



REFORMING ERHU EDUCATION IN CHINESE HIGHER INSTITUTIONS THROUGH CULTURAL, TECHNOLOGICAL, AND PEDAGOGICAL INTEGRATION

Ren Xixi,¹ Rujee Srisombut²

Faculty of Music, Bangkokthonburi University¹⁻²
China¹, Thailand²

Email: renxixi@126.com,¹ Graduatemusicbtu@gmail.com²

Received: July 22, 2025; **Revised:** July 24, 2025; **Accepted:** June 20, 2026

Abstract

This article investigates the current landscape and reform strategies of Erhu education in Chinese higher institutions, emphasizing the integration of cultural heritage, modern technology, and innovative pedagogy. Drawing from an extensive review of literature and educational case studies, the research identifies pressing issues in traditional Erhu instruction, including outdated teaching methods, lack of aesthetic cultivation, disconnection from traditional Chinese culture, and limited application of modern technology. The paper proposes a comprehensive reform framework centered on three pillars: (1) Cultural integration that revives and contextualizes traditional aesthetics and regional styles; (2) Technological advancement through the implementation of smart classrooms, multimedia resources, and blended learning models; and (3) Pedagogical innovation that incorporates experiential, situational, and student-centered teaching strategies. By aligning Erhu instruction with contemporary educational goals and student needs, this reform aims to enhance students' performance skills, cultural understanding, and creative capacities. **The study highlights** the necessity of developing a well-rounded teaching force, updating

curriculum materials, and reinforcing performance-based learning. Ultimately, the integration of culture, technology, and pedagogy offers a sustainable path forward for revitalizing Erhu education, ensuring its relevance in modern academic and artistic contexts, and cultivating the next generation of Erhu performers and educators.

Keywords: Reforming; Erhu Education; Chinese Higher Institutions; Cultural, Technological, Pedagogical Integration

Introduction

The Erhu, a traditional Chinese bowed string instrument with over a thousand years of history, holds a revered place in the nation's musical heritage. As both a symbol of Chinese cultural identity and a dynamic medium for musical expression, the Erhu has evolved significantly over time. However, in the context of contemporary higher music education, Erhu instruction faces numerous challenges. These include rigid and outdated teaching methods, inadequate integration of Chinese cultural elements, insufficient performance training, and the underutilization of digital tools and technology in the classroom (Jialun & Jierong, 2024).

In an era marked by rapid technological change and a growing emphasis on creative, student-centered learning, Chinese higher institutions must reimagine Erhu education to remain relevant and effective. This necessitates a multi-dimensional reform approach that integrates traditional cultural values, embraces digital teaching platforms, and implements innovative pedagogical models. The objective of this study is to explore the current state of Erhu education and propose a reform framework that reflects the realities of modern education while preserving the cultural richness of the Erhu tradition. By doing so, this research aims to support the development of a new generation of Erhu performers and educators who are both technically proficient and culturally grounded.

Reforming of Erhu Education in Colleges and Universities in China

Based on the research purpose of "researching Erhu education in colleges and universities", the researchers consulted the literature and found 24 papers on the reform of Erhu teaching in colleges and universities. Some of the literature materials are sorted out as follows: The reform of instrumental music teaching focuses on innovation. Two aspects are introduced to introduce the innovative model of instrumental music teaching in the classroom. On the one hand, the teaching model should be enriched, and the use of the latest scientific research results and information should be increased in the classroom. Due to the relatively fixed teaching materials and the rapid development of the music culture market, a relatively obvious contrast has formed. Graduates of colleges and universities will inevitably fall into the dilemma of being out of touch with actual needs after graduation. In order to synchronize information; teachers should add the latest research in the field to their lectures and guide students to understand and grasp the latest research trends. College teaching should integrate the latest research results, pay attention to the latest teaching methods and psychology, and at the same time make teaching theory and performance practice parallel. In actual teaching activities, some professional teachers of instrumental music only know their own majors, or play, or pull, or blow. In addition to performance skills, they know very little about others knowledge. Teachers themselves have great limitations. In the classroom, they cannot comprehensively use multiple knowledge and explain to students in multiple ways and from multiple angles. Not understanding some of the most basic teaching methods and psychology and other related knowledge creates obstacles for the cooperation and communication between teachers and students; on the other hand, in order to innovate in teaching language and behavior, teachers can flexibly use teaching language, demonstration performances, and teaching venues to teach. Performance theory originates from the refinement of practice, and in turn guide practice. Performance with only theory is just talk on paper, and performance practice without theory is a source without water. But there are not many teachers who combine the two well. People say that those who teach well may not necessarily play, and those who play well may not necessarily teach. In actual teaching, there are many such teachers. Students have raised such opinions. Teachers tell students to do this and that in class, but they don't demonstrate. Such teachers have limited performance

practice and cannot demonstrate to students intuitively, which is particularly detrimental to teaching results. Innovation in instrumental classroom teaching can be achieved through the above methods (Li, 2014).

