

## A Survey and Influence Study on the Development of Performance Art in Contemporary Chinese Erhu Adaptation Works

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### Abstract

*In recent years, the development of Chinese erhu adaptation works has reached its peak, and there have been many new changes in style and performance. More and more erhu adaptation works are also being presented to the audience on stage. This article aims to study the status of Chinese erhu adaptation works in contemporary erhu music, the impact of erhu performance techniques, and the transformation of erhu performance forms caused by erhu adaptation works. Based on my own professional research experience, the author designed a survey questionnaire on the development status of performance art in erhu adaptation works. The sample is mainly composed of teachers and students majoring in erhu in China. Their actual views on the performance and aesthetics of erhu adapted works are selected to understand the current development status of erhu adapted works and provide a basis for analyzing the future development of erhu adapted works. The tool for collecting data is to distribute survey questionnaires face-to-face, and analyze the data through descriptive statistics and content analysis. The research results are as follows: 1. Instrumental transplantation works account for the largest proportion of erhu adaptation works; 2. the adaptation of erhu works has a positive effect on the improvement of erhu skills; 3. Chinese erhu professional performers are enthusiastic about playing erhu adapted works.*

**Keywords:** *Erhu Adaptation Work, Performance Art, Development Status, Development Strategy.*

### Introduction

In the course of nearly a hundred years, a large number of erhu works have emerged, some of which is creation, and the other part is transplantation. The adapted works, that is not found in the erhu music itself, learn from and actually played on the erhu through similar instruments or similar styles of music. Now we can summarize it as: one is the transplant of foreign countries Musical instrument works, the second is the Chinese works of different Musical Instruments. In fact, the earliest erhu performance and transplant works are in China Song instead of a foreign song. Since the early erhu was only an accompaniment instrument in opera music and local folk music, Therefore, there is no historical relic of the erhu solo song. Since the 1980s, except for a small number of Chinese instrumental works have been adapted, most of them are adapted to foreign violin works, and they are difficult in playing techniques. In these erhu works, from the initial simple single style to now complex large concerto, from the initial single tone, to today's generic, tone sequence works, from the original erhu sketch, to today's large erhu and other instruments double concerto, from the original traditional works to now abstract erhu timbre. All these reflect the creation of erhu music from the initial singleness to the present diversity, from the initial bud to the present gradually mature development process. In these adapted works, whether the quantity of their works, or the quality of the works, when the adaptation of violin works, especially the adaptation of foreign classic violin works. This phenomenon of "bringing doctrine" to other instrumental music works has been affecting the development of erhu music creation. Erhu music has been adapted since the early 20th century. Erhu music has been created throughout the 20th and 21st centuries.

The research on erhu adaptation technology mainly aims at the erhu performance technology in the adapted works. After the adaptation and adaptation of Chinese and Western music works, it can be seen that the erhu has improved its design ability in its skills both in the application of traditional skills and the innovative application of erhu skills. Combined with the literature compiled above, there are also many techniques

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involved in the research. In specific transplant music, differences in musical style, emotional expression, and vocal range lead to differences in playing skills and difficulties in handling methods. Therefore, the adapted music has a profound influence on erhu playing skills in both active and passive aspects.

The influence of music adapted from the adaptation of Chinese music on the erhu is in various aspects. The most important influence of the erhu works adapted from the opera music is the movement of the bow and the breath, followed by the application of traditional performance techniques led by the kneading string skills. In the process of transplantation and adaptation of opera, erhu, as the process of basic imitation, needs to imitate the tone and singing voice of opera. Therefore, the erhu is controlled in the movement of the bow to imitate the voice part and tone in the opera. As mentioned above, Yu and Shen (2021) published the literature research *"The Practice of Erhu Performance in Music World"*, showing the sound waves played by Teacher Min Huifen, and discussing the tone and tone of human voice through the use of sound head. And Zheng (2018) in Jiangsu province journal of Nanjing academy of art published the research literature "Min HuiFen erhu" sound *"playing techniques to explore in Min Huifen treasure jade cry spirit shout and its cavity processing as an example"*, in, is to analyze the left hand playing techniques, mentioned music pressure, slip, Boeing, the use of techniques to simulate the opera cavity. Yan (2016) published in Jiangsu Nanjing institute of art research literature *"erhu adaptation night deep music style and techniques analysis"* in according to the "night deep" the erhu music skills analysis, emphatically analyzes the music of erhu left hand skills of slip, sound, shock three techniques, also summarizes the characteristics of the opera erhu not change. The number of documents for exploring the comprehensive skills of erhu adaptation is also relatively large. This kind of literature is mainly analyzed from the erhu techniques combined with many music examples. For example, Ma (2017) focused on the analysis of the erhu string kneading skills in the paper published by Tianjin Conservatory of Music. In this technique, he further refined the rolling skills of rolling, pressing, rolling and sliding, and combined with many pieces of music. These include "Henan Quit", "Song of the Wanderer" and "Sunshine Shining in Tashkurgan". In his Discussion on the influence of Violin transplantation works on the erhu published in the journal "The Sound of the Yellow River" in Shanxi Province, the two-tone change structure in the "Sunshine shines in Tashkurgan"; the artificial overtones, such as a movement in "Charles ash Dance", is composed of artificial overtones.

