadership Science*, (5):1.
- [6] Xu Jiangde. (2005) *About the Characteristics of Erhu and the Third Part of Its Performance -- Learning from National Folk Music and Cultivating Singing Performance Ability*. *Little Performer*, (3): 1.
- [7] Huang Zhen. (2015) *Exploring Min Huiifen's Concept of "Erhu Vocalization" from "Honghu People's Desire"*. *Popular Literature and Art: Academic Edition*, (3): 1.
- [8] Qu Xiaoling (2021) *Research on Aesthetic Education in Teaching of Erhu Performance [J]*. *Home Drama*, (01): 108-109.