A Study on Erhu Arrangements of the Jiangnan Sizhu Works by Shen Fengquan

Yao Wang

Department of Chinese Traditional Music, China Conservatory of Music, Beijing 100101, China

Abstract

Jiangnan Sizhu (string and wind instruments) is an instrumental ensemble form with distinct regional characteristics and wide influence. It is prevalent in Shanghai, Jiangsu, Zhejiang, and other areas, giving rise to local schools with their own distinctive features. Shen Fengquan is an extremely important representative figure in the development of Jiangnan Sizhu music in Zhejiang. This paper discusses Shen Fengquan's life and career, as well as his relationship with Jiangnan Sizhu. Taking *Slow Three Six*, *Purple Bamboo Melody*, *Yun Qing*, and *Zhonghua Six Clappers* as examples, it analyzes Shen Fengquan's adaptations of Jiangnan Sizhu music and his Erhu compositions and illustrates the characteristics of his musical creation and performance through score examples. It concludes that Shen Fengquan formed an Erhu performance style characterized by "soft, refined, light, and elegant". Shen Fengquan realized a formal transformation of Erhu performance in Jiangnan Sizhu music from "ensemble performance" to "solo performance". He transformed a large amount of improvised and indeterminate folk performance practice into precise and systematic musical scores and written theory, achieving a shift in Erhu transmission from "oral transmission" to "notation-based transmission". He summarized scattered performance experiences into a "Zhejiang School" system of performance techniques that includes specific fingering, portamento, ornamentation, and rhythmic treatment, enabling Erhu performance to undergo a transformation toward systematization, teachability, and scientific standardization.

Keywords

Shen Fengquan; Jiangnan Sizhu; Erhu innovation.

1. Introduction

"Sizhu music" refers to categories of musical instruments made of "silk" and "bamboo" materials [1]. Originally serving as accompaniment music, it gradually separated from vocal music, song, and dance to become an independent form of instrumental ensemble and was basically formed during the late Ming and early Qing dynasties. It has been widely popular in southern Jiangsu, northern Zhejiang, and the Shanghai region [2]. The main characteristics of Jiangnan Sizhu music are "small", "light", "refined", and "elegant". "Small" refers to the relatively flexible ensemble formation of Jiangnan Sizhu groups, generally consisting of two to eight performers, with most pieces lasting two to five minutes. "Light" refers to the light and lively quality of the music. "Refined" refers to the subtle and delicate performance style. "Elegant" refers to the graceful and beautiful melodic character of the music. Jiangnan Sizhu music mainly employs the Shang, Zhi, and Yu modes within the pentatonic scale system [3]. Commonly used instruments in Jiangnan Sizhu ensembles include the Pipa, Yangqin, Zhonghu, Dahu, Dihu (or Gehu), Small Sanxian, Liuqin, Qinqin, Guzheng, and Ruan; as well as the Su Sheng, Tu Xun, and Panpipes. Light percussion instruments include the Jiemu, Wood Block, Clapper, Water Chestnut Drum, Small Drum, Small Gong, Small Cymbals, Pengxing, and Small Metal Basin. Specifically, the Pipa and Yangqin are indispensable instruments in Jiangnan

Sizhu ensembles. The Qudi, Erhu, Pipa, and Yangqin are the principal melodic instruments of Jiangnan Sizhu ensembles [4].

In the field of Jiangnan Sizhu practice, Shen Fengquan is a representative figure of the Zhejiang School of Jiangnan Sizhu Erhu performance and a nationally recognized representative inheritor of China's Intangible Cultural Heritage. Mr. Shen has long been immersed in the ecological environment of Jiangnan Sizhu and possesses a profound understanding and mastery of its repertoire, style, aesthetic flavor, and performance techniques. Using the Erhu as his medium, he carried out systematic and highly creative adaptation practices on a large number of classic Jiangnan Sizhu ensemble works, creating a series of solo and ensemble pieces that both preserve the original spirit of the works and fully exploit the technical characteristics and expressive potential of the Erhu. This paper reviews the current state of research on Shen Fengquan's Erhu art and finds that existing studies are largely concentrated on analyses of performance techniques, biographical introductions, or appreciation of individual works. For example, Zhou Yu examined different performance versions of *Zhonghua Six Clappers* [5], and Huo Yunzhe conducted a source-tracing study of notated versions of the Jiangnan Sizhu piece *Song of Joy* [6]. This paper observes that existing research lacks in-depth musicological analysis of Shen Fengquan's adaptation methods, transformations of musical form, and artistic concepts.