To sum up, the integration of Chinese music will further enhance the integration and fine processing of traditional techniques in erhu performance, and also strengthen the players' ability to control the timbre. Relatively speaking, the integration of foreign music will bring a more scientific and chemical technological innovation influence to the erhu performance. This will encourage the erhu players to pay more attention to the perfect reproduction of the original music in the technical performance, strengthen the grasp of rhythm stability and the pursuit of intonation precision, and guide the players to try to apply novel skills such as two-tone performance, artificial overtone, dialing and playing. This will further enhance the stability of the erhu performance and enhance its musical performance. Although the existing literature focuses on the influence of violin on erhu techniques, the public aesthetic evaluation of erhu works adapted from violin is rarely involved. Therefore, future studies can be further explored from this perspective.

## Research Objectives

Since the 1920s, the erhu adapted works have a history of nearly one hundred years. In the course of nearly a hundred years, a large number of erhu adaptation and adaptation works have emerged, becoming an important part of erhu music works.

- To sort out the development of erhu adaptation works;
- To analyze the influence of this work;
- To explore the "advantages" and "disadvantages" of the development of erhu music, so as to provide reference for the healthy development of this works.

## Literature Review

The research on erhu adaptation technology mainly aims at the erhu performance technology in the adapted works. After the adaptation and adaptation of Chinese and Western music works, we can see that the erhu has made a good improvement in the design ability of both in the application of traditional skills and the innovative application of erhu skills. The adapted works of Chinese traditional instruments are mainly reflected in the adapted musical works of traditional Chinese instruments to erhu works.

In the research literature of Chinese instrumental music adaptations, Jiao Siyu (2016) published the "*Analysis of the Erhu Traditional Transplantation Works <Rivers and Water>*" in Jiangxi Normal University, proposing that the research and analysis of the adapted works can make contributions to the art of erhu performance. This paper, through the comparison of erhu and wind music, discusses the feasibility of transplantation, and makes the comparison analysis between the erhu music structure after transplantation and the music structure before transplantation. Zhang Kai (2018) published "*Northeast Music Style in Erhu Transplant*" in Shanghai Conservatory of Music, proposing to study the northeast music style and explore the inspiration of erhu local music creation and performance. Through the comparative analysis of "the fifteenth day of the first lunar month" and "River Water", this paper analyzes the similarities between performance techniques and melody techniques, as well as the differences in melody, speed and style, so that readers can understand and apply the similarities and differences of the same northeast musical style under the two emotions of sadness and joy. Zhou Xia (2019) published the article "*The plantation and Adaptation of Suona Song of the same name*" in Drama Drama of Hubei Province, implying that classical works are of high value and entertainment is of great significance to musical works. This paper focuses on the technical adjustments made by the erhu in imitating the suona techniques. For example, in order to imitate the "flower tongue sound" of the suona, the erhu made the innovation of sliding and rubbing the wrist, and used various kneading strings to adjust and imitate the suona techniques. The unique timbre of the erhu also produced different musical colors. Wang Fa (2021) published the article "*On the Development of Chinese Instrumental Music*" in the journal "The Voice of the Yellow River" in Shanxi Province. The author suggested that the adapted works should be treated dialectically and performed with dialectical thinking. At the same time, this paper expounds the influence of the adapted works on the development of Chinese instrumental music, the structural comparison and modification of the original pipa and erhu versions, as well as the difference between the timbre of the two instruments, so as to analyze the effect of different instruments for readers. Through the above discussion, we can conclude that the research review of traditional Chinese musical instrument transplantation works has significant reference value for the study of the performance skills of erhu adaptation works. Although there are insufficient articles in the current literature on deeply exploring the cultural value, drawing on the performance skills of different instruments and focusing on style innovation and integration, the in-depth research in these aspects will provide strong support for this study on the performance skills of specific works.

