

## Based on in-depth Interviews and Grounded Theory to Analyze the Problems in the Development of Sichuan Erhu Art

Zhitao Song<sup>1</sup>, Dr. Kovit Kantasiri<sup>2</sup>

<sup>1</sup>Ph.D, Candidate, Arts Performance Communication, School of Liberal Arts, Shinawatra University, song\_zhitao@hotmail.com

<sup>2</sup>Assoc. Prof. Dr, Shinawatra University School of Liberal Arts, kovit.k@siu.ac.th

### *Abstract*

This Article aimed to study (1) Problems faced in the development of Sichuan Erhu art (2) The development direction after Sichuan Erhu. A large amount of text data was obtained through in-depth interviews with 12 Sichuan Erhu artists. Obtain their interview data through in-depth interviews with 12 Sichuan Erhu artists.

After obtaining the data, the data are coded and analyzed through grounded theory and circular hermeneutics theory.

Analysis data by Rooted coding analysis and Content Analysis. The research results were found as follows;

1. The problem of restricting the development of erhu in Sichuan can be divided into two aspects and three parts: internal factors and external factors. Systematic and scientific development, social needs, Inheriting Tradition and Diversified Development.
2. The three parts check each other and need to progress together.

Keywords: In-depth Interviews; Erhu Art; Folk Music.

### **1 Introduction**

The development of professional erhu was not in Sichuan area at first. After the outbreak of the full-scale Japanese war of aggression against China, domestic colleges and universities all moved to the south and west. Sichuan is in the central and western region of China; therefore many universities have moved to Sichuan. As a large number of universities moved into Sichuan, a large number of talents also entered Sichuan. And then absorbed the elements of Sichuan local music to develop the original form of Sichuan Erhu music. For example, Mr. Yu Peng, an erhu performer and educator, is known as the pioneer of Sichuan school erhu. In his early years, he studied Erhu with Mr. Chu Shizhu in Shanghai Music College, and then came to Sichuan to teach cello and Erhu in "Sichuan Provincial Art College". Later, he created "The Song of the Weaver Girl" and "Song of

Huai", among which "The Song of the Weaver Girl" is widely circulated in the Kunqu opera circle in Sichuan and the whole country. Mr. Duan Qicheng studied under Mr. Yu Peng, an erhu educator. In 1945, he entered the "Sichuan Provincial Art College" to learn Erhu. He is the leader of the second generation of Sichuan erhu art. Representative works include "Miaoling Early Spring" and "Images in Central Guizhou". In the modern contemporary, a large number of erhu artists such as Liang Yunjiang, Liang Yunjiang, and Professor Zhou Yu of Sichuan Erhu Performance, and such as "River Yunmeng", "Sichuan River" and "Returning Ballads" and other works. At the same time, it is written in a large number of papers such as "The Application of the Research on the Erhu of the Erhu" and the "Application of Dynamics in Erhu Fun Bows". These achievements together constitute the foundation of modern Sichuan School Erhu.

There are many number of musicians in Sichuan Erhu, with a large number of tracks, and rich research results. But few people summarize the research of their predecessors. In the era of lack of art categories and lack of music life. Sichuan Erhu has gone through a period of rapid development. However, with the rapid progress of society, Sichuan Erhu Music began to lose the audience group. Therefore, it is very important to study how to continue to develop Sichuan Erhu music art in today's society.

#### 1.1 Research Objectives

1. Explore the current status of the development of Erhu art in Sichuan
2. Analyze the development method of Sichuan erhu in contemporary society
3. Explore the possible development direction of Sichuan erhu

## 2 Literature Review

Perform an advanced search in the CNKI paper database and the sci ei paper database. A total of 7 papers can be obtained by searching with Sichuan Erhu as the theme development as the full-text keyword. Among them, Zhang Yaduo (2016) published "Double Music Theory in Practice and Value Interpretation of Shu School Erhu", and Yang Bo (2016) published "Shu Zhao Erhu Teaching Art Exploration" and other three main research articles development of individual artistic details. Yu Yanjun (2015) published "Analysis of the Current Situation of Erhu Works with Sichuan Style Elements". Yang Han (2012) published four articles including "Study on the Style Characteristics of Shu-School Erhu Music Creation" and mainly studied the current situation and development of style art. These articles only mentioned the problems in the development of Erhu and some thoughts on the solutions in a secondary position.

