

Creating the Great Wall Capriccio Erhu Practice Book for Qingyi Primary School, Binzhou City, Shandong Province, the People's Republic of China

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Abstracts

The Great Wall Capriccio is an Erhu concerto. It is the first erhu music with the theme of the Great Wall, and it is also a rare erhu work with national feelings as the core. In order to express his national feelings, Mr. Liu Wenjin has reflected many aspects of his national feelings from different angles. This research objectives were (1) to study the Erhu music course and technique of Great Wall Capriccio for the Erhu performance. (2) To create the Great Wall Capriccio for Erhu practice book in the elementary level, and (3) to verify the accuracy of the consistency the Great Wall Capriccio for Erhu practice book by experts.

This research used a qualitative research method. The data was collected by interview. The key informants were the 3 experts in Erhu. The practice book was verified by experts for the evaluation process. The research findings were The erhu concerto "The Great Wall Capriccio" was created by Mr. Liu Wenjin for four years and premiered in Shanghai in 1982. The entire piece consists of four movements, namely "Guan Shanxing", "Feng Huocao", "Zhong Hunji", and "Yao Wangpian". Each movement is an independent individual, yet closely connected. The entire piece not only draws on the characteristics of local ethnic and folk music, but also incorporates Western composition methods, enriches the musical elements of the work, deepens the expressive power of the music, and has profound ethnic music connotations, thus forming a classic work. The exercise book contains an introduction to the music, an introduction to the composer, a music and technical analysis of each movement, and related technical exercises.

Keywords: Great Wall Capriccio; Erhu Practice Book; Qingyi Primary School; Binzhou City; Shandong Province; the People's Republic of China

Introduction

Bincheng Qingyi Primary School was founded in August 2014 and is a state-run primary school. The school adheres to the principle of establishing morality and cultivating people, and constructs the school culture of "correction education" around the core school philosophy of "beauty and correction". Through a series of brand courses such as National Traditional Orchestra, the school cultivates young people with pure and beautiful hearts, strong bodies, wisdom, and a gentleman's journey (Xu, 2011).

Qingyi National Traditional Orchestra takes "carrying forward the national music culture, displaying the charm of national instrumental music, improving students' artistic accomplishment, and expanding students' development space" as its guiding ideology, and takes "establishing a foothold in the province, catching up with and surpassing the country, facing the world, and building a national first-class primary and secondary school folk

orchestra" as its long-term characteristic goal. On the basis of learning from the successful experience of running schools with artistic characteristics of well-known primary and secondary schools in the country, the school has established a construction project characterized by "folk music" and established a "folk music troupe" through full investigation, according to the students' learning intention of instrumental music and relying on local high-level art education resources. Continuously integrate the excellent traditional Chinese culture into school aesthetic education in all aspects and in the whole process, explore the integration and coordinated development of disciplines, integrate and optimize aesthetic education resources, comprehensively improve the innovation of school aesthetic education quality, and steadily move forward from "one school with one product" to "one school with multiple products", effectively promoting the scientific development of "beauty and correction" of the school (Wu, 2008).

Erhu is a traditional national musical instrument in China, which has a history of more than 1000 years and has a profound impact on our national culture. In recent years, people's understanding of China's music art has been deepening, and more and more people begin to attach importance to the development of traditional musical instruments. Erhu, as one of the most representative national instruments, is favored by more and more learners. It is often said that erhu is easy to learn but difficult to master. It takes years of practice and solid basic skills to play a piece of music perfectly. The basic skill training of erhu will have a direct impact on the performer's performance level. Only by strengthening the basic skill training, can the performer play more expressive erhu (Fan, 2022).

Research Objectives

1. To study the Erhu music course and technique of Great Wall Capriccio for the Erhu performance.
2. To create the Great Wall Capriccio for Erhu practice book in the elementary level.
3. To verify the accuracy of the consistency the Great Wall Capriccio for Erhu practice book by experts.

Research Methodology

This research used a qualitative research method. The data was collected by interview. The key informants were the 3 experts in Erhu. The practice book was verified by experts for the evaluation process.