Erhu adaptation composer refers to the composers who adapted Chinese and Western music works into erhu works, represented by Liu Tianhua, Min Huifen, Liu Changfu, Yu Chuan, etc. As for Liu Tianhua's research on the erhu transplant works, Zhang Qianyi (2013) published the Research on "*the Form of Erhu Music Creation*" in Shandong University, and proposed that Liu Tianhua was the originator of the road of "improvement of Chinese music". This paper analyzes Liu Tianhua's Bright Action, and believes that the performance techniques such as the bow, dance, turning and trembling bow in the music are all derived from the violin techniques. As for Liu Changfu's contribution to erhu works, Xu Yangyang (2011) pointed out that Liu Changfu has made a great contribution to erhu education in his master's thesis on "*The Analysis of the Spring and Autumn—of the Central Conservatory of Music*". This paper lists the erhu music adapted by Mr. Liu Changfu from foreign music, including the works adapted from piano, vocal music, wind music, violin, such as Turkish March and minuet for piano, and makes a brief analysis of the Sunshine Shining in Tashkurgan. In addition, the author also studied the music created by Mr. Liu Changfu. As for Yu Chuan's contribution to the erhu, Zhang Yaling (2010) introduced Yu Chuan in the China Conservatory of Music, and analyzed his attitude towards the successful transplantation and adaptation of the erhu works. The paper quotes Yu Chuan's views on the transplant works, which the author thinks is the best explanation for

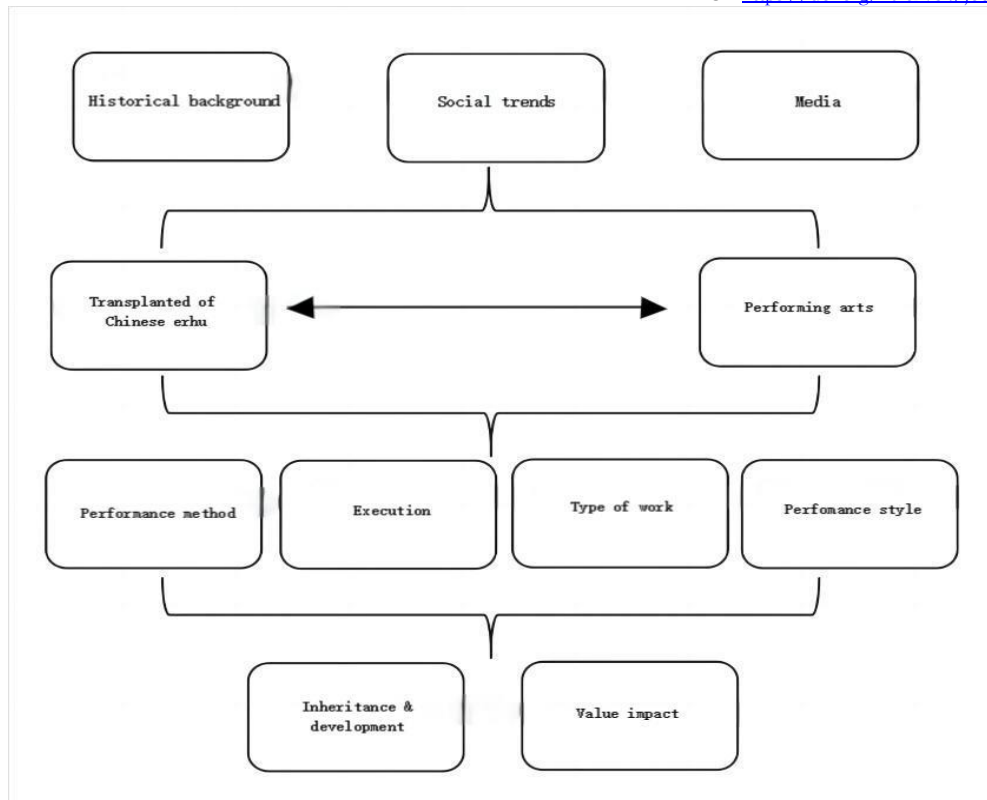
the adaptation practice. The influence of erhu right hand playing technique is more prominent, including two-tone playing technique, as well as natural jumping technique. Wang Na (2013) published on “*The Performance Characteristics of erhu Violin Works*” in Tianjin Conservatory of Music. When it comes to the adaptation of violin works into erhu music, erhu performance pays more attention to the training of fast pitch skills, and at the same time makes the difficulty of fast medium pitch performance greatly increased.