For example, "A Study on the Style Characteristics of Shu School Erhu Music" mentions that "because most Erhu works are written by Shu school performers, the works have the characteristics of smooth melody, easy to use, and high degree of contract, but because of the lack of professional composition theory knowledge and experience, there are often certain limitations." In the thesis "Present Situation of Erhu Works of Sichuan Style Elements", the views on development issues are as follows: mainly spread throughout Sichuan. And in the process of transmission, it only stays in the way of oral instruction. ... The content of the text lacks the combination of the principles of music aesthetics, music ethnology and other disciplines.

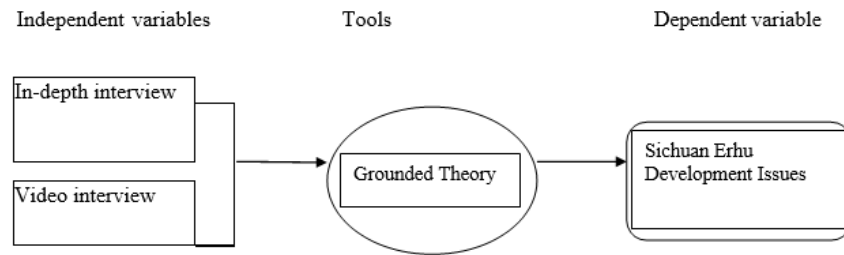
A summary of past research shows that these papers all stand on the point of view of the main body of the study when discussing the development of Sichuan erhu. For example, the thesis on music works will look at the development of Sichuan Erhu from the perspective of the writing and dissemination of music works. The thesis on the performance technique of Sichuan Erhu will look at the problem from the perspective of performance technique. Therefore, we can not get a complete picture of Sichuan's development and problems through previous studies.

The development of Sichuan Erhu can be divided into four different periods. Mr. Yu Peng and his students are at the core of the initial foundation stage. With Che Xiangqian, Xiao Qianrong and Shu Zhao as the core, the second stage of developing and perfecting the theoretical foundation. The third stage of the exploration to explore new areas with the participation of musicians such as Liang Yunjiang, Zhou Yu and He Chaobo. And the fourth stage of all-round development and pluralistic competition after the rapid development of today's society.

This study will mainly discuss the fourth stage of development. That is to say, various problems of erhu art in Sichuan in the rapid development of society. To seek solutions to improve the vitality of Sichuan Erhu music art.

### **3 Conceptual Framework**

This topic studies the problems existing in the current development of Sichuan Erhu art. A research approach based on the classical hermeneutics research method and the coding analysis method of grounded analysis. Establish pre-understanding by collecting public information; Conduct in-depth interviews with Sichuan Erhu artists on the basis of pre-understanding. Re-read the results of the in-depth interviews to re-establish awareness of the various materials. Based on the new understanding, reanalyze the literature and coding, and realize the precise understanding of the problems existing in the development of Sichuan Erhu.

