

The Reference Value of Erhu Playing Technique in Bass Playing

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Abstract: The double bass was imported from the west, different from the Chinese characteristics played by Chinese musical instrument. When China work is played by the bass, players can't continue to use the western techniques, need to show Chinese characteristics so as to satisfy the "western instrument playing in eastern way", so that the double bass can develop a Chinese style and realize the national characteristics of instrument use. When in Rome, do as the Romans do. To play the bass with Chinese techniques of vocal music, it is necessary to draw lessons from China's musical instruments playing techniques. Both the film adaptation of Erhu music and the film adaptation of Pipa tune all need to be close to the original, therefore, the playing skills of the erhu have high appreciation value in the bass playing in advance. On the one hand, the erhu and the bass have similar playing structures, and on the other hand, the erhu adaptation is relatively common in the bass playing. Aiming at the reference value of erhu playing technique in bass playing, this paper expounds how to apply erhu playing technique to bass playing to achieve excellent performance.

1. Introduction

The double bass has been introduced into China for over 100 years, from introduction to development, it has been transformed from a western instrument into "playing in a eastern style", by developing the double bass into a Chinese style, compared with western performance, it can reflect Chinese national characteristics and realize national performance methods better. Especially in our country, the public pay more and more attention to the double bass solo capacity, both skill and theory study, teaching ideas, and so on are advocated to realize double bass national style, on the basis of attaching great attention to the effect of playing the bass realize the change of the bass status, promote the bass playing career to professional development, through the use of erhu works in the application of double bass play, can satisfy the development of bass in China, improve the bass solo ability in advance, especially in erhu adaptation, can effectively achieve sound processing and improve performance.

2. Double bass and erhu skills

2.1 Development of the double bass in China

The bass is kind of western musical instrument introduced to China around the 1920s, listen to western musical instrument playing is popular then, pure western music without Chinese style, both the techniques and the repertoire are unique from western countries. after the reform and open policy, our country music career was in ruins, the musicians all made great efforts to realize the Chinese development of the double bass with a strong sense of nationality and mission, and turned the western instrument into an instrument with Chinese characteristics. However, the double bass was an important instrument in the symphonic ensemble at that time, and the solo was not yet realized. Nowadays people's life security is improved, elegant art is highly sought after by people, in the pursuit of spiritual life, the public has a better understanding of many symphonic instruments. As an important instrument for symphonic performance, the bass can enhance the three-dimensional sense of music and improve the performance of works, its performance is no longer limited to the traditional ensemble, but more solo. So the playing skills and pronunciation characteristic, the posture of the players received extensive attention of the researchers, which represented by Hou Junxia and his students, implement the western instruments works with Chinese characteristics,

realize the goal of nationalizing western musical instruments, in the process of solo, the bass can learn the playing skills of the original instrument of the song^[1].

2.2 The significance of the double bass using the technique of erhu for reference

In a double bass performance, there are two aspects to ensure the performance effect. One is to ensure the balance of the body. The left hand of the performer needs to have enough strength to achieve the finger-plate pressure of the double bass and ensure the sound quality. In the process of playing the bass, the balance of the body is crucial to ensure the performance, so the strength of the fingers on the left and right should be strengthened. Therefore, the left hand technique should be strengthened in the process of drawing lessons, so that the performance can be quickly, freely and fluently performed. On the other side is to grasp the rhythm, in order to show the spiritual connotation of the works, as well as the cultural background, you need to implement the level of playing skills and equally as playing reinforcement, now works for solo bass double bass solo are limited, mostly based on works of other instruments, in order to meet the requirements of playing effect as well as vocal music, we need to integrate the original techniques into the double bass playing, at the same time of owning high listening and analysis ability, constantly improve the performance effect and enhance the performance skills, and strengthen the understanding of the vocal music of various musical instruments, only by this way can play effect and quality be guaranteed. As the bassist yukui pointed out in his article, he drew lessons from and used the playing techniques of many ethnic instruments (erhu), so that he could skillfully combined with the playing techniques of the bassil, strengthened the national spirit of the work, showed distinct national characteristics, and enriched the playing skills of the bassil. To realize the nationalization and sinicization of western instruments and ensure the reform of music performance and music shape and structure^[2-3].