Therefore, this study elevates "adaptation" to the core research object and principal analytical thread. It argues that Shen Fengquan's adaptations are not a scattered collection of individual works, but rather a scientific system encompassing core repertoire, signature techniques, and distinctive aesthetic standards. It is precisely this system that enabled "Jiangnan-style Erhu" to evolve in professional Erhu education from a "regional characteristic" into a teachable, learnable, and transmissible "stylistic school", thereby allowing an evaluation of its historical contribution. Specifically, this paper first introduces the historical relationship between Shen Fengquan and Jiangnan Sizhu. Second, it focuses on Shen Fengquan's creation and adaptation of Jiangnan Sizhu ensemble works, Erhu ensemble works, and Erhu solo works, and analyzes the characteristics of his musical creation. Finally, it examines the technical characteristics of his performance practice. Ultimately, it discusses his outstanding contributions to Jiangnan Sizhu and Erhu music.

2. Biography of Shen Fengquan and Jiangnan Sizhu Music

Shen Fengquan was born on January 11, 1934, in Sanzao Township, Nanhui County, Shanghai [7]. His father Shen Jiancheng, uncle Shen Jingcheng, and another uncle Shen Bicheng formed the Zhusi Fangquan Qingyin Troupe, which was the earliest qingyin ensemble in Sanzao [8]. Influenced by his family, Shen Fengquan was exposed to Jiangnan Sizhu from an early age and developed a strong interest in it. He once studied under the renowned Jiangnan Sizhu master Jiang Shigen, systematically learning the Erhu and Jiangnan Sizhu repertoire. Mr. Jiang's profound folk foundation and improvisational ornamentation techniques laid a pure and authentic stylistic foundation for Shen Fengquan, enabling him to master the "living" tradition of Jiangnan Sizhu. After the founding of the People's Republic of China, political stability, economic development, and social order provided favorable conditions for the growth of traditional instrumental music. This period coincided with Shen Fengquan's adolescence. In 1952, Shen Fengquan enrolled at the Shanghai Nanhui Accelerated Normal School. In early summer of 1953, he was admitted to The Music Middle School Affiliated to Shanghai Conservatory of Music by performing the Jiangnan Sizhu masterpieces *Slow Three Six* and *Song of Joy*. At the time, the media reported this event under the headline "The First Poor Peasant's Child in History to Enter the Highest Institution of Music" [9]. In 1956, he advanced to the undergraduate program with outstanding results, becoming a member of the first

cohort of students in the Department of Chinese Traditional Music. He studied under Professor Lu Xiutang, a renowned southern-school Erhu performer and educator, and Associate Professor Wang Yi. During his studies, he mainly performed works by Liu Tianhua and Lu Xiutang. He also minored in the Dizi, studying under Jiangnan Sizhu specialist Jin Zuli. His education at the Shanghai Conservatory of Music enabled him to acquire systematic and scientific training in music theory and performance techniques, while integrating folk-based experiential knowledge with academic rational norms. During this period, he began to consciously reflect upon, organize, and refine Jiangnan Sizhu performance techniques. By the late 1950s, he served as an Erhu performer in the Zhejiang Folk Song and Dance Troupe. In February 1973, when the Zhejiang Art School (now Zhejiang Vocational Academy of Art) established its music program, he became its only traditional instrumental music instructor. During his tenure, he also taught courses such as music theory and solfège. Throughout this period, he engaged in Jiangnan Sizhu composition, performance, audio and video recording, and lecturing, and began systematically adapting traditional Jiangnan Sizhu ensemble works into Erhu solo versions, such as *Zhonghua Six Clappers* and *Song of Joy*. In January 1980, the "West Lake Folk Music Society (Preparatory) Jiangnan Sizhu Music Research Group" was established. As deputy leader of the research group, Shen Fengquan carried out extensive work in improving performance techniques. In 1985, Shen Fengquan and Shen Huimin jointly founded the Xizi Jiangnan Sizhu Society. In 1989, the Zhejiang Jiangnan Sizhu Society was established based on the former organization. He successively served as President of the Zhejiang Jiangnan Sizhu Society, President of the Jiangnan Sizhu Society of the Zhejiang Province Musicians Association, President of the Jiangnan Sizhu Music Society of the Zhejiang Province National Orchestral Association, and Chairman of the Jiangnan Sizhu Music Branch of the Zhejiang Province National Orchestral Society, playing a significant role in promoting the development of Jiangnan Sizhu music. In August 2006, he received the *Lifetime Contribution Award for Chinese Traditional Music Art*. In July 2009, Jiangnan Sizhu was inscribed on the national list of Intangible Cultural Heritage, with Shen Fengquan recognized as its representative inheritor.

