

The Diversified Style of Erhu Music and the Reform and Innovation of Educational Model

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Abstract: different performing artists are known because they have their own artistic styles. Style is the characteristic of an artist, representing the artistic expression of an artist. But only after grasping the artistic style well can they further show the unique charm of art to the audience. Based on the study of the artistic style of the North and South School of Erhu, this paper takes the method of mastering artistic style as the research object, hoping to put forward feasible suggestions for the reform of Erhu education mode.

Keywords: Erhu Music; Diversified Style; Educational Model; Reform and Innovation

1. Introduction

Folk music has a long history and is enduring for its own reasons. First of all, national music is a symbol and representative of a national culture. It integrates the thoughts, attitudes, and emotions of the nation and is the crystallization of the collective wisdom of the working people. Secondly, the Erhu has become an important part of national music since the Tang and Song dynasties, and is loved by people. We believe that through the exploration and analysis of national music in different regions, at different times and in different times, we can help us better understand the connotation of national music and better experience the musical beauty brought by Erhu.^[1]

2. Diversified style of Erhu music

2.1 The north-south style of Erhu music

Since the Tang and Song Dynasties, the Erhu has been playing an important role in national music. Erhu originated from ethnic minorities in the north. With the continuous development of society, Erhu has contacted different regions, different countries, and different people. It has more expression styles and added more connotations. Through the performance of Erhu, you can find the sense of locality.

However, the Erhu has not only been confined to the folk music in the north, but now it has been widely used in the folk music in the south, which has formed the so-called "Southern School".^[2] Northern folk music is rough, bold and informal. The "Southern School" of national music is gentle, sweet, and affectionate. These two independent music styles have more flavor after joining the Erhu.

So what is the specific scope of the "Southern School"? First, in terms of scope, it mainly refers to Shanghai, Nanjing, and most parts of the southwest. From the perspective of expression style, "delicacy and fine" is the main expression style, "fine" means delicate and exquisite, and "fine" means delicate and beautiful. From the perspective of performance characteristics, the pursuit is "clear, bright, quiet, empty, and transparent". Judging from the content of the performance, its content is to combine singing and performance to try to create a pleasant, relaxed, dynamic and smooth music atmosphere. From the perspective of timbre, it is required that the timbre of the performance should be clear, crisp, ethereal and pure, peaceful, gentle, and at the same time have a

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certain lyrical color.

The "Northern" style incorporated into the Erhu, the "Northern" refers to the playing style of the northern and northwestern regions, mainly including Beijing, Tianjin, Xi'an, and most of the northwestern region. From the perspective of performance style, the "Northern School" is mainly characterized by "handsome and crazy". "Handsome" is exaggerated and handsome. "Crazy" means wild, eclectic, and free. From the perspective of performance characteristics, the pursuit is to perform with extreme tension, full of emotion, bold and unrestrained, and unrestrained. Judging from the content of the performance, the content should be rich and diverse, and more able to express the personality of northerners. From the perspective of sound, mostly loud, rough, strong, distinct and clear.^[3]

2.2 Grasp of Erhu music style

First, understand the work. Dialectical materialism mentions that the world is a universally connected organic whole, and no one thing exists independently. The same is true for Erhu. Our understanding of Erhu should not be superficial, but we should explore its deep meaning. First of all, on the basis of understanding the score of Erhu, it is necessary to dig out the cause of the score and the background of the performance. At the same time, it is necessary to analyze the composer of the score, and understand the composer's life experience, creative characteristics, creative intentions, and personal development path of the composer. Second, we must understand the "dual nature" of the work. "Duality" refers to the integration of epochal and regional characteristics. Epochalism refers to the same piece of music, which will have different connotations and performance meanings because it is in a different era background and in different periods. For example, some music can reflect the changing process of that era, or climax or underestimate; Some music can reflect social phenomena, showing the darkness of society, the oppression and inequality of society, the beauty of society, the only goodness of society, etc.; In addition, there are those who embody the greatness of the motherland. Regionality, as its name implies, has different regional style characteristics. This kind of regional music not only has the living characteristics and living attitudes of the local working people, but also has the uniqueness of the local natural environment. For example, the music in the north is mostly rude, bold, and pursues freedom and relaxation; the music in the south is gentle, elegant, and gentle and gentle.

Second, seize the characteristics. As mentioned above, to understand the background of the work and the composer, on this premise, we must conduct an in-depth analysis of the work. Works include tunes, words, tunes, melody, etc., and these components are also very easy to show the musical style and musical characteristics of a region. To understand these contents, you need to take some methods to discuss. One of the effective ways is to listen more and sing more. Erhu's performance has its own life to a large extent. If you feel it with your heart, you can experience the emotions, breathing, and expressions displayed by Erhu, and feel its happiness, sadness, elegance, and solitude from the inside. In fact, the simplest melody and rhythm have its own life. If the audience can fully understand and accept it, they can feel different music.