Research Conceptual Framework

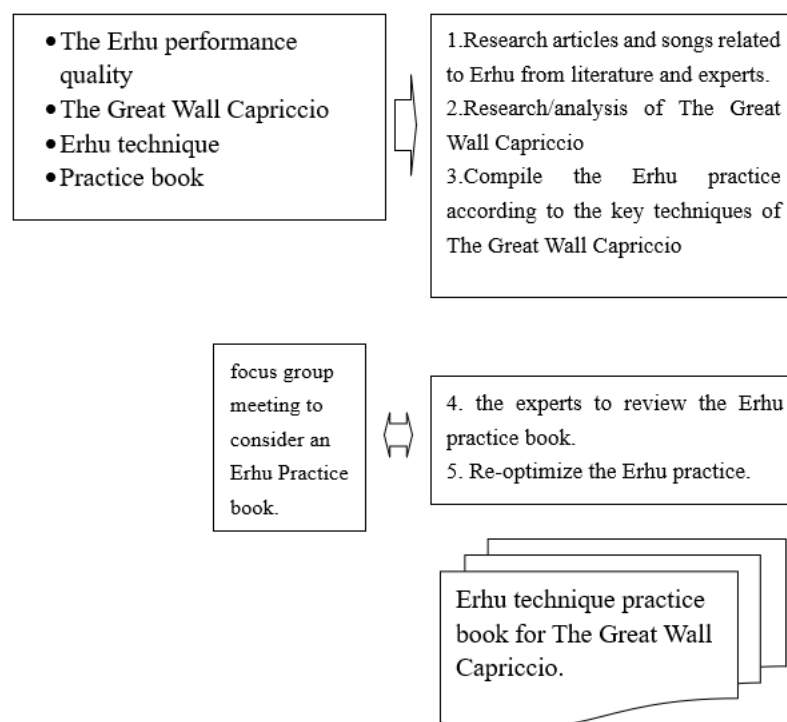


Figure 1. Conceptual Framework

Research Results

The Erhu technique of Great Wall Capriccio for the Erhu performance

Based on the study framework, and the interview to study the data, the researcher has studied the document and received advice from experts, then set a framework for collecting data according to the following issues.

Through research and study of literature and books, and through interviews with 3 key informants, the researchers found the problems and solutions that How to write practice books for Erhu major students at Qingyi Primary School and what's the basic skill of Erhu. The following conclusions were reached:

- Topic 1: The development and history of the Erhu
- Topic 2: The main characteristics of playing Erhu skills
- Topic 3: The Erhu technique of Great Wall Capriccio
- Topic 4: The teaching method of Erhu
- Topic 5: Technical for practicing the Erhu

1.1 The development and history of the Erhu

Erhu is one of the ancient ethnic stringed instruments in China, so it is the most commonly used bow stringed instrument among the ethnic instruments, and it is also the instrument with the most Chinese folk music temperament and characteristics. The erhu is the essence of Chinese ethnic culture, which requires many people to understand and promote, and inherit the erhu, a musical instrument with traditional Chinese ethnic cultural characteristics. The earliest record of erhu is in the Song Dynasty, known as Hu Qin or Nan Hu. In Shen Kuo's "Mengxi Bi Tan", it is said that "the horsetail Hu Qin followed the Han chariot." This is the earliest written record of Hu Qin, and according to historical records, the predecessor of erhu may be "Xi Qin". In the northern Xi ethnic group of the Tang Dynasty, the name Xi Qin was pronounced by rubbing bamboo strips between two strings. Until now, the erhu, a national bow string instrument, has inherited Mr. Liu Tianhua's theoretical viewpoint of "making the past serve the present and the foreign serve the Chinese". Based on national traditions, the erhu will always stand tall in the forest of world music.

In the traditional music system, bow string instruments such as the erhu have a relatively low status and are mainly used for accompaniment, rarely for formal solo occasions, and there are no solo pieces specifically written for the erhu. In the second decade of the 20th century, the famous ethnic musician Liu Tianhua devoted himself to the research, improvement, and creation of the erhu, absorbing some techniques from Western violins, enriching the expressive power of the erhu, elevating it to a position where it could be played as a solo and entering the hall of elegance. He also incorporated the erhu into the teaching of higher music institutions, established the erhu major, compiled the earliest erhu textbook and a set of practices, and created 10 erhu solos, ushering in a new era of erhu art.