Through decades of performance, teaching, and creative practice, Shen Fengquan formed a personal style characterized by "softness, refinement, lightness, and elegance", featuring meticulous technique and rich expressive flavor. He is widely recognized as the principal founder and representative figure of the Zhejiang School style of Jiangnan Sizhu Erhu performance. His performance has been regarded as an instrumentalized expression of "Wu dialect soft speech". Shen Fengquan realized the transformation of Erhu performance in Jiangnan Sizhu music from "ensemble performance" to "solo performance". He consolidated a large amount of improvised and indeterminate folk performance practice into precise and systematic musical notation and written theory, thereby achieving a transformation in Erhu transmission from "oral transmission" to "notation-based transmission". He systematized fragmented performance experience into a "Zhejiang School" system of performance techniques that includes specific fingering, portamento, ornamentation, and rhythmic treatment, enabling Erhu performance to undergo a transformation toward systematization, teachability, and scientific standardization.

3. Erhu Composition and Adaptation by Shen Fengquan

Most Jiangnan Sizhu pieces developed from folk tune patterns, folk songs and ditties, and classical compositions, forming distinctive performance scores characterized by variable tempo, variable pitches, and variable rhythm [10]. In the early twentieth century, Mr. Zhou Shaomei extracted the Erhu part from Jiangnan Sizhu ensemble scores and made slight adaptations to create Erhu pieces, thus forming early Erhu adaptation works, such as

Zhonghua Six Clappers, *Luohua Xiban*, and *Song of Joy*. Subsequently, some Erhu performers successively adapted additional works, such as *Autumn Moon over the Han Palace* and *High Mountain and Running River* adapted by Jiang Fengzhi. Shen Fengquan created and adapted Jiangnan Sizhu works with distinctive Zhejiang School characteristics, ultimately forming a series of representative works, including: the Sanliu series (*Old Three Six*, *Kuaihua Three Six*, *Zhonghua Three Six*); the Baban series (*Old Eight Clappers*, *Old Six Clappers*, *Kuaihua Six Clappers*, *Manhua Six Clappers*, *Song of Yang Ba*); the suite series (*Xingjie Sihe*, *Slow Xingjie*); and the adaptation series (*A Moon and Flower Night of the Spring River*, *Song of Joy*, *Yun Qing*, *Dragon and Tiger Fight*, *Xiao Yuanshang*, and *Purple Bamboo Melody*, among others).