At present, there are complex student source structures, monotonous teaching methods and outdated content in erhu teaching in China, and the current situation is that the teaching of erhu is lacking in traditional aesthetics. Therefore, it is necessary to reform erhu teaching based on aesthetic vision, and propose to improve teaching ideas, enrich teaching methods, cultivate students' creativity, and improve students' appreciation level. These strategies are used to reform erhu teaching in colleges and universities. Improve teaching ideas and carry out teaching based on emotional mechanisms. In the whole process of learning erhu performance, students must first master the correct playing method, including body posture, the placement of ten fingers, etc., and then strengthen the training of students' ability to read and record music; enrich teaching methods and carry out erhu education with a sustainable development perspective. Because the traditional erhu teaching method is too backward, it is not only not conducive to the smooth development of teaching activities, but also not conducive to stimulating students' enthusiasm for participation, resulting in a decrease in teaching effect; cultivate students' creativity and improve aesthetic ability. Innovation is an inherent quality and ability of human beings, and it is also an important way for students to actively expand their own thinking in the process of erhu learning. Therefore, in the process of erhu teaching, teachers should focus on cultivating students' innovative development ability, tapping students' potential musical ability, further improving students' aesthetic ability, and allowing students to feel different musical emotions in different musical works.

Erhu Teaching is a Difficult Content in Traditional Musical Instrument Teaching

Students are easily resistant to difficulties in teaching and training, which is not only not conducive to the improvement of erhu playing skills, but also not conducive to students' real enjoyment of the beauty of erhu playing. Therefore, in the process of erhu teaching, it is necessary to strengthen aesthetic education, make up for the lack of traditional aesthetics in erhu teaching, and enable students to gradually improve their aesthetic ability in the process of persistent learning.

Therefore, based on the perspective of aesthetic education, the innovation of erhu teaching in colleges and universities should first focus on highlighting the beauty of erhu in teaching, deepening students' feelings, subtly improving students' appreciation level, strengthening aesthetic education, and gradually cultivating students' creativity. Guide students to integrate with musical instruments during the performance process to achieve the main purpose of the innovation of erhu teaching in colleges and universities (Zhao, 2013).

The current situation of erhu teaching being separated from traditional culture, and then it is proposed that the hybrid teaching model can well promote the inheritance and dissemination of erhu, and the application strategy of the hybrid teaching model is proposed to improve the quality of erhu teaching in colleges and universities. With the continuous improvement of advanced technology, the hybrid teaching model has been vigorously promoted and popularized. It effectively combines online and offline teaching methods to achieve good teaching results. The use of diversified teaching strategies in the process of erhu teaching in colleges and universities can effectively improve students' classroom participation and enthusiasm for learning national instruments, and achieve ideal teaching results of national instruments. As a representative of national instruments, the development of erhu has far-reaching and significant significance. The hybrid teaching model combining online and offline teaching can fully guarantee the teaching quality and teaching efficiency of erhu in colleges and universities, thereby solving the problem that the classroom content cannot be completed due to insufficient class hours. At the same time, the hybrid teaching model can truly increase the extracurricular interaction between teachers and students, enable teachers to understand the actual learning situation of students, and thus more accurately formulate teaching plans suitable for students and improve classroom teaching effects (Ma, 2014).

The current status of erhu teaching in colleges and universities: lack of performance training, insufficient systematic theoretical knowledge learning, improper combination of techniques and musicality, and the erhu teaching staff needs to be improved. Then some reform strategies are proposed, such as building a high-level teaching team, enriching erhu teaching methods, improving erhu teaching materials in colleges and universities, and carrying out diversified artistic practice activities, so as to improve the quality of erhu teaching.

Formulate a teacher training management system to improve the quality of teachers. As the forerunners of knowledge, teachers should first improve their comprehensive abilities in professional knowledge, practical skills, moral quality, teaching level, etc., so as to help students improve their professional skills in actual teaching. Therefore, in the construction of the erhu teacher team in colleges and universities, a more complete teacher training management system should be formulated according to the actual situation. After effective promotion and implementation, more self-study and teaching platforms should be provided to the majority of erhu teachers in colleges and universities, so that teachers can receive all-round training and improvement in a convenient and fast way; strictly control talent recruitment and practical training. The current situation of no significant improvement in erhu teaching in colleges and universities is largely due to the fact that colleges and universities have lowered their requirements for the recruitment of erhu professional teachers. Many teachers do not necessarily have qualified professional teaching ability, but they also enter colleges and universities to teach courses. This undoubtedly reduces the overall strength of erhu professional teachers in terms of technical level.