Third, cultivate feelings. Music conveys not only the sense of music and melody, but more importantly the emotions conveyed through music. For the study of Erhu, it is necessary to learn both the skills and techniques of playing Erhu and the emotions of the performers. This kind of music is vital and can easily resonate with the audience. Therefore, when expressing feelings, you can express and communicate emotionally according to the background of the work and the experience of the author. After all, for music, both "sound" and "love" are indispensable. The Han Dynasty's "Preface to Mao Poetry" once mentioned that "love comes out of the sound, and the sound becomes the sound of the text." From this we can see the importance of emotion in the musical expression of Erhu.

3. Reform of Erhu music education model

3.1 New educational background

With the development of internationalization, the world has become a community of destiny, and music has no borders, thus forming a "music community". Chinese folk music, while exploring, analyzing, reforming and innovating itself, has also borrowed from the music styles of other countries, making Chinese folk music with distinctive features, rich content, and profound meanings, but this also appears some disadvantages. For example, China's Erhu music education originated from the folk, but the current education is imitating the western education system, which has led to the singularization of the education system, the fixed teaching mode, and the regularization of teaching content. This hinders the further development of Erhu in our country to a certain extent, and also challenges the reform of Erhu's educational content. The main reason for these problems is that China's use of the Erhu education system has adopted a complete absorption of western education experience, which has caused the lack of the original soundtrack of Chinese national music and culture education. The current Erhu classroom teaching mode is "teacher-centered, music-

centered". This teaching mode makes students lack of enthusiasm for learning and enthusiasm for learning, and cannot convey the unique cultural connotation of our country to students, ignoring the understanding of national culture.^[4]

3.2 Reform and innovation of the existing Erhu education model

To reform and innovate the existing Erhu education model, the specific measures are:

Firstly, immersion in culture and multi-teaching. As for the Erhu education model, there is a big difference between the East and the West. First of all, the teaching model in the West is based on the "divided subject and object" system, and the teaching model in the East is based on the "subject and subject integration" system, which makes the teaching concept of China and foreign countries very different. Secondly, although there are great differences in teaching modes between the East and the West, there is something in common in terms of the way they perform. Both sides aim to train more and better performers, with singing as their center. This way of playing can reflect the cultural literacy of different nations and different countries, and show the way of life and attitudes of people of all nations and nationalities. Finally, the diversified teaching mentioned in this section means that in the process of teaching, teachers must pass on the concept of continuous integration, continuous development, and innovation to students, so that students have a complete understanding and understanding of the modern "cultural community.", at the same time, they must also express to students that they must learn to accept the differences and imperfections between different styles of music, abandon their prejudice and discrimination against a certain music style, and strive to integrate the Erhu teaching into a complete, rich and diverse teaching process.

Second, people-oriented and cooperative exploration. The rapid development of modern information has provided rich and diverse teaching resources for Erhu's education and teaching, broadened the access to resources, and reformed teaching methods, making students have a deeper experience and experience of the teaching content of Erhu. "People-oriented" is an important principle to be adhered to when teaching Erhu. It means that in the process of teaching, teachers should pay full attention to the learning needs of students and carry out targeted teaching based on individual differences between students.

In the process of Erhu teaching, it is necessary to change the traditional teaching mode and implement the teaching mode required by the new curriculum reform, that is, the method of cooperative inquiry. The characteristic of this teaching mode is that students are the main body. The teacher treats all students equally, respects the individual differences between different students, and treats each student with a developing and encouraging perspective, so that the students can fully understand the cultural connotation and historical information behind the Erhu, thereby promoting student development.

Third, walk into the field and integrate into life. As mentioned above, the current Erhu teaching model is still mainly based on the western teaching system. Such a teaching model cannot better fit the cultural connotation of China, and is likely to cause fragmentation within Chinese culture. Therefore, in order to avoid this situation, we should adhere to the idea of promoting the diversification of music, while drawing on the excellence of Western culture, we must also fully integrate the Chinese elements contained in Chinese national music. In order to achieve this goal, students can be led into the field, integrated into life, and feel the charm of national music from real life.^[5]

4. Conclusion

To promote the further development of Erhu, we must not only learn the essence of traditional art, but also use reasonable playing techniques, and keep pace with the times, and actively integrate the artistic characteristics of different eras, so that the performance of Erhu's performance art can be better developed.

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