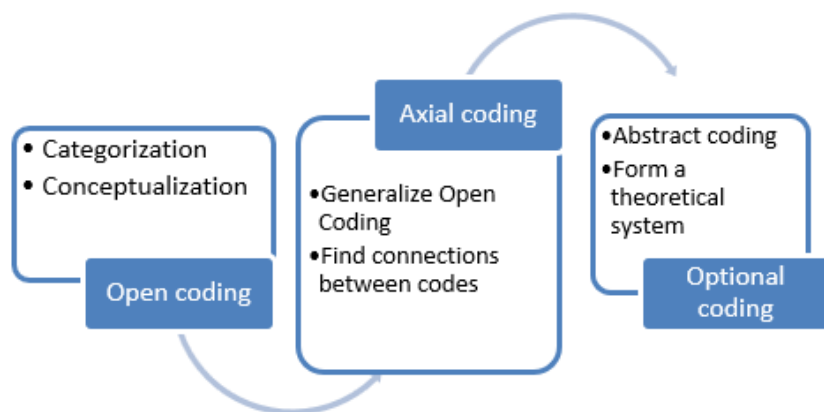


### 3.1 Research methods

#### 3.2.1 Grounded Theory

The whole research is based on grounded theory. It was first proposed by Anselm Strauss and Barney Glaser. The research form is shown in Figure 1. Originally, the theory was an inductive approach; its core tenet was to make no theoretical assumptions prior to data analysis. Instead, conclusions are formed based entirely on the content of the data itself by induction and analysis. After years of development of grounded theory, a relatively complete analysis method has been formed. The analysis method of grounded theory is mainly divided into three stages: open coding-axial coding-selective coding. Open coding is primarily about conceptualizing raw data. Turn original sentences and paragraphs into numerous concepts that can be classified. Axial coding is a further classification of various concepts formed by open coding. The main function of selective coding is to systematically analyze the various codings mentioned above. Identify connections and interactions between various types of codes. The result is an overall understanding and interpretation of the core issues. The research method of grounded theory is between quantitative and qualitative. It not only has the attribute of the researcher explaining the specific case according to personal experience in qualitative analysis, but also has the attribute of correlation analysis in statistics.

**Figure 1 Flow chart of the grounded research method**



### 3.1.2 Depth interviews

In -depth interviews with erhu artists from Sichuan universities and various professional music institutions can get a lot of effective first -hand information. It is also the core data source of this study. The targets of the deep interviews are 12 outstanding Sichuan erhu art performers, educators and composers. It is divided into three ages: middle -aged, middle -aged and young.

Old age: Su Hanxing, Che Qianqian, Shu Zhao, Min Zhen, Zhu Changfu

Middle -aged: Feng Jun, He Chaobo, Jia Luhong, Liang Yunjiang, Zhou Yu, Tan Yong

Youth: Guo Xiaoqin

Interview them face -to -face or online video. At the same time, the third person Song Hili was introduced in the interview as an interviewer in the industry. Because Song Huili is also an outstanding performer in Sichuan Erhu. Therefore, in the interview, you can get more trust in the interview object. So as to get more valuable information.

## 4 Research Results

### 4.1 Interview case

After years of development in Sichuan Erhu Music Arts, it has been a complete art form inherited by an orderly system. Therefore, the choice of interview cases covered the leaders in various technical fields in Sichuan Erhu Music and Art.

As shown in Table 1

**Table 1 Part of the artists interviewed**

| Name          | Main positions and honors                                                                                                                                                                                                                                              | Profession           |
|---------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|
| Su Hanxin     | Erhu performers of the Chengdu Military Region War and Dance Troupe. Captain of the Sichuan Orchestra Band. EYING Band Band Captain, Deputy Leader and Commander. First -level composer. Representative works "The train is driving into Yijiazhai", "White Hada"      | Composer             |
| Che Xiangqian | National first -level performers, vice chairman of the Sichuan Provincial Federation of Literary and Art Federation, chairman of Sichuan Provincial Qu Association, Vice President of the Erhu Society of Sichuan Music Association, Secretary of Sichuan Quyi Troupe, | Composer 、 Performer |