The evaluation and research of erhu adaptation music literature are mainly based on the academic views and evaluation on the practice of erhu adaptation works. The author collected the literature research of scholars who have a positive attitude towards the adaptation of works. Such as Wang xiao-yu (2015), xi'an academy of music journal published “*The regional music style art and its charm*”, the author has for several pieces of music contains with regional and national characteristics of music style is analyzed, from the side affirmed the transplant adaptation of erhu learning, show the ability of regional national music color to make. Zhang Yaling (2010) published “*the Discussion and Interpretation of the Erhu Music Transplant*” Works in the Journal of China Conservatory of Music in Beijing. She affirmed the influence of the violin transplantation into the adapted works on the technical level of the erhu, and believed that the adapted works could promote the development of the erhu technology. Yan Jiashu (2020) published the paper “*Research on the adaptation of repertoire in Erhu Music Art*” in the journal “The Voice of the Yellow River” of Shanxi Province, studying the influence of song transplantation and adaptation on erhu music. He believed that the adaptation of songs expanded the number of erhu songs, integrated the characteristics of Chinese and Western music, made the erhu get rid of the regional restrictions, and made the performance content of the erhu in the country more extensive. In addition, the author also collected and organized the scholars who hold critical opinions on transplant adaptation. Shen Hanyu (2019) published “*an Analysis of the Phenomenon of Erhu Transplant Violin Works*” at the Central Conservatory of Music. The author puts forward in the paper that the phenomenon of “violin playing” of erhu after violin transplantation should be viewed dialectically. The author puts forward that although the integration of Chinese and Western works is the trend of The Times, it should not produce the psychology of “worship foreign” or “conservative”, and should take the essence of the violin. Xing Liping (2021) also mentioned the problem of “*valuing technology over art*” in the *Analysis of the Development and Appreciation of erhu adaptation works*” published in the Hebei journal “100 Prose”. She believed that the erhu adaptation works of the violin brought problems to the erhu and weakened the charm of the erhu by the new works.

Based on the existing literature, although the above controversy exists, it is worth noting that transplantation practice may not be the root cause for erhu players to fall into the misunderstanding of “showing off skills”. In the context of increasingly frequent global cultural exchanges, erhu players are exposed to a large number of foreign music. They may hope to show the ability of western music works to play difficult skills, so as to enhance their confidence in themselves and the musical instrument. This psychological tendency may encourage them to focus too much on skill presentation in their performance rather than the connotation of the music itself.

### *Conceptual Framework*

The topic of “Research on the performance art of Chinese erhu adaptation works” covers the two core concepts of “erhu adaptation works” and “performance art”. The core of the project focuses on the research of “Chinese erhu adaptation works”, and at the same time, the in-depth discussion from the perspective of “performance art”. Under the guidance of the project, we have defined the scope of research and determined the basic research direction: to sort out the types of Chinese erhu adapted works, explore their performance methods and skills, and analyze their performance style. This research model aims to comprehensively and deeply analyze the performance and characteristics of Chinese erhu adapted works in the field of performance art.



This research model is constructed based on in-depth literature research, comprehensively considering the core elements such as time background, social trend and media development trend, and these factors jointly act on the evolution process of the research object. At the same time, the model also focuses on the changes of the research objects, including the innovation of its expression forms, the upgrading of technical means, the diversification of music types and the evolution of the performance style. The application of this research model aims to realize the following functions: first, accurately describe the environment and conditions of the research object; second, systematic summary of the historical development; third, in-depth analysis of the impact of new social and cultural factors; fourth, comprehensive summary of the status data of the research object; fifth, rigorous confirmation of the validity and reliability of the analysis results. Therefore, the following conceptual framework can be formed:

From the perspective of art and culture, the erhu transplant works are gradually formed in the process of the Chinese people adapting other categories of music, with the original intention of meeting people's spiritual needs. After the precipitation of time, the adapted erhu works gradually show the increasingly rich artistic expression techniques. In the aspect of the expression of the works, the erhu music in the adapted works contains profound emotional connotation, which has become an important part of China's excellent traditional music culture. This art form is developed on the basis of the integration of traditional Chinese music and the excellent music works of other countries in the world, presenting a unique integration characteristics.

## Research Methodology

By studying the performing arts of Chinese erhu adapted works, this paper reveals the influence of erhu adapted works on Chinese erhu performing skills, social teaching and musical aesthetics, and puts forward suggestions on the teaching mode of erhu adapted works in universities. To achieve the research objectives, the researchers adopted a mixed research method combining qualitative research and quantitative research.

The qualitative research mainly adopted the in-depth interview method, and the interviewees were college erhu lovers and erhu music teachers. Qualitative data were collected by the in-depth interview method. Qualitative data can also be collected through a questionnaire survey. In addition, literature research can also be carried out, and qualitative data can be obtained by collecting relevant literature materials from erhu social training institutions and art schools.

The quantitative research mainly takes the form of questionnaire survey, which includes college erhu players, social music teachers and erhu teachers. Quantitative data is obtained through questionnaire survey, and data analysis is conducted with certain data analysis methods and software, so as to reveal the influence of Chinese erhu transplant works on Chinese erhu performance skills and music aesthetics.

**Questionnaire survey method** The questionnaire survey mainly adopts the in-depth interview method, and the interview objects are college erhu lovers and erhu music teachers. Quantitative data were collected by the in-depth interview method. According to the understanding and understanding of the erhu adaptation adapted works and their performance, the corresponding questionnaires are designed. A certain number of erhu students were selected for the survey to organize and analyze the collected questionnaire information. Finally, the collected questionnaires, and the proportion and status of erhu music in different periods.