This paper first takes *Slow Three Six* and *Purple Bamboo Melody* as examples to analyze Shen Fengquan's adaptations of ensemble works. Based on *Old Three Six*, Shen Fengquan adopted the artistic technique of slowing the tempo and adding ornamental variations to form *Slow Three Six*. *Old Three Six* consists of sections A, B, C, C^1, C^2, D, and E (fast coda), producing a total of eleven subsections during cyclic performance. Specifically, section B is performed five times, while sections C, C^1, C^2, A, D, and E are each performed once. Each section of the piece possesses relative independence while recurring cyclically; therefore, the structure of the piece has the significance of a suite. Shen Fengquan simplified the original structure by eliminating redundancy. Specifically, he spliced sections C, C^1, and C^2 into a single composite section. The original C section contains four phrases, namely the introduction, continuation, transition, and conclusion, with a well-ordered structure (as shown in Figure 1). The first three phrases are parallel phrases and exhibit characteristics of alternating upper-dominant modality. The first and second phrases of C^2 display the features of slowed tempo and added ornamentation corresponding to the first and second phrases of C. Therefore, Shen Fengquan used the first and second measures of C^2 to replace the first measure of the third phrase of C, thereby forming a composite C section. He then arranged the structure according to the formal characteristics of *Three Six*, forming a new *Three Six* structural framework (Figure 2). Based on this new *Three Six*, Shen Fengquan further slowed the tempo and added ornamentation to create *Slow Three Six*. He employed circular ornamentation techniques, densely surrounding skeletal tones with upper and lower neighboring tones and auxiliary tones. The ornamental patterns ascend or descend gradually in a stepwise manner, forming a dense and smooth melodic flow that produces a chant-like quality resembling "Wu dialect soft speech", embodying the refined artistry of "revealing expressive charm within slowness". This approach preserves the advantages of folk heterophonic polyphony while also incorporating Western polyphonic techniques [11]. In performance, extensive use is made of small-range, slow upper-and-lower rotational portamento, simulating subtle inflections of spoken tonal contours. Delicate vibrato is applied, with moderate frequency and even amplitude rolling vibrato, producing a rounded and gentle timbre that allows sustained tones to remain lively without being ostentatious. The resulting tone color is warm and intimate, establishing the refined aesthetic foundation of Jiangnan Sizhu music.

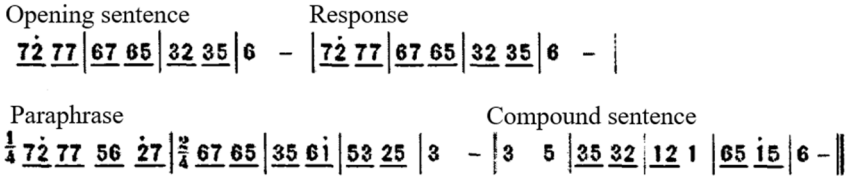


Figure 1. Score of Section C

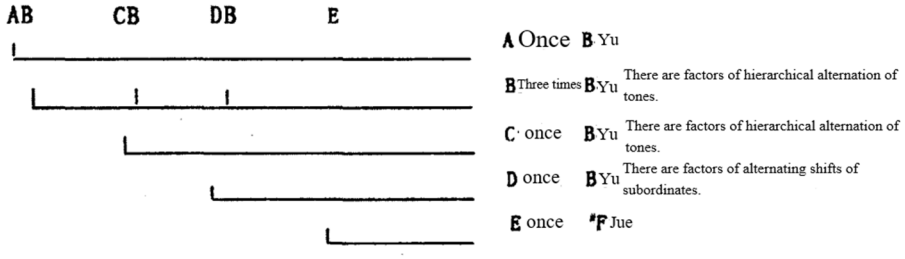


Figure 2. Formal Structure of the *New Three Six*

Purple Bamboo Melody is a traditional folk ditty originating in the Wu region. It was later incorporated into the Suzhou Pingtan tradition and the Jiangnan Sizhu system, resulting in a melody that is graceful and lively, with light and playful rhythm, and imbued with the everyday atmosphere of the Jiangnan water towns. Shen Fengquan adapted this piece according to the characteristics of the Erhu. While retaining the original four phrase structure of "introduction, continuation, transition, and conclusion", Shen Fengquan expanded the pitch range in accordance with the Erhu's tonal golden zones, namely the richness of the middle and lower registers and the brightness of the upper register. For example, agile turns and mordents are added in the upper register to highlight the clarity of the Erhu, while slow bowing and enriched melodic articulation are employed in the lower register to strengthen a sense of depth and weight. Through ornamental variation, the theme is presented multiple times, avoiding monotonous repetition. The original version of *Purple Bamboo Melody* is a short strophic song form. Shen Fengquan added an introduction by using slow bowing combined with portamento on the Erhu, depicting the hazy scenery of morning mist in the Jiangnan region. He introduced a slow lyrical section, using soft dynamics and vibrato to express the quietness and gentleness of the water town. In the fast section, the tempo is accelerated, and rapid bowing and spiccato techniques are used to emphasize agility, allowing the piece to form a complete artistic structure consisting of "Qi (introduction), Cheng (thematic presentation), Zhuan (contrasting lyricism), and He (joyful conclusion)", thereby enhancing the narrative quality of the work. In addition, he incorporated the characteristic Jiangnan musical technique of "embellished articulation". The left hand extensively employs supported-finger glissando (Dianzhi Huayin), making the connection between tones smooth and seamless, resembling gentle whispering (as shown in Figure 3). At melodic turning points, returning portamento is used to add graceful expressive flavor. Delicate pressure vibrato and grace notes are applied to long tones and skeletal tones, introducing subtle fluctuations that give the melody greater vitality. The right-hand alternates between the smooth continuity of legato bowing and the lightness of detached bowing, combined with subtle trembling bow strokes to simulate playful expression, thereby faithfully restoring the lively character of the original piece.