|                |                                                                                                                                                                                                                                                                                                                 |                          |
|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------|
|                | masterpiece "Manjiang Red"                                                                                                                                                                                                                                                                                      |                          |
| Shu Zhao       | A consultant of the Huqin Professional Committee of the Chinese National Orchestra, an expert member of UNESCO (United National Educational, Scientific and Cultural Organization), professor of Sichuan Conservatory of Music.                                                                                 | Professor                |
| Feng Jun       | Professor of Sichuan Conservatory of Music, a member of the Jiu San Society, and vice president of the Sichuan Erhu Society, has visited Japan, South Korea and other countries many times. Created the five -pairing group of national instrumental music "Qingxian"                                           | Professor                |
| He Chaobo      | The Chief of the Chengdu Civil Orchestra and the national first -level actor created the Huqin set "Xishu Qin Yun" to dissolve the Sichuan opera percussion into the large national orchestral band                                                                                                             | Performer                |
| Jia luhong     | Professor Erhu of the Sichuan Conservatory of Music, executive director of the Chinese National Orchestra Society, has served as Deputy Dean of the Chengdu Song and Dance Theater and head of the Chengdu National Orchestra.                                                                                  | Professor 、<br>Performer |
| Liang Yunjiang | Vice President of the Chinese Erhu Society, president of the Sichuan Erhu Society, and the executive team of the Sichuan Yin National Orchestra. Former Director of the Department of Minle Music of Sichuan Conservatory of Music, representative work "Jianghe Cloud Dream"                                   | Professor 、<br>Composer  |
| Zhou Yu        | At the Chinese Records, the British ARC Records, and the UK WOMAD Records Company published Erhu's solo album "Returning Rumors", "Jianglou Resentment-Zhou Yu's Personal Erhu Collection", "Chinese Erhu Art", "Master of the CHINESE Erhu --- zhouyu & ensemble ", Professor of Sichuan Conservatory of Music | Performer 、<br>Professor |
| Tan Yong       | Deputy Dean of the Art College of Southwest University for Nationalities, member of the evaluation expert group of art discipline expert group for senior professional titles in Sichuan Province, director of China Nationalities Orchestra Society, national first-class performer                            | Professor                |

It can be known based on the above analysis. The interviewees in this interview are all outstanding representatives in various fields of Sichuan Erhu. It covers various fields such as performance techniques, inheritance teaching, and music styles of Sichuan Erhu music. Their speech has a certain degree of representativeness.

The total duration of audio and video collected in this round of interviews exceeds 11 hours. This study collected 98,000 words of effective interview content. Among them, about 30,000 words are related to the topic of this research, "The Development of Erhu Art in Sichuan". A grounded theory analysis is carried out on the relevant texts mentioned above.

4.2Open coding

In order to analyze the development of Sichuan Erhu art at various levels from the interview content, this study uses MAXQDA to conduct a coding analysis on the interview text. First of all, locate the remarks about the development of Sichuan Erhu in the interview. Break down and categorize these paragraphs. An initial classification of meanings is formed. These split paragraphs are then abstracted and conceptualized. Then classify and summarize these concepts. Extract the core meaning to achieve categorization. At this stage, 35 concepts and 8 categories were obtained. Table 2 shows some of the initial meaning content and the process of conceptualization and categorization.

Table 2 Open coding

| Initial meaning                                                                                                                                                                                                                                                                                                                                                                         | Conceptualization                                                                               | Categorization                         |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|----------------------------------------|
| For example, our development will face a larger cultural market. In other words, there is a certain disconnect between the change in the audience's aesthetics and our development. The development of the whole society has led to constant changes in the aesthetic needs of others. There are also many choices of music culture provided by the society. (Guo Xiaoqin, position 12) | The development of Sichuan erhu music is out of touch with the aesthetic needs of the public B3 | Market demand and public aesthetics C2 |