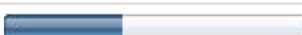
## Research Results

The respondents of this study were mainly erhu professional students and young teachers, and the questionnaire survey method and data statistics method were adopted. Through the design of different types of different starting points to understand the understanding of the masses and views of erhu transplant works. The purpose of this questionnaire is to explore several aspects: the role of erhu transplant works in modern erhu music; the influence of erhu transplant works on erhu playing skills; the characteristics of classic transplant works; the influence of the emergence of new forms of adapted works on erhu music. The designed questionnaire includes the following three aspects: the first part investigates the proportion of erhu works in the learning life of the respondents; the second part investigates the reasons why excellent erhu works are loved by the audience, and the third part understands the opinions on the form of the adapted works.

This questionnaire survey takes the form of face-to-face distribution, because this form of fast recovery speed, high efficiency.



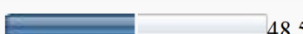
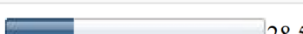
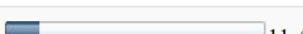
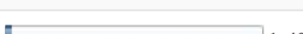
The respondents were erhu students and young teachers from central Conservatory of Music, Shanghai Conservatory of Music, Tianjin Conservatory of Music and Xinghai Conservatory of Music. A total of 75 questionnaires were distributed and 70 questionnaires were recovered. The recovery rate was 93.3%, 0 were invalid, and the effective rate was 100%. This survey analysis in the radio and multiple topic selection questionnaire description and summary statistics, and then the open question using "subject unified" analysis, summarize the results of the survey participants and the proportion, and use statistics will collect data detailed research analysis and sorting, the analysis of the conclusion.

In this study, two methods of problem survey and data statistics were used to investigate the status of erhu transplant works in erhu music. The questionnaire survey designed one single topic choice, one question and two data statistics, and made corresponding charts according to the results of the survey. The survey results are as follows:

选项	小计	比例
A. 第一二胡狂想曲	44	 62.8%
B.一枝花	41	 58.5%
C.雪山魂塑	36	 51.4%
D.蒙风	29	 41.4%
E.卡门主题随想曲	27	 38.5%
本题有效填写人次	70	

**Table 1 Please List Three Of Your Favorite Erhu Plants**

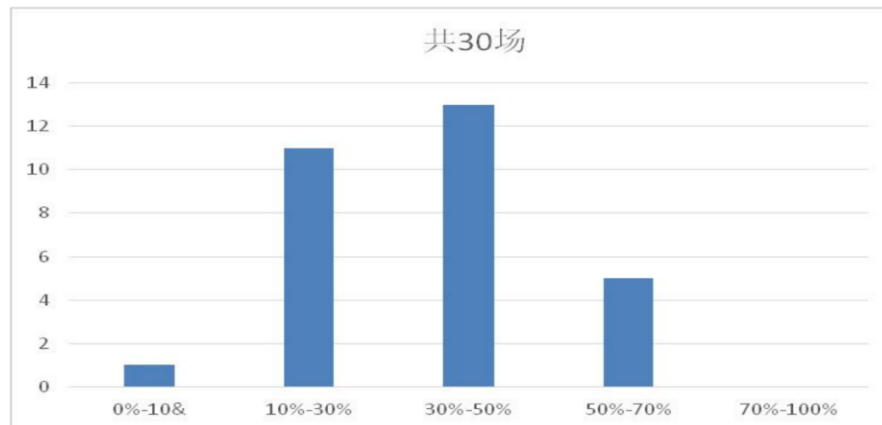
The above figure is the favorite erhu works of the top five respondents calculated by the author after finishing the results of this questionnaire. As shown in Table 1, we can see that two of the top five erhu works were adapted by the respondents. Respectransplantation of the classic suona respectively "a flower" and transplant foreign violin works "Carmen" theme random ", it shows that erhu adaptation works in professional students is worthy of love, both domestic and foreign music works, the quality and level of the work itself is to determine the excellent and popular with the public. The work with the highest percentage is the First Erhu Rhapsody written by Wang Jianmin. Mr.Wang Jianmin's Rhapsody series can be said to be the most representative banner work in modern erhu works. Such works are a perfect combination of style and skill, with a high popularity, and can often be contacted in performance or study. In addition, "Snow Mountain Soul Plastic" and "Mongolian Wind" are both rare erhu works in recent years. The double sound in "Snow Mountain Soul Plastic" and the fast arpeggio technique in "Mongolian wind" are both the performance techniques of adapted violin music. The second question discussed next is to understand the proportion of adapted works in the study and life of the respondents. The survey results are shown as follows:

选项	小计	比例
A 从未接触过	0	 0%
B 1%-10%	7	 10%
C 10-30%	34	 48.5%
D 30-50%	20	 28.5%
E 50-70%	8	 11.4%
F 70%以上	1	 1.4%
本题有效填写人次	70	

**Table 2 What is the proportion of the adapted works in the erhu transplant songs you have learned?**

According to the survey in Table 2, it shows that the people who have never touched the adapted works were 0; more than half of the respondents represented that erhu adapted works accounted for about 30%; the respondents represented about 50%; 10% and 10%; 50-70% and 70% 11.4% and 1.4%. It can be

seen that in most erhu students learning erhu works, adapted works account for about 30%. It is not difficult to see that they have a certain degree of familiarity and love for erhu adapted works. Statistically, all the respondents have studied the transplant works. In order to be more objective actual transplant works in the position of erhu music, the author collected thirty music performances and competitions in recent years (part of the program repertoire collection in the final appendix), through the summary statistics of erhu adaptation works in all kinds of music performances and the usage of the occasion, the following is the result of the author of the statistics.



**Table 3 The Proportion of Erhu Transplant Works in Concerts and Competitions**

Table 3 shows that in the statistics of thirty concerts and competitions, only one accounted for less than 10%; 11 for 10-30%; 13 for 30-50%; five for 50% -70%; not for more than 70%. From these data, we can see clearly and intuitively see that the frequency of erhu transplant works in concert performances and competitions is very high, and the average frequency in most concerts and competitions is between 30% and 50%. There are two reasons for the emergence and application of such high frequency of erhu adaptation songs in two aspects. On the one hand, the vast majority of erhu adapted works have high and comprehensive requirements for the players' playing techniques and techniques, and can better reflect the skills and level of the players, which is commonly known as "flaunting skills". In order to achieve a good performance effect and render the artistic expression and appeal of the erhu art, the players are of course more inclined to choose the adapted works in the selection of repertoire. On the other hand, with the increasing spread of erhu transplant works, the public has a high acceptance and familiarity of erhu adapted works. It is precisely because of these reasons that the adapted works are appearing more and more frequently in music performances and professional competitions with their unique charm. Compared with other forms of erhu works, they do have certain advantages. According to the statistics, the 30 performances all included erhu adapted works, of which 60% of the adapted works accounted for more than 30%. According to the first and second volumes of the Chinese Erhu Grade Examination Collection published by Shanghai Music Publishing House in September 2007, the author collected and counted the teaching materials of the current national erhu performance grade examination. As an extremely important reference textbook for erhu players today, erhu grading works are catalogued and formulated by well-known professors in professional music colleges, and have high professional academic authority. In addition, it contains the excellent erhu works with various styles and characteristics, and it has a very professional guidance and promotion for both the professional learning and performance of the erhu.

## Discussions

In the art of erhu performance, the role of adapted repertoire needs to be improved. The effective transplantation of repertoire is conducive to promoting the general development of erhu art. In addition,



the combination with other professional fields is conducive to improving the effect of performance and promoting the development of erhu art.

The adapted repertoire provides more opportunities for the inheritance and innovation of erhu art.

As far as the traditional erhu art performance technology is concerned, it has not changed much in the development process, that is to say, its inheritance has far exceeded its development, which shows that the performance style, appeal, repertoire tradition and genre of erhu art has not made a fundamental leap in a long time. As far as traditional repertoire is concerned, it integrates the painstaking efforts and wisdom of the older generation of artistic creators, so it has a certain continuity, especially represented by the works of famous artists Liu Tianhua and other famous teachers. In terms of modern significance, the erhu performance art adds a lot of innovative styles and musical styles on the basis of the traditional styles, and the adapted repertoire belongs to one of them. With the efforts of many artistic creators, the adapted repertoire is integrated with the erhu music score, and with the new performance forms and the creation of the players, the erhu art is endowed with new life and the power of endless development.

For the adapted repertoire of erhu performance art, it focuses on two aspects, one is the adaptation of Chinese folk songs, the other is the adaptation and adaptation of western music. Is local folk or ethnic repertoire, such as adapted by the traditional item na songs "a flower", guqin transplant songs "sun pass three stack", music transplantation songs "river water", the transplant is now famous erhu art transplantation, although its seemingly more folk, but also under the long period of grinding, not traditional, outdated track tone, adapted for erhu repertoire, makes a lot of traditional repertoire coruscate out of the vitality, and raised the greater and wider influence in the field of music art. Since the 1960s, Western music has been accepted to the public, and the adaptation of western music has begun, especially violin and piano music. With the help of the traditional Chinese instrument — erhu, it also brings the audience a shocking symphony, march and other western style. This kind of adapted repertoire makes the audience fresh and fresh, and with its unique charm and tune style, it enriches the performance elements of erhu art and expands its performance space. As far as western music is concerned, such adapted songs have a wider transmission area and space, and a larger audience. Using erhu to play western classical music makes western classical music perform with the help of different carriers, realizing the interweaving and integration of eastern and Western music. For example, the piano transplant track "Sunshine shines on Tashkurgan", the violin transplant track "Song of the Wanderer" and so on.

