



Music and Instruments:

# ERHU



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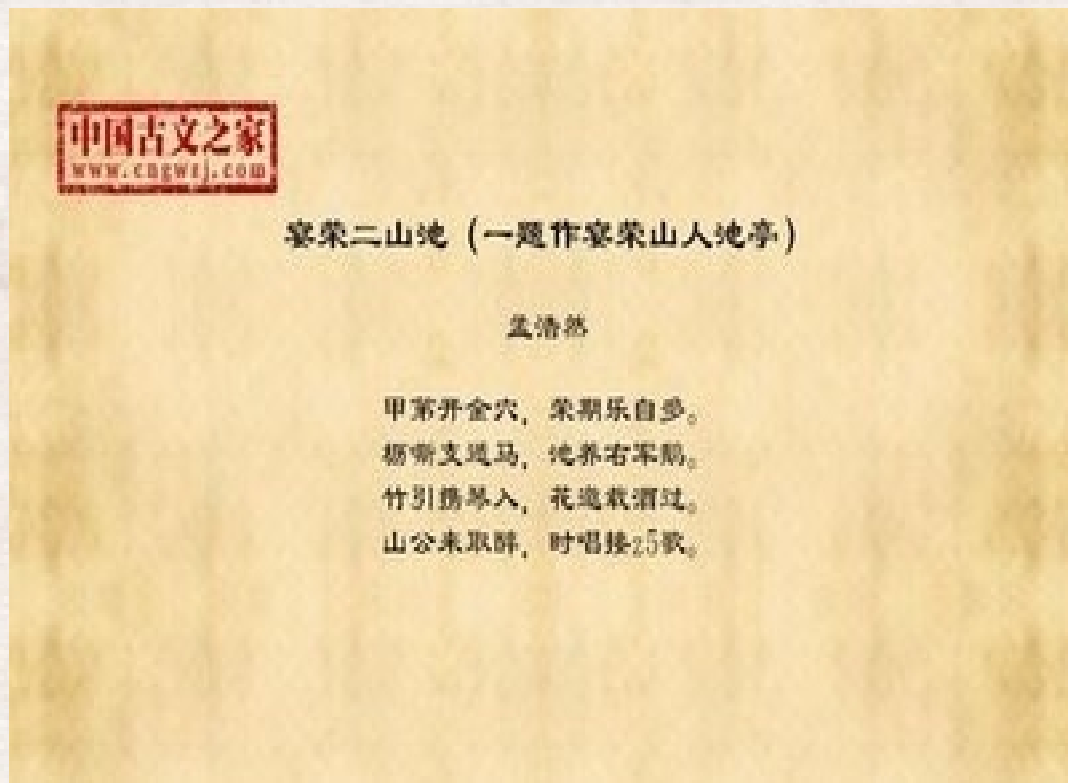


# The History of Erhu



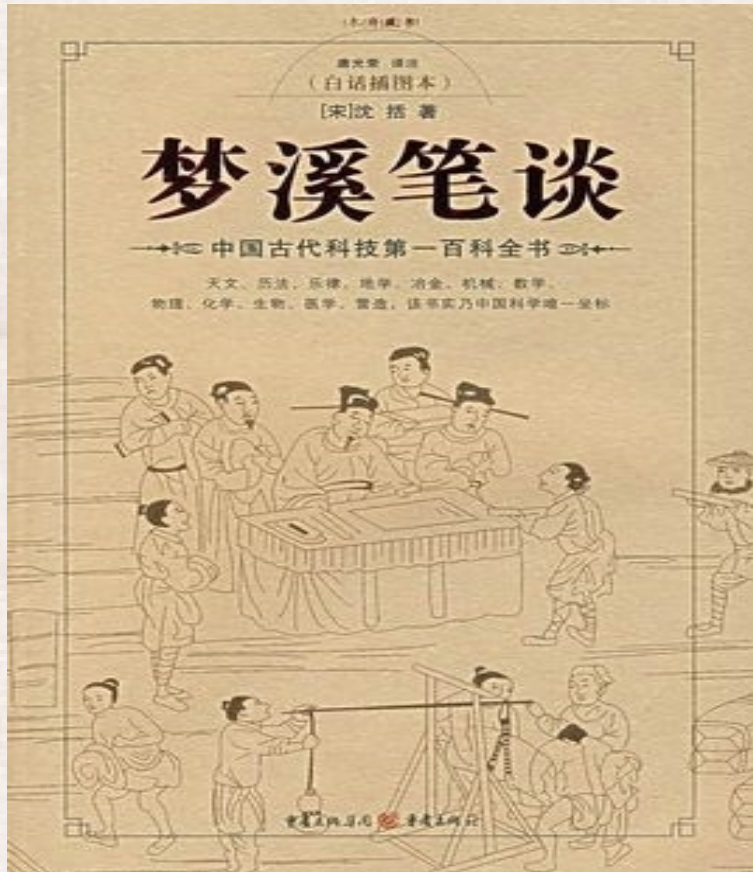
Erhu began in the Tang dynasty, with a history of more than one thousand years, which is called “Xi Qin” (奚琴) at that time.