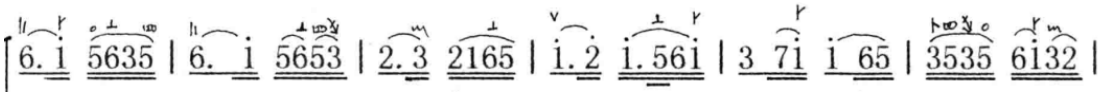


Figure 3. Supported-finger glissando in *Purple Bamboo Melody*

In terms of Erhu solo works, he composed and adapted *Zhonghua Six Clappers*, *Song of Joy*, *Yun Qing*, *Xingjie*, and *Sing a Mountain Song to the Party*. Shen Fengquan's Erhu solo work *Zhonghua Six Clappers* was adapted based on *Hua Six Clappers* and the Jiangnan Sizhu ensemble piece *Zhonghua Six Clappers*. He expanded the meter from 2|4 to 4|4. On the premise of keeping the skeletal tones unchanged, he enriched the melody through added

ornamentation in performance intervals. As shown in Figure 4, he used a total of ten thirty second notes across three measures. At the same time, a large number of grace notes were employed. Ornamentation was added in the second measure (as shown in Figure 5). Overall, Shen Fengquan's adaptation follows the tempo progression structure of "slow, moderate, fast". However, by transforming heterophonic polyphony into a solo form, he rapidly alternates ornamentation in higher and lower octaves or adjacent pitch areas around the skeletal tones, suggesting the pitch relationships of different implied voices. Within a single melodic line, listeners can perceive the concealment, response, and interweaving of multiple voices, which constitutes the most ingenious aspect of his adaptation. Groups of fine sixteenth notes are inserted into sustained tones to imitate the filling effects of the pipa technique "Lunzhi" or the yangqin technique "Zuoyin". In performance, the left hand extensively employs small rotational glissando, known as "Pieyin", to ornament skeletal tones. Supported-finger glissando is used to ensure smooth and seamless connections between tones. Vibrato is mainly applied in the form of evenly paced rolling vibrato, creating a warm and rounded foundational timbre. The right-hand bowing technique pursues "evenness, clarity, continuity, and length". Especially in long phrases of the slow section, precise allocation of bow segments is employed to maintain the singing quality of the melodic line and dynamic tension.