The traditional adapted repertoire carries the profound historical inheritance, which lays a solid foundation for the development of erhu. The western adapted repertoire promotes the erhu art to keep up with the development trend of The Times and bring its vitality. Such inheritance and development have become two parts of mutual coordination and mutual promotion in the development of erhu art in China. It is this kind of inheritance and innovation that has laid a broad and profound mass foundation for the development of erhu art and promoted its continuous development and progress.

Enriched the regional style of erhu art and improved the skills of the players

The adaptation of River Water is from the double-tube solo, the Three folds of the Sun Pass is from the piano song, and the Red Army Brother Is Back is from the banhu solo of the same name. The birth of this kind of music greatly enriches the content of the music library, and also cleverly integrates the regional characteristics into the erhu, adapting the simplicity of the traditional erhu form, and adding the artistry of the erhu form. "A Flower" combines the characteristics of suona and erhu, and fully displays the southwest style of Shandong Province with unique playing skills, forming a bold, tender, delicate and enthusiastic music, with strong appeal. By absorbing the advantages of western music and improving the way of Chinese music, Liu Tianhua opened up a variety of national instruments, applied the unique playing skills of the violin to the Chinese music erhu, improved the shortcomings of erhu instruments, and reformed the traditional playing skills of erhu instruments. For example, apply the violin rolling technique to the erhu, combining the technique of changing the erhu into the erhu to 14, and adding the violin shaking bow and

the bow playing technique into the erhu. The improved erhu can not only play cheerful, enthusiastic and passionate tunes, but also play gentle and comfortable songs, which greatly increases the performance tension of the erhu.

Promote the increasing diversification of erhu art style

In the process of erhu adaptation repertoire, the players need to be devoted. In this case, the player must be adjusted in combination with the emotional changes in the transplant repertoire in order to be able to present the transplant repertoire fully and completely to the audience. Due to the differences in the regions and the original playing instruments, the emotions conveyed are different, but it is even more difficult to retain the shock power and appeal of the original music completely. To this end, it is not clear about the background of players, such songs adapted to the erhu art, difficult to truly understand its emotion, but in terms of specific circumstances, precisely because of the original style of secondary creation, interpretation, makes the audience can from multiple perspectives, different emotions, bring more rich, unique infection effect. In addition, the adapted repertoire can show the diversified styles of erhu performance art from different angles, which greatly makes up for the deviation of emotional understanding and enhances the adaptability of the adapted repertoire.

With the development and progress of the new era, the artistic aesthetic ability and perception ability of the audience are gradually strengthened. To this end, some fresh artistic elements and expression methods are needed to match them, and the adapted repertoire is just an innovation in this case. Its application has brought a new scene to the field of erhu art, which not only enriches the tone and tone of erhu performance, but also promotes the change of the fixed playing habits and styles of erhu formed for a long time. At the same time, will also the regional music style, rhythm, rhythm into the erhu playing, make the rich rhythm and rhythm, and further break through the traditional distance, fingering, in which into a lot of lifting marks, changed the traditional play and creative form, also for erhu playing art gives more, more rich emotion, enhance its performance and shock effect.

In a word, the adapted repertoire has greatly promoted the development and innovation of erhu music in China's art, but in order to achieve a better integration of the two, we must take the Chinese national music culture as the foundation, actively explore the diversified evolution form of erhu music performance, and avoid blind transplantation. In terms of foreign music culture, must strictly adhere to the innovation, to bad, promote the erhu music art in our country, the traditional repertoire innovation, transplant a variety of songs to enrich erhu art, at the same time, speed up the erhu performance skills and quality, cultivate a large number of outstanding talents, promote the healthy and good development of erhu art in our country.