The earliest recorded text of “Xi Qin” in Tang dynasty is the poet 《宴荣山人池亭》 by Meng Haoran.



“竹引携琴入，花邀载酒过”

During the Song Dynasty, it was called as “Jiqin” (嵇琴) and had achieved a high level of performance according to scholar Shen Kuo, it is said that a minister Xu Yan’s had finished his playing with one of the string broken in front of the emperor and other ministers.



“熙宁中，宫宴，教坊伶人徐衍奏嵇琴，方进酒而一弦绝，衍更不易琴，只用一弦终其曲。”

# The Construction of Erhu



# 二胡结构

## Erhu Components

二胡由琴筒、琴杆、琴轴、琴弦、千斤、琴码构成。  
Headstock, String, Qianjin (tune fixer), Bow, Skin, Bridge, Peg, Rod, Tube, Supporter.



1. Qín pí/She pí (琴皮/蛇皮), skin, made from python. The python skin gives the erhu its characteristic sound.



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2. Qín tong (琴筒), sound box or resonator body; it is hexagonal (liu jiao, southern), octagonal (ba jiao, northern), or, less commonly, round.



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3. Qín tou (琴头), top or tip of neck, usually a simple curve with a piece of bone or plastic on top, but is sometimes elaborately carved with a dragon's head.



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4. Nèi xián (内弦), inside or inner string, usually tuned to D4, nearest to player;

Wai xián (外弦), outside or outer string, usually tuned to A4.

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5. Qín Gong (琴弓), bow, has screw device to vary bow hair tension.



# The Current status of Inheritance



Since the 1970s, Erhu works have been adapted by overseas composers. There are some of the most representative Erhu works, such as the *Siddhartha* 《流浪者之歌》 and *Csárdás* 《查尔达什》.



Erhu solo *Siddhartha* by Sun Ran (孙冉)

Although the technique and rhythm of the work are very unique, it lacks the charm and uniqueness of traditional Chinese culture. It is no thing to play for a while, but in the long run, it will only bring down the standard of Erhu players by a large margin, and make the Erhu art lose its original color.

1 = C 广板 (二胡)查尔达什--伴奏  
(快弓 ♩ = 100, 110, 120, 130, 140.....)

The image shows a musical score for the Erhu piece 'Chardashi' (查尔达什) by the composer Meng Di (蒙蒂). The score is written in a simplified notation system with numbers 0-7 and dots, representing fingerings and positions on the instrument. It includes various musical markings such as '广板' (Ad libitum), '快弓' (Allegretto), and '快板 冻成地' (Ad libitum). The score is arranged in five staves, with some notes beamed together and some marked with accents. The background of the score is a black box with white text and musical notation.

作曲: 蒙蒂 伴奏制作: qq1729100451

The introduction of Erhu into university campus makes erhu art change from traditional teaching to systematic and scientific education, which plays an important role in the inheritance and development of Erhu in China. At the same time, erhu art also spread to other countries through the media for more people like



But the overall audience of erhu become less and less, the inheritance and development of Erhu art is still very limited.

# The Chinese Erhu Classics



# Moon Reflection in Erquan

## 《二泉映月》

It is a masterpiece of Chinese folk musician Hua Yanjun (阿炳), which shows the unique charm of Chinese Erhu art, and won the “20th century Chinese classic music award”.



@人间综艺指北

《二泉映月》在德国音乐厅奏响，凄凉悲怆的琴声感动



The Enchant Evening 《良宵》

Listen to the Pines 《听松》

The Birds Sing in Countryside 《空山鸟语》

Cold Spring Wind Song 《寒春风曲》

Moonlight Night 《月夜》

Flowing Wave Song 《流波曲》

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- 3.隋媛.浅析二胡传承与发展[J].北方音乐,2017,第37卷(8):7, 11.