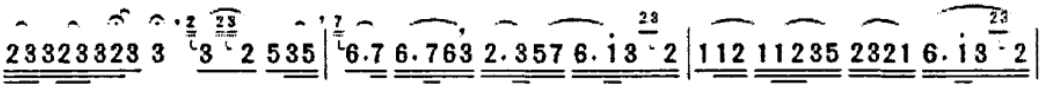


Figure 4. Ornamental Variation in *Zhonghua Six Clappers*

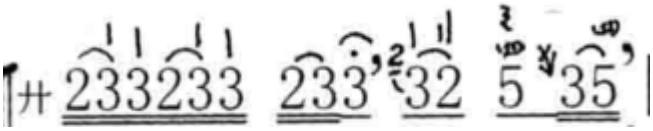


Figure 5. Ornamentation was added in the second measure

Yun Qing is one of the Eight Major Pieces of Jiangnan Sizhu. The piece consists of three sections, namely a slow section, a moderate section, and a fast section. Shen Fengquan's adaptation contains a total of 106 measures. The first section is in 4|4 meter with 32 measures, the second section is in 2|4 meter with 49 measures, and the third section is in 2|4 meter with 25 measures. This forms a compound ternary structure with an introduction and a coda, and with an expanded middle section, giving *Yun Qing* a dramatic structural layout. This adaptation represents a classic embodiment of the "elastic rhythm" characteristic of Jiangnan Sizhu. In the adapted version of *Yun Qing*, tempo changes are achieved through organic transitions. When moving from the moderate section to the fast section, a transitional phrase is used to accelerate naturally, making the piece flow seamlessly. In the slow section, the techniques of "Rangban" and "Qiangban" are extensively employed. Rangban appears at the beginning of a phrase or at turning points, where the beat is slightly delayed creating a sense of anticipation and speech-like expression. Qiangban appears when a phrase approaches a minor climax or conclusion, where the beat is slightly anticipated to generate forward momentum and a sense of closure. This gives the music a vocalized chanting quality and an improvisational character. In addition, in the slow section, Shen Fengquan uses quarter notes and eighth notes as the rhythmic foundation, interspersed with delicate sixteenth note ornamentation, resulting in a rhythm that is stable yet internally animated (Figure 6). In the fast section, continuous sixteenth notes and rhythmic patterns such as "eighth note followed by two sixteenth notes" and "two sixteenth notes followed by an eighth note" are

predominantly used. Through repetition and sequential development of these rhythmic figures, momentum is accumulated, creating a lively and exuberant sonic atmosphere.

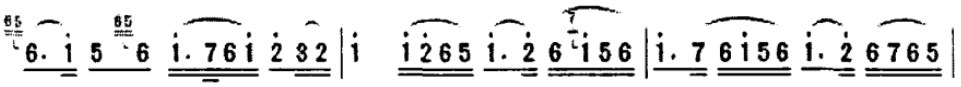


Figure 6. Ornamentation in *Yun Qing*

4. Innovation in Erhu Performance Techniques

The distinctiveness of Shen Fengquan's performance techniques is mainly reflected in his left hand fingering methods and notational system. In terms of left-hand technique, he comprehensively employs delicate and subtle embellishment techniques such as ornamental fingering, glissando, and vibrato. Particularly with regard to vibrato, traditional Jiangnan Sizhu Erhu performance typically adopts a method of pressing the string with finger strength, producing a rich and mellow sound through inward and outward finger oscillation. Shen Fengquan, however, skillfully integrates techniques such as Gou, Chan, Gun, Ya, and Hua from Erhu vibrato practice into Jiangnan Sizhu Erhu performance. This approach preserves the warm and gentle tonal foundation of Jiangnan music while expanding the expressive capacity of Jiangnan Sizhu Erhu through greater technical diversity. Shen Fengquan also notated these performance techniques in written scores, forming the "Zhejiang School Erhu notation".

Ornamental fingering refers to the appropriate addition of various ornamental finger techniques to certain notes in the original melodic line in order to enrich the tonal color [12]. In Shen Fengquan's performance scores, "tr" indicates short duration ornamental fingering, generally applied to eighth notes and longer note values, and occasionally to grace notes. Its speed is synchronized with the vibrato (as shown in Figure 7). Ornamental fingering of even shorter duration is marked with ~~~ and is applied to eighth notes and shorter note values. Its speed is faster than that of vibrato (as shown in Figure 8).

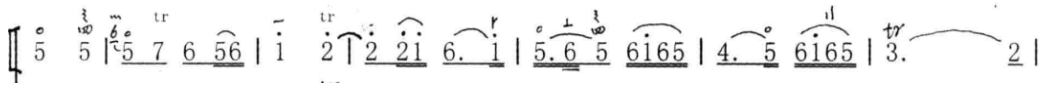


Figure 7. Ornamental Fingering Markings in *Rainbow Skirt Song*

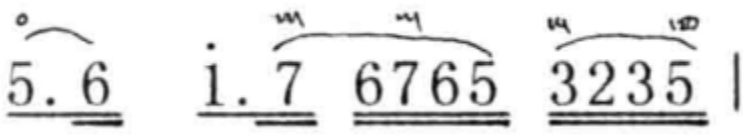


Figure 8. Short Duration Ornamental Fingering Markings in *Dragon and Tiger Fight*