#### *Knowledge from Research*

After our analysis of the research report, the 70 respondents have a certain understanding of the new performance form of erhu adapted works, 38 of them said they have seen the video or audio materials, 13 have heard them and have been included in the study plan; another 20 said they have heard them but have no study plan. The results can be seen from this survey that all professional students have a certain understanding of the new situation of erhu adaptation works. Some students have already included them in their study plan, and some others have paid close attention to them. Whether the new performance mode of the adapted works will bring influence to the erhu music, and what is the specific influence, the author combined with the open question "What influence do you think the change of the form of the adapted works will bring to the erhu concert?"The investigation made a summary: on the one hand, the transformation of the performance form of erhu transplant works, exercise the players' visual ability, cooperation and listening level, is conducive to the promotion of national music art; on the other hand, changed the adaptation of single melody solo, but also to the music style of erhu transplant works, with different forms of performance to reshape the music works, bring the audience a fresh feeling, make the erhu music more modern. According to the above collected data, the transformation and innovation of the form of erhu adapted works have not had enough influence in the environment of mass music. However,

through the author's investigation of relevant materials and the interviews with individual respondents, we all say that this form can promote the popularization, modernization and globalization of erhu music. On the premise of taking into account the research and performance of traditional erhu music, the better development of erhu adapted works in the new situation is also conducive to the long-term development of folk music.

## Conclusion

The development prospect of erhu adapted works in erhu art is worth looking forward to. With the continuous development of society and cultural exchange, erhu art will also usher in a broader space and richer possibilities. The adapted works have injected new vitality and creativity into the erhu art, enabling the traditional erhu music to be integrated with modern music and crossover music, presenting a more diversified and rich appearance. In the future, with the continuous emergence and exploration of adapted works, erhu art will be more open and inclusive, attracting more young people to join the ranks of erhu art. From another point of view, the adapted works can also provide more opportunities for the international exchange and cooperation of erhu art, and promote the dissemination and development of erhu music in the world.

## Suggestions

First, the specialization of erhu adaptation works. Future erhu adaptation must be specialized. After years of erhu teaching and practice, we have met the conditions for the production of professional erhu composers. In order to further develop the erhu major in the future, professional composers will need to create and transplant more works. These composers should not only understand the culture of the erhu, understand the erhu music literature, understand the various techniques of the erhu, love the erhu art, but also understand the traditional music, western music and other composition techniques. Transplants have more profound composition cultivation, can have a broader artistic vision, transplant and create a higher level of erhu music, so that the development of erhu to a new height. This also puts forward new requirements for the training mode of Chinese composers.

Second, the nationalization of the erhu adaptation works. The nationalization of transplantation includes three aspects. First, transplantation should be rooted in tradition. China is a multi-ethnic country with thousands of years of civilization. Although science and technology lag behind the world's advanced countries in a certain historical stage, music, as a part of culture, has developed to a very high level. The erhu with a long history should focus on the rich and colorful national folk music and opera music in the choice of adapted works. Second, transplantation is dominated by traditional techniques. In China's traditional music culture, in the rhythm, aesthetics, tune, melody, rhythm, performance techniques and other musical expression techniques, have reached the realm of magic. In the process of transplantation, in terms of technology, traditional techniques should be the main ones, supplemented by western techniques. Such works can be more full of traditional charm and more distinct national characteristics. Third, the adaptation reflects the national aesthetics. Different from western music, which pursues rationality and specificity, contradiction and opposition, Chinese traditional music art pursues the philosophy of verve, abstraction and "harmony" and unity. As we know, music is a kind of abstract and perceptual art, and China's pursuit of music conforms to the basic laws of nature and is a supreme artistic realm. Therefore, in the process of transplantation, erhu should try to choose introverted, implicit, beautiful and other works with Chinese traditional spiritual connotation and aesthetic pursuit. Just like Mr. Liu Tianhua's creative and development concept of "rooted in tradition and combining Chinese and Western culture".

Third, the art of the erhu adaptation works. Erhu performance needs technology, and in the process of its development, it needs to constantly learn from and explore new performance technology, so as to continuously enhance the expression of the erhu itself. However, all the techniques in the performance

serve the art, so in the process of transplantation, do not skill for the sake of skills, but must pursue the artistic expression itself. Otherwise, the work is like a singer in the high pitch to prolong the applause, has evolved into a juggling in music, gimmicks, they can only bring the audience curious applause and whistle, can not bring the audience emotional tears. We cannot call it a performer with only technology without connotation; can music with only technology without connotation produce shocking artistic effects? Can moving music still be called art?

Fourth, the flexibility of the erhu adaptation works. From the adaptation process, it should be flexible, but it should be noted to adjust the music appropriately according to the characteristics of the erhu itself, rather than changing the erhu itself. Some erhu transplant in the process of transplantation, “the rod longer, a thousand pounds up ... Change the original concept of erhu rhythm”, in the case of erhu shape, the author thinks this transplantation mode is not appropriate: transplantation is not to make the erhu to imitate other instruments; but to make the adapted music into a real erhu music. Mr. He Changlin once said: “Erhu ‘change’ violin, but erhu ‘violin’ is a dead end! Not only for ridicule, but for self-destruction.” Roller series of this idea of transplantation, will rarely see the whole work more strict transplant, more is to retain the original theme of the characteristics of the fantasia type adaptation.

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