The development and evolution of erhu is not only an artistic phenomenon, but also a cultural phenomenon. As the main representative of Chinese bowstring instruments, erhu has flourished and developed in numerous regions and cultures. Its form, style, techniques, and repertoire have evolved, including the integration of ethnic, social, and contemporary spirit. It has become an important representative of Chinese traditional music culture and an important embodiment of national spirit. The perfection of erhu's form, innovation in style, and innovation in techniques are all the crystallization of the wisdom of the Chinese nation. The connotation of erhu works is also a witness and basis for the development of modern Chinese history, such as a large number of works based on historical events such as "Guangming Xing", "Honghu Theme Capriccio", and "Shanbei Lyrics", which record the unyielding struggle and tenacious spirit of the Chinese people. National is the world. Nowadays, erhu has won widespread recognition and praise worldwide due to its strong ethnic aesthetic characteristics.

1.2 The main characteristics of playing Erhu skills

In beginners, when it comes to exerting force, it often gives the illusion that the right hand is tightly grasping the bow, in a stiff and tense state. Effort is equally important in playing as relaxation. For example, left-handed techniques must consciously utilize the explosive force of the finger palm joints and muscles while scientifically using the weight of the fingers themselves, to make the fingers forcefully press on the strings and then relax. Holding the bow with the right hand, it is necessary to apply appropriate pressure to the strings at the beginning to make them vibrate naturally. So, relaxation and exertion always complement each other. With careful experience and diligent practice in practice, we can make our performance natural, coordinated, and achieve ideal artistic effects.

Correct left and right hand performance methods and techniques are the foundation for performing erhu well and an important means of perfectly expressing the content of the work.

The correct playing method: Hold the Erhu in your left hand, choose a chair of moderate height, sit in front, with your legs flat and naturally separated. The upper body should maintain a natural and straight posture, and should not develop bad habits such as hunching, sloping shoulders, tilting the body, and bowing the head. The erhu tube should be placed on the left leg near the lower abdomen. When holding the piano, the left arm should naturally bend, and the elbow should not be raised too high. It should be at a 45 degree angle to the side of the body. Press the string with your fingertips. When holding the bow with the right hand, naturally bend into a half clenched fist state, place the heel of the bow on the third joint of the index finger, naturally bend the index finger, and gently support the bow rod. Press the thumb on the first joint above the arch rod, with the middle and ring fingers located between the arch rod and the hair. Use the first joint of the middle finger to press outward against the arch rod.

The performer's desire for clean pronunciation and beautiful and melodious tone mainly depends on their mastery of the right hand bow grip technique. When moving a bow, it is necessary to grasp the correct position of each finger and pay attention to the coordination between them. When pulling the outer string, the bow should be applied according to the strength and structure of the erhu's bow, and the bow rod should naturally droop. With a slight horizontal force, a light sound can be played. When pulling the inner string, due to the structure of the erhu and the vertical and horizontal needs of the bow force, it is necessary to slightly loosen the bow rod and leave the piano tube to generate a natural force of drooping, which is the same as the principle of naturally drooping the outer string bow rod.

The study of erhu needs to focus on strengthening the training of long bows. Long bow is the most basic and difficult to master bowing technique in right handed techniques. Practicing a good long bow lays a solid foundation, which provides favorable conditions for learning other bowing techniques of the erhu.

The movement of a long bow is based on the shoulder joint as the overall hub, using the upper arm movement to drive the forearm, wrist, and fingers, forming a continuous and smooth movement. The movements should be both natural and coordinated, and the force of the bow hair rubbing the strings should be balanced and full. The key to maintaining full strength is that the upper arm must be stable and not loose during bowing, as it may become unstable when swinging and bowing. When using a bow, the upper arm should support the forearm, and then the forearm should support the hand. Due to this series of supporting effects, the wrist can maintain an internal force, that is, wrist force, so that the bow can stick to the strings, and the pronunciation can be full.