Glissando refers to a musical sound produced by the intentional sliding of the finger along the string [13]. In Shen Fengquan's performance scores, ascending glissando, descending glissando, trailing glissando, and supported finger glissando are mainly employed. Ascending glissando refers to sliding from a lower pitch to a higher pitch and is a left-hand technique frequently used in Jiangnan Sizhu Erhu performance. It is mainly executed with the left-hand ring finger, and its sonic characteristic is a "minor second interval". In Shen Fengquan's Erhu

scores, the symbol ⌐ indicates a minor second ascending glissando, and the symbol ⌐ indicates a minor second descending glissando (as shown in Figure 9). Trailing glissando refers to a glissando that usually appears after the principal tone, sliding from the principal tone to the auxiliary tone. Leading glissando is the opposite. Shen Fengquan uses a specific symbol '~' to indicate trailing glissando (Figure 10).



Figure 9. Ascending and Descending Glissando in *Song of Joy*

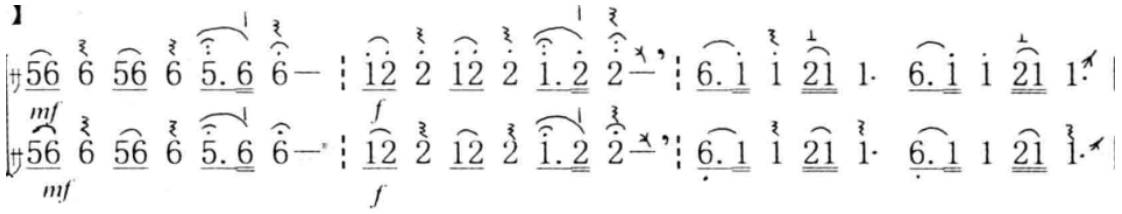


Figure 10. Trailing Glissando and Leading Glissando in *Slow Three Six*

Supported-finger glissando is one of the important ornamental techniques in Jiangnan Sizhu repertoire. It is a technique in which three fingers of the left hand jointly slide along the string while combining a sustaining finger and string pressing [14]. Descending supported-finger glissando is mainly used in first position. During performance, the wrist contracts downward while the fingers slide toward the lower register. The fingers gradually slide from higher to lower pitches, and the ornamental fingers sequentially leave the string, finally landing on the principal tone [15]. In Shen Fengquan's performance scores, the symbol "⌐" represents supported-finger glissando, as shown in Figure 11.

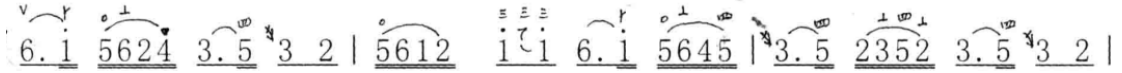


Figure 11. Supported-finger Glissando in *Xingjie*

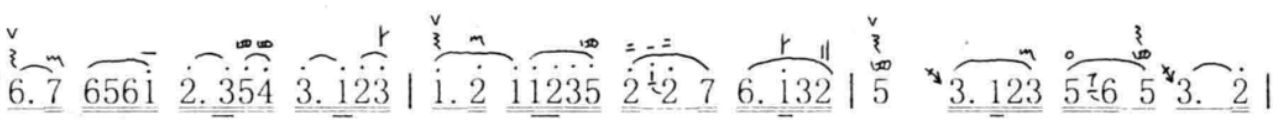


Figure 12. Vibrato in *Zhonghua Six Clappers*

When performing Jiangnan Sizhu music, Shen Fengquan commonly employs the vibrato techniques known as "Gou", "Chan", "Gun", "Ya", and "Hua". Each of these five techniques has strict speed specifications. "Gou" is performed at six oscillations per second, corresponding to 85 to 90 cents. "Chan" is performed at five oscillations per second, corresponding to 100 cents. "Gun" is also performed at five oscillations per second, corresponding to 100 cents. "Ya" is performed at four oscillations per second, corresponding to 200 cents. "Hua" determines pitch range, from 100 to 600 cents, and speed according to expressive needs. In vibrato notation,

full vibrato is marked as “”, non-vibrato as “ | ”, pressed vibrato as “ ”, non-pressed followed by pressed vibrato as “”, non-vibrato followed by vibrato as “ ”, vibrato followed by non-vibrato as “ ”, as well as gradual acceleration vibrato and gradual deceleration vibrato (as shown in Figure 12).