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|                                                                                                                                                                                                                                                                                                                          |                                                                                                             |                                                           |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------|
| <p>The second status quo is that colleges and universities are still relatively out of touch with the society. The colleges and universities pursue very high-tech, but there is a connection with the needs of the society. I don't think this connection is done well. (Liang Yunjiang, position 16)</p>               | <p>Disconnect<br/>between field of<br/>research and<br/>popular<br/>preferences B6</p>                      | <p>Market<br/>demand and<br/>public<br/>aesthetics C2</p> |
| <p>At that time there was no Internet, only human-to-human transmission. If you don't go out to communicate, no matter whether it is the Shu land or the Shu faction, others will not know. It was only after the publicity went out that people knew that there were works in Sichuan. (Su Hanxing, position 10-11)</p> | <p>Excellent music<br/>also needs to be<br/>disseminated to be<br/>affirmed by the<br/>outside world B8</p> | <p>Popularize<br/>publicity work<br/>C4</p>               |
| <p>Including Mr. Su Zhao, Mr. Su Hanxing and Mr. Che Xiangqian have written many Sichuan erhu repertoires. But pull too little. If you pull less, no one will know. It disappeared slowly. The problem with this is that it needs to be popularized. (Jia Luhong, position 17)</p>                                       | <p>Sichuan music will<br/>disappear if it is<br/>not played B12</p>                                         | <p>Popularize<br/>publicity work<br/>C4</p>               |
| <p>The changes in the public's demand for you are just like the contradictions in our current society. We call it consumption upgrade now, so if your art consumption has been upgraded, how can we satisfy other people's consumption upgrade in art. This is what we need to pursue in our pursuit</p>                 | <p>Sichuan erhu art<br/>competition also<br/>includes other<br/>types of art B18</p>                        | <p>Development<br/>Environment<br/>C5</p>                 |

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of art. How does our current erhu show its musical characteristics, and how to expand its musical expression. Then if this is not done well, it may be squeezed and replaced by other art varieties (Guo Xiaoqin, position 13)

The audience has too many choices, so from the perspective of erhu. It is very difficult for such a major to stand out in this era of blooming flowers. It was different from our time. Our time. It is not so open, not so complicated. Not so colorful. There used to be fewer things to choose from. (Che Qianqian, position 16)

So this is not a strategic layout, don't arrange these from the perspective of God. It's about what you have and what you can do better than others. Your own trade-offs. (Zhou Yu, position 41)

We must inherit the path that our predecessors have already walked. Under this premise, continue to carry forward in accordance with the development of the times. Some things will be eliminated in the development of history. However, some new elements in line with the times will also be added, (Jia Luhong, position 14)

We should not just compete with each

The development environment has become severe  
B16

Development Environment  
C5

Should take advantage of the current advantages for development  
B22

Diversified development  
C6

Both inheritance and development  
B28

Inheritance and Development  
C7

In the process of

Strengths in

|                                                                                                                                                                                                           |                                                                                               |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|
| other internally, causing them all to disappear in the end. Improve the promotion and communication capabilities of outward expansion. The influence will become wider and wider. (Tan Yong, position 11) | development, we other regions should not only consider the inside, we must continue to expand |
|                                                                                                                                                                                                           | A total of 35 8 categories concepts                                                           |

#### 4.3 Spindle type coding

The main function of spindle coding is to establish the connection between various categories. It is used to find the correlation between various parts in the source material. Based on this, a set of cycles is established that repeatedly examines the original material to establish associations between various parts of the material. In this process, the connection between codes is constantly adjusted. Further develop meaningful categories and understanding of categories. Finally, three main categories were formed: system and scientific development, social and economic needs, inheritance and avoiding limitations. The main categories and their connotations are summarized in Table 3

**Table 3 Classification of Spindle Coding**

| Main category                                                                 | Category                   | Category connotation                                                                                                         |
|-------------------------------------------------------------------------------|----------------------------|------------------------------------------------------------------------------------------------------------------------------|
| Systematic and scientific development(modernization system, internal factors) | Lack of theoretical system | Only focus on the development of local technical points, lack of comprehensive research and theory from a global perspective |
|                                                                               | Advanced Development Ideas | Lack of scientific and modern methodological guidance, the developed technology is not universally applicable, and the       |

|                                                                                      |                                      |                                                                                                                                                          |
|--------------------------------------------------------------------------------------|--------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                      |                                      | technology reuse rate is not high                                                                                                                        |
| Social development, needs(social external factors)                                   | Market demand and public aesthetics  | We should not only focus on the pure artistic height, but also see the market demand for erhu music and the aesthetic trend of the public.               |
|                                                                                      | Popularize publicity work            | Don't just focus on professional fields, but also develop audience groups and actively develop the number of audience groups                             |
|                                                                                      | Adapt to the development environment | The current social art environment is relaxed, and Sichuan Erhu art has to compete with other types of art, such as other music and even film art forms. |
| Inheriting Tradition and Diversified Development(development path, internal factors) | Diversified development              | In order to develop in a diversified way, we should not only see Erhu music, but also learn the advantages of other music forms                          |
|                                                                                      | Inheritance and Development          | It must continue to develop on the basis of inheriting the                                                                                               |