When playing a long bow, one should pay attention to its beautiful and melodious tone. Good sound quality is pure, transparent, full, and solid, while poor sound quality fluctuates in intensity. To play with good sound quality, it is necessary to coordinate the speed and strength of the bow appropriately, so that the strings can fully vibrate. Otherwise, if the bow speed is slow and the pressure of the bow hairs on the strings is too high, there will be noise in the pronunciation; If the bow speed is fast and the pressure on the string is too small, the pronunciation is not solid. In short, poor sound quality indicates that the strings have not been able to fully vibrate. Therefore, when practicing a long bow, it is important to ensure that the speed and strength of the bow are well matched.

1.3 The Erhu technique of Great Wall Capriccio

The style characteristic of this concerto lies in the fact that composer Mr. Liu Wenjin borrowed the singing techniques of Beijing Opera, the techniques of guqin, and folk rap music, among others. In traditional Chinese opera, there are many references to the characteristics of Beijing Opera. Due to the wide spread of Beijing Opera in China and its national essence, which is extremely rich in national charm, composer Mr. Liu Wenjin applied this feature to national instrumental music to strengthen the appeal of erhu, Enrich the music materials and expressive power of erhu.

For example, in the first movement of "Guan Shan Xing", the erhu uses a smooth tone with a decorative homophonic sound at the beginning of the 28th bar. This draws on the technique of the left hand in the guqin. The melody in bars 106 to 120 has the characteristics of northern rap music, combined with the accompaniment of clapboard drums, highlighting this style even more. The rhythms of bars 45 and 46 in the second movement "Fenghuo Cao" appear multiple times in this movement, and the melody direction in the music is mainly progressive, which is highly characteristic of the "Er Huang" singing style in Beijing opera, and highlights the tense and intense musical emotions of the entire movement. The use of the chromatic scale in bars 160 to 176 is actually based on the technique of the rotation finger in the pipa. In the fourth movement of the "Farewell Chapter", there is a "Duoban" in the 65th bar, which is a type of erhuang singing style in Beijing opera. Composer Liu Wenjin applied it to erhu music, and it is obvious that this knowledge is once again applied to Beijing opera.

In the second movement "The Battle of the Beacon", the composer utilized techniques such as chromatic scale, diatonic scale, and pentatonic scale, which not only enriched the content of the music but also strengthened the overall sound effect. The harmonious combination of Chinese pentatonic scale and Western pentatonic scale undoubtedly reflects the composer's unique technique.

The chromatic scale appears several times in the second movement, and although the frequency of this technique in the four movements of the erhu is not very high, it is not easy to accurately grasp the performance of the chromatic scale. Firstly, it is necessary to have a grasp of intonation accuracy; Secondly, it is necessary to be able to grasp the changes in fingerspan accurately; Finally, continuous practice is required to ensure accuracy.

"The Great Wall Random Thoughts", there are many bow techniques used, such as slow bow, fast bow, throwing bow, trembling bow, etc.

Slow Bow: At the beginning of the first movement "Guan Shan Xing", the inner chord dol introduces the main tone of the music and continues its duration in a rhythm of three and a half beats. This slow bow should appear with the head of the note, and then the bow speed gradually slows down, the strength gradually weakens, and gradually drives the emotions of the music. In these slow bows of three and a half beats, the main control of the bow speed is through the large arms. Only when the bow is used less at the beginning can there be enough bow for the subsequent strengthening treatment, and controlling the bow speed is equivalent to controlling the bow length. When using a bow, it is also important to avoid noise or false sounds. This bow can easily create a large belly bow, which is caused by the inadequate buffering process between strength and weakness in the right hand. These are all manifestations of the basic skills of the right hand, so this slow bow requires continuous practice to achieve a sense of grandeur. And a three and a half beat slow bow like this appeared five times at the beginning of this movement, and later evolved into a two and a half beat slow bow in the music.