3. Reference strategies of erhu performance techniques in bass performance

3.1 Focus on smooth sound processing, improve the performance of the double bass

Glissando is the characteristic expression technique of the bowstring instrument. Such kind of performance is commonly used in erhu performance, showing regional flavor. However, as the string length is too long, it is difficult for the double bass to appear in the regular performance, and the sliding sound cannot be used as the main means of performance. Therefore, the influence of wrist on performance should be reduced as much as possible. Only a little or occasionally sliding sound can be used. Erhu performance techniques cannot be copied, but should be presented by means rather than words. Both instruments have their own styles in performance, so we need to clear the playing technique of the primary and secondary, determine the technique means of application according to the requirements of actual work. Western works pay little attention to glissando, while Chinese works pay special attention to glissando. Therefore, it is necessary to strengthen the voice of the bass in Chinese style. In recent years, the double bass is highly integrated with the traditional ethnic music. When playing western works, it is not like the erhu full of slippery notes, therefore, when performing the adaptation of Chinese erhu, special attention should be paid to referring to several common skills of erhu, such as upper, lower, small, tail and slalom, etc. The left hand cannot be played to the conventional bass. The fingers should be relaxed and the strings should be pressed lightly. The wrist should be adjusted up and down according to the sliding direction to achieve the continuity of notes and the improvement of timbre, create an artistic conception with Chinese delicacy and beauty, and change the way of creating the artistic conception of the double bass^[4].

Moreover, the erhu's string kneading technique is very intensive, and the strings in the bass region of the bass viol are relatively thick, so it is difficult to realize the intensive expression of the strings in the process of playing, therefore, it is necessary to slow down the frequency of kneading properly to ensure the tension of the performance and not to force too much, so as to ensure that the audience can feel the charm of the bass and the continuity of the work when they appreciate it. For

example, in Window Silver of ethnic minorities, there is a small three-degree fast trill with a better frequency, and more two-degree tremolo in the bass works, therefore, the performance needs to improve the performance skills of the left hand. In order to get closer to the style of the work, a wider fingering method should be used to perform, so that the performance effect can show the national style and emotional rendering. The commonly used fingers, such as 1-3 or 2-4, would be better. For the quick throw of the fingers, the wipes of the starting note and the one-way repeated slippery note used in the performance, the playing technique of the same finger changes should be considered to ensure the performance effect.

3.2 Imitate the characteristics of erhu and express the flavor of the work

The use of ornamentation, boeing and fibrillation in erhu is relatively intensive, which is the characteristic of erhu pronunciation. But the bass is all about playing continued and uniform, smooth, so when playing Chinese works, it is necessary to change the usual gentle and steady slow sound. More often, it should use the "progressive play" of the erhu, and use the sound of the bass playing as well as Boeing, alternating according to the marking tone and the second tone above the marking tone, "Prairie nights" is excepted, however, it needs to be a second tone change 3-component dynamometer for three degrees, thus will be able to meet the performance results show a strong Mongolian music style, similar music treatment is relatively rare in the bass, but it is relatively common in Chinese composition, so it is necessary to use the playing techniques of erhu as much as possible to deal with the work to show the flavor of the work and avoid rigidity. Using the characteristic expression technique of the erhu, the commonly used flutter sliding method of the erhu imitation horse's whining, The four fingers do the trill and slide down at the same time, so it is not suitable to use the double string quiver when it is difficult to do so. However, in order to show the stage tension, we should use a high handlebar connecting bow and use its low-pitched and deep feature to improve the performance. In order to start with the artistic conception and charm of the work during the performance of the double bass, it is necessary to use the erhu technique to achieve the performance of different stage tensions, so as to ensure the performance effect of Chinese style in the performance of the double bass^[5].

4. Conclusion

To sum up, the reference significance of erhu performance technique in the bass is to improve students' integration of the bass performance skills and Chinese music works, improve the performance effect of the bass and deepen the understanding of music works by using the national playing techniques, and realize the processing of vocal music and performance effect.

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