|                            |                                                                                                                                                      |
|----------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|
|                            | traditional style and technical characteristics of Sichuan Erhu                                                                                      |
| Strengths in other regions | To learn from the advantages of Erhu art in other regions, we should not only focus on developing the original techniques and styles of Sichuan Erhu |

#### 4.4 Selective coding

Based on the induction and analysis of open coding and spindle coding, it can be concluded that the main problems in the development of Sichuan Erhu are as follows. external problems and internal problems. Among them, the external problems are mainly the accelerated changes in public aesthetics brought about by the rapid development of society. The development speed of Sichuan Erhu does not match the speed of social change. And the impact of other art categories on Sichuan Erhu music art. Internal factors mainly have two aspects: one is the problem of development path, and the other is the problem of scientific and systematic development. The recursive relationship of the three-layer coding is shown in Figure 2.

It can be seen that these three main categories influence each other. To cope with changes in the development environment and other factors, it is necessary to uphold the idea of diversified development; actively absorbing the advantages of other excellent music and even other art forms can meet the needs of society. For diversified development, we must insist on inheriting the existing excellent traditions and artistic styles and make further improvements on this basis.

To do this requires a scientific theoretical system as a methodology. However, a scientific theoretical system requires two conditions, a perfect theory establishment method and correct social observation and social understanding. External problems are solved by the deployment of two internal factors, systematic theoretical research and correct development concept. The three main categories influence each other, and the circular upward development can solve the problem of the development of Sichuan Erhu metaphor and art. The theoretical framework formed by the three main categories is shown in Figure 3.