Whether it is a three and a half beat rhythm or a two and a half beat rhythm, the control of the right hand slow bow should be done with corresponding strong and weak head and strength, in order to meet the requirements of the composer. And Mr. Liu Wenjin integrated the flavor of Beijing Opera into his musical segments, so we should pay more attention to the charm of Beijing Opera when playing, so that we can express the style of opera in this piece of music. In this piece of music, there are many interval marks and rest symbols for eighth and sixteenth notes. When playing the bow, it is often necessary to play the same direction broken bow and ensure the continuity between the phrases. Therefore, the speed of the bow should be allocated according to the length of the notes. These fully reflect the composer's high requirements for slow bows and their emphasis on breath. Only by adjusting the uniformity of the bows through reasonable breathing can this segment be performed better.

Quick bow: Quick bow is another important technique in the basic skills of erhu, and it is also a rhythmic melody. When playing fast bow, three points need to be noted: first, the granularity of bow movement. Secondly, the embodiment of stress. Thirdly, the linear nature of music.

If these three points are properly combined, the performance of the fast bow will be more accurate. The playing position of the fast bow is usually close to the bow

The middle part of the sub is played, and of course, different rhythms and durations have different fast bowing techniques. We need to play according to the situation.

In the second movement "Beacon Fire Cao", the entire movement is basically a fast bow, with the left hand regularly playing sixteenth notes. On the score, we can clearly see the gradually increasing marks, so when playing a fast bow with the right hand, it is important to make sure that the hair of the bow is tightly attached to the strings and cannot be relaxed. At the beginning of the weak play, there should be no sound head. The movement of the right wrist is relatively small, basically in a straight line with the forearm. As the force increases, the wrist slowly swings up. The position of the bow is still in the middle, and the bow also changes from narrow to wide with the force. Due to its emotional portrayal of the enemy slowly approaching from afar during the war, the fast bow in this place must also create an increasingly tense atmosphere.

Although the song 'The Great Wall Capriccio' was created over thirty years ago, its influence has continued to influence generations of erhu learners from its inception until today, and it is still a classic work in erhu music.

There are many string rubbing techniques used in the music, and these techniques are used differently in different emotions and speeds of each movement.

In erhu performance, string rubbing is also a very important skill, and its performance is indispensable in any piece of music

Now. And there are various ways to knead strings, such as pressing, sliding, rolling, etc., to control the amplitude according to the style characteristics of different pieces of music

Degree, speed, and strength, so this technique is not easy to master and requires time to practice before it can be mastered effectively

There is more than enough blade.

In the first movement "Guan Shanxing", from the beginning of the erhu solo in the 27th bar to the 49th bar, the kneading of the strings in this section is basically a small slow kneading. Because the speed of this section is relatively slow and the emotions are relatively stable, it is necessary to try to ensure the unity of the kneading timbre. After the 49th bar, the

music was slightly faster in speed, so the amplitude and intensity of the string rubbing were slightly higher. Starting from the 70th bar, the music suddenly slowed down again and continued until the 80th bar. Afterwards, the speed increased slightly, so the amplitude and intensity of the kneading should be controlled based on the speed of the music. From the 122 bar to the end, it gradually slows down to the free extension of the last main note, ending the entire majestic movement, and the kneading of the strings also changes from medium kneading to slow kneading until the final disappearance of the music.

In the second movement of "Feng Huocao", from the 37th bar to the end of the 181st bar, due to the overall speed being relatively fast, the main focus is on fast bows. Therefore, there is not much string rubbing in this section, and the rubbing is mainly on the eighth note. The string rubbing speed here is very fast and short, and it is necessary to show the fierce scenes of soldiers on the battlefield. Therefore, it is important to pay attention to its fast rubbing method. And in the following paragraph, the melody is much more relaxed and slower than the previous one. Basically, it is played with a full bow, so the kneading of the strings here should be smooth and fast, and the strength should be maintained to highlight the emotional excitement. At the end of the 283 bar, the music shifted to a flat B key, with a tense atmosphere surrounding it. The intensity of the string rubbing should be controlled in the middle and weak. In the four lines from 283 to 290 bar, the string rubbing at the end of each sentence should be maintained until the end of the bow, with both amplitude and intensity varying from large to small, "ending in a tragic emotion of 'dying sun like blood'".