5. Conclusion

Shen Fengquan is a representative figure in the Jiangnan Sizhu community of Zhejiang and has played an important role in promoting the continuous development of Zhejiang Erhu music. As one of the first representative inheritors of Zhejiang Province Intangible Cultural Heritage and National Intangible Cultural Heritage projects, he has witnessed nearly fifty years of development and transformation of Jiangnan Sizhu music in this region. This study elevates his “adaptation” of musical works to the core object and main thread of research, demonstrating that Shen Fengquan’s adaptations are not a scattered collection of individual works, but rather a scientific system that encompasses core repertoire, signature techniques, systematic pedagogical concepts, and distinctive aesthetic standards.

References

[1] Jin Zuli, Xu Ziren. An Overview of Jiangnan Sizhu. People’s Music, 1980, Issue 05, pages 38, 40.

[2] Wu Guodong. The Dissemination and Influence of Jiangnan Sizhu. Chinese Music, 2008, Issue 01, pages 17, 23, 50.

[3] Zhan Wan. The Origins and Performance Characteristics of Silk and Bamboo Music. Journal of Nantong Teachers College (Philosophy and Social Sciences Edition), 2004, Volume 20, Issue 02, pages 118, 120.

[4] Wu Guodong. One “River Basin” and Two “Centers”, The Origins and Formation of Jiangnan Sizhu. Music Research, 2006, Issue 02, pages 15, 25.

[5] Zhou Yu. A Comparative Study of Different Erhu Performance Versions of Zhonghua Six Clappers and Performance Implications. Shanghai Conservatory of Music, 2020.

[6] Huo Yunzhe. A Source Tracing Study of Notated Versions of the Jiangnan Sizhu Piece Song of Joy. Music World, 2022.

[7] Wu Yali. Guardianship, Inheritance, and Exploration. On Shen Fengquan’s Contributions to Jiangnan Sizhu and Erhu Music. Zhejiang Normal University, 2010.

[8] Jin Zuli, Xu Ziren. A History of Shanghai Folk Silk and Bamboo Music. Chinese Music, 1983, Issue 03, pages 28, 31.

[9] Wu Guodong. Types and Sources of Jiangnan Sizhu Repertoire. Chinese Music, 2007, Issue 03, pages 25, 31.

[10] Qiao Jianzhong. Reflections on Jiangnan Sizhu and Jiangnan Culture through Listening to Silk and Bamboo Music. Editorial Committee of The Complete Collection of Jiangnan Sizhu Music, ed. The Complete Collection of Jiangnan Sizhu Music. Jiangsu Literature and Art Publishing House, 2003, pages 36, 37.

[11] Shen Fengquan. The Splicing Method and Performance Techniques of Slow Three Six. Musical Instruments, 1991, Issue 03, pages 41, 43.

[12] Wang Fangliang. On “Jiangnan Sizhu” and Erhu Performance and Teaching. Symphony. Journal of Xi’an Conservatory of Music, 1991, Issue 02, pages 58, 61.

[13] Fan Bin. Special Techniques in Erhu Performance--A Discussion of “Jiangnan Sizhu” Performance Techniques. Journal of Guizhou College of Arts, 1999, Issue 01, pages 52, 53.

[14] Wu Guodong. The Origins of the Jiangnan Sizhu Erhu and the “Vocalized” Performance Tradition. Journal of Nanjing University of the Arts (Music and Performance Edition), 2007, Issue 02, pages 9, 15.

[15] Shen Fengquan. An Analysis of Erhu Fingering Techniques from a Mechanical Perspective. Chinese Music, 1987, Issue 01, page 84.