Figure 2 Hierarchical relationship of coding

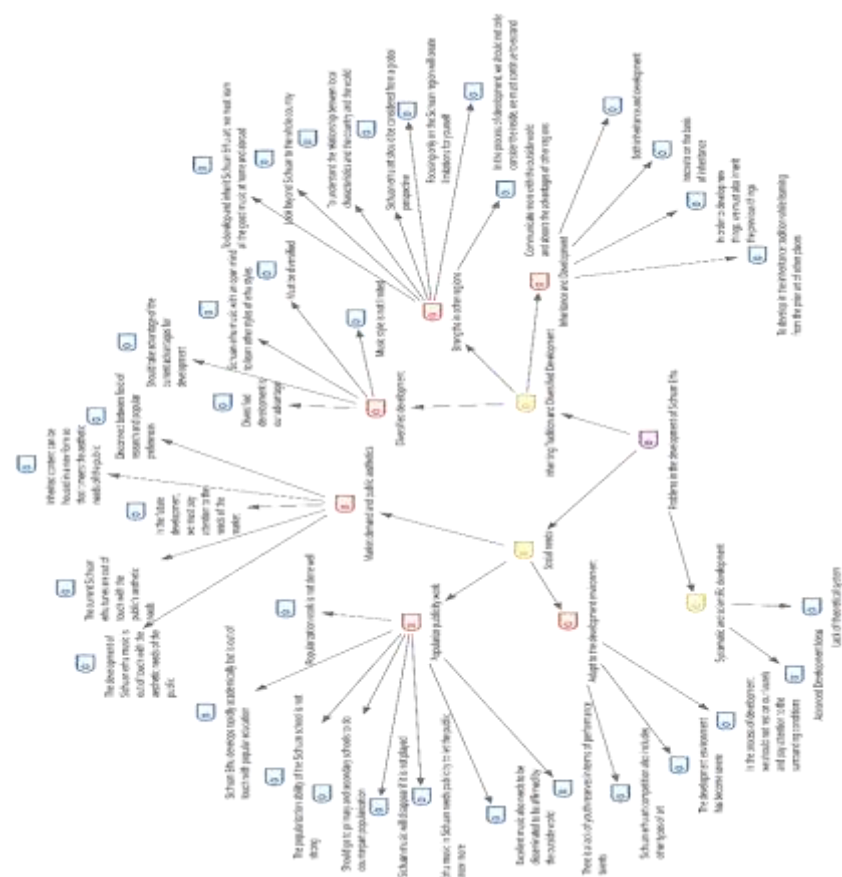
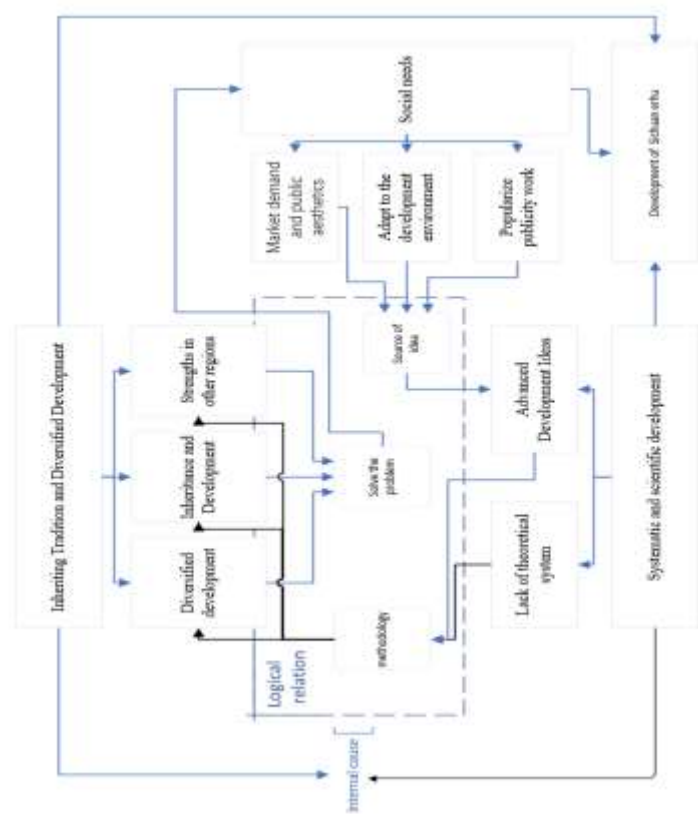


Figure 3 Theoretical system map



## 5 Knowledge from Research

### Conclusion

Through in-depth interviews with 12 Sichuan erhu music artists, solid original materials were obtained. Using grounded theory to analyze and theoretically construct the theoretical framework and map of "the main problems in the development of Sichuan Erhu music art". It is learned that there are mainly two aspects of internal and external factors in the development. The two aspects are divided into three main categories: "Systematic and scientific development", "Inheriting Tradition and Diversified Development", and "Social needs" interact and ultimately determine the development direction of Sichuan Erhu.

Among them, the external factor "Social needs" is the main driving force and ultimate goal of its development. "Inheriting Tradition and Diversified Development" explains and illustrates the specific development strategies and methods of Sichuan Erhu art from specific technical means. "Systematic and scientific development" constructs some guiding methodologies in a systematic way from a global perspective. Translate the requirements of "Social needs" into the specific technical requirements in "Inheriting Tradition and Diversified Development". In this way, a complete circular development model is formed.

### Suggestions

The core of the current problems of Sichuan Erhu art is that the audience has decreased. As a result, the income of practitioners in the entire industry and the influence of the industry in the art world have declined. The whole ecological situation is not as good as before. Many artists said that Sichuan Erhu's competitors include pop music, Western music, and even movies, games and other art forms. Therefore, how to identify social needs and guide the public's aesthetics has become very important.

At the same time, there is a natural contradiction between inheritance and development. Development means learning from the advantages of other art forms to make new changes. But following the popular aesthetics will lose the original style and cultural connotation of Sichuan Erhu. How to balance the relationship between inheritance and development requires the establishment of a better theoretical system of Sichuan Erhu art. In order to promote the further development of Sichuan Erhu art.

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