In the third movement "Zhong Hunji", this piece of music is solemn and profound, expressing people's various emotions in silence when they associate "loyalty bones are buried everywhere in the green mountains, heroes are both inside and outside the Great Wall". At the same time, it is also a sacrifice and consolation to the unknown soldiers who have sacrificed for thousands of years to defend the Chinese nation—— This is the evaluation of this movement by composer Mr. Liu Wenjin. At the beginning of the erhu, a technique of sliding and kneading appeared, as it simulates a scene where the bell gradually fades away, and the vibration frequency of the bell remains constant, only gradually decreasing in strength. But kneading strings is different. Generally, for weakened kneading strings, their frequency becomes slower and slower. Therefore, when kneading strings in this area, attention should be paid not to reduce the frequency, but to perform by weakening the force.

The theme of the fourth movement "Yao Wangpian" is to express admiration for the Great Wall and confidence in the future development of our country. From the first paragraph until section 55, a large amount of relaxation and steady string rubbing methods were used, with minimal changes in amplitude. Starting from the 56th bar and continuing until the 103rd bar, the entire band gradually accelerated their pace, while the slowing down 64th bar in the middle was a transitional sentence, preparing in advance for the next four layers to become faster. Therefore, the string kneading here is relatively fast, and the short re kneading gradually pushes the melody to its climax. From 104 bars until the end of the music, the duration of the notes is relatively long, unlike the tense allegro before. The music gradually appears in a broad image, and the strings should be kneaded to appear more relaxed, not hasty or dry, and the speed and amplitude should be kept relatively uniform.

1.4 The teaching method of Erhu

The teaching and learning of erhu requires teachers to have a comprehensive understanding of students, possess high discriminative abilities, analyze specific problems, fully play a leading role, and use scientific methods to guide students towards a more accurate path of erhu performance art.

In the teaching of children's erhu, the learning process of children is itself a process of overcoming difficulties. They are young and have limited understanding abilities, requiring hard work and diligent learning. An excellent erhu teacher should not only impart the basic knowledge and skills of erhu to children, but also cultivate their tenacious perseverance in solving each difficulty, enhance their self-confidence, turn passivity into initiative, and become the masters of music, transforming teachers, children Close contact among parents is essential for children to learn knowledge smoothly and have fun

In teaching, 'teaching according to one's aptitude and progressing step by step' is the first strategic and tactical principle that teachers should possess.

Teaching according to one's aptitude refers to analyzing specific problems, and teachers should choose teaching methods that are suitable for students' specific situations and problems in order to complete music learning and meet standards. Progressive approach refers to looking at the problem from a macro perspective, but also following objective laws. So in erhu teaching, the first thing teachers should consider for students is what kind of textbooks to use, what methods to use, how to guide students to walk, and scientifically and regularly design their development path. This is very important, and it is absolutely necessary to avoid taking a step by step approach. This is a strategic idea. Following these two teaching methods, no matter how difficult students' problems may be, they can easily solve them.

So teachers are required to write practice books that are suitable for students' learning, to solve various problems that students may encounter during learning, and ultimately complete the performance of the music.

In the process of learning erhu, the selection of exercises and music should be limited and precise, reaching high standards.

In the process of erhu teaching, all erhu songs can be used as training tracks, but blindly selecting training tracks will not have a good effect. So when choosing tracks, it is important to be concise and precise. During the training process, select representative, valuable, and demonstrable textbooks or content. Only in this way can students learn deeper knowledge, practice solid basic skills, and cultivate their active adaptability in various aspects.

If you choose a good textbook, you must also meet the high standards of the textbook. The high standards here refer to the teaching objectives of erhu to be achieved after erhu training. This requires teachers to master their specific functions and images, and be able to provide them to students. If this is not achieved, students will not have the content to regulate and process in their brains, and will not be able to learn specific knowledge and skills. Teachers are required to possess a high level of technical and artistic expression skills, as well as problem-solving abilities, in order to achieve a teaching effect that is easy to understand for students. Only good textbooks, without achieving high technical and artistic standards after textbook training, will not improve the quality of teaching.

So teachers need to find highly targeted exercises on erhu performance techniques when writing exercise books, in order to efficiently achieve training objectives and meet performance technical requirements.

Erhu teaching is a process, and the ultimate goal of measuring teachers' teaching standards and testing students' learning outcomes is students' actual performance - stage performance. Fully express what you have learned and thought, starting from the heart and fully immersing yourself, without considering any technical details. Instead, it is necessary to arrange the music reasonably based on the content, complete facial expressions, body language, breathing fluctuations, and other aspects. The audience's attention should be focused on your performance from beginning to end, attracting them to feel the content, style, emotions you want to express from your performance and resonating with them. To achieve this ideal standard, there is another psychological phenomenon that cannot be ignored and must be overcome, which is nervousness. Tension is a complex psychological process. Excessive tension that cannot be controlled can make the performance state look completely different, and without moderate tension factors, the performance state will lack the necessary excitement points and weaken the infectivity. So performers need to have sufficient psychological preparation, a hundred times more confidence, and a strong ability to control. They should be fully immersed in emotions, concentrate their energy, and perfectly express their true level, so that the performance is smooth and emotional.

Erhu teaching is also an art, which requires teachers and students to cooperate with each other, coordinate the relationship between Erhu teaching and themselves, and believe that through hard work, Erhu will have greater development and broad prospects, and the art of Erhu will also be further promoted.

Discussion

The major findings were revealed as such to study the Great Wall Capriccio for the Erhu performance. This research finding was in accordance with the theories or research of Li (2008) and Zhang (2008). The Great Wall Capriccio is a large-scale national instrumental concerto completed by composer Mr. Liu Wenjin in the early 1980s. It is divided into four movements: "Guan Shanxing", "Feng Huocao", "Zhong Hunji", and "Yao Wangpian". The entire piece is powerful and holds a high position in national instrumental music, and is a rare and excellent work. This work is the meticulous work of Liu Wenjin, which lasted for 4 years. It has made in-depth attempts to expand the artistic skills of erhu performance and explore the expressive power of ethnic instruments. It is hailed as a classic work among contemporary erhu works in China, and has become a reserved piece for many famous erhu performers and bands at home and abroad. It is also a must-have piece in the tenth level of the erhu exam. The importance of this piece in erhu learning can be seen from this.

The major findings were revealed as such to write the Erhu Practice books because. Zhang (2012) The erhu belongs to the bowstring category of musical instruments. Right-handed bowing is the foundation of erhu pronunciation, which is related to the sound quality and timbre of erhu pronunciation. Slow and long bowing is the foundation of bowing, and erhu performers need to take it seriously and practice it carefully. To practice a slow and long bow, the first step is to master the correct method of holding the bow. The right hand should be relaxed and the elbow should be lowered, emphasizing the coordinated movement of the upper arm, lower arm, wrist, and fingers, achieving flatness, straightness, rhythm, and stability. Left-handed intonation is both a key and difficult point for erhu. In addition to strict auditory training in daily life, one should also diligently practice the scale of various modes and tones,

proficiently grasp the fingerspan relationship of each mode at different positions, and be able to proficiently grasp the accurate position of each tone, thereby improving intonation problems. Scientific training of left and right hand techniques can better complete erhu works. Also, the findings were in the same direction with Researcher Dai (2010) The most important part of erhu practice is the basic skills of erhu, which directly affects students' performance level and is more related to the inheritance and development of erhu skills. Only by helping students proficiently master basic skills, practicing corresponding practice, and gradually improving their performance skills, can students improve their performance level.

Recommendation

1. Practical Recommendations

In the process of writing The Great Wall Capriccio Erhu technique practice book, it is necessary to analyze in detail the techniques contained in each movement, and write and search for corresponding exercises for important techniques, so that students can efficiently practice the corresponding techniques and better complete the music.

The practice book can add pictures to make it beautiful, making it easier for students to enjoy and understand the content conveyed by the music.

When writing an exercise book, it is important to ask and collect expert opinions and suggestions to facilitate timely modification.

2. Recommendation for future research

Through experiments, the professional performance of the same group of students before and after using the exercise book for a certain period of time can be compared to fully verify the practical application effect of the erhu exercise book.

In teaching, interaction with students can be added to increase their interest in learning and achieve better learning outcomes.

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