The times are changing rapidly. In order to keep pace with the times, erhu teaching in colleges and universities needs to re-plan the direction of reform, combine theory with practice with innovative and practical teaching models and methods, enrich the erhu teaching content system, and lay the foundation for improving the quality of erhu teaching through the reserve construction of a high-quality teaching team, thereby cultivating more outstanding professional talents and contributing to the development of erhu professional education in my country (Song, 2015). It is necessary to reorganize the teaching of the technical skills, music style, and comprehensive quality of the erhu in the school, and to change the classroom teaching method, emphasizing situational teaching, flipped classroom, and multimedia teaching methods, and exploring practical teaching reforms to cultivate excellent erhu application talents.

Emphasis on situational experiential teaching, which is a preliminary reform of teaching methods. In the classroom, teachers will use videos and audio, live concerts, and visits to composers' museums to enable students to more intuitively understand the origin of the work and the life of the composer. This experiential teaching, first, changes the form of fixed classrooms in the traditional

teaching model, allowing students to directly watch and experience art works, so that they can intuitively and directly obtain artistic feelings and artistic aesthetics; second, it changes the direct indoctrination of teachers in traditional art education and the indirect aesthetic experience of students in a cramming manner, avoiding the embarrassment of theory being divorced from reality. In the situational experiential teaching, actual art appreciation and experience are integrated into the teaching content, so that students can deeply and spontaneously understand the relevant issues of art theory through their own senses, real feelings and experiences; make full use of multimedia teaching methods. With the continuous development of science and the continuous progress of educational and teaching technology, the single traditional theoretical teaching can no longer meet the current students' requirements for knowledge and skills learning. Therefore, the application of emerging multimedia teaching methods to the classroom is the requirement of the times for the transformation of classroom teaching mode. Many courses in various colleges of our school have used multimedia software such as Chaoxing Learning Pass for classroom teaching, and the erhu course has also integrated Chaoxing Learning Pass into the classroom for auxiliary teaching. In Chaoxing Learning Pass software, teachers organically combine multimedia teaching designs such as audio, video, images, animation, and music scores with traditional teaching methods, so that students will not feel bored with theoretical knowledge such as understanding the origin of the work and the life of the composer, and obtain the best teaching effect.

At present, my country's education and teaching reform is undergoing unprecedented changes and in-depth development and reform. The core is to achieve the transformation of education and teaching quality and to achieve the goal of cultivating "double-basic" compound talents. Considering that the erhu is a traditional bowed string instrument of contemporary Chinese folk music and a rapidly developing instrument in modern times, the improvement of the erhu's artistic performance level and the large number of creative works have achieved remarkable results. Its unique expressiveness has won the favor of many musicians in the international music scene. Erhu teaching in colleges and universities can be said to be the top priority. It shoulders the historical mission of cultivating and delivering talents. Therefore, it is necessary to promote the reform of course teaching content, classroom teaching methods and practical teaching in the reform of erhu course teaching. With the goal of innovative and

application-oriented teaching methods, combine theory with practice, systematically summarize the erhu teaching content system, teach students in accordance with their aptitude; scientifically transform the erhu classroom teaching methods and flip the classroom; standardize the practical teaching auxiliary teaching content and classroom teaching methods, and then cultivate more excellent professional application-oriented talents, and contribute to the development of erhu professional education in my country (Liu, 2011).

Explore In the "Internet +" era, information technology has a positive effect on erhu teaching. Therefore, it is proposed that we should improve the quality of erhu teaching through smart platforms, big data and other platforms, and pay attention to increasing scientific and technological teaching conditions, and improve relevant school conditions.

First, it is necessary to formulate reasonable and standardized teaching materials. A scientific and systematic teaching system is particularly important for erhu teaching in colleges and universities. The use of teaching materials, talent training programs and the formulation of teaching syllabuses require teachers to prepare lessons in advance, organize teaching plans and teaching calendars and other teaching files. Teachers teach students in accordance with their aptitude and plan their own teaching plans based on the different characteristics of different students' feedback in each class. Secondly, according to the actual situation of students, erhu training and practice courses are reasonably set up to ensure that the curriculum teaching reform is student-oriented. Thirdly, the cultivation of students' abilities. While teaching erhu in colleges and universities to master the technical skills of erhu performance, it is also necessary to master the ability to appreciate erhu music and the ability to create again. By using modern technology to improve music cultivation, you can create and compose erhu music or erhu sketches. This requires colleges and universities to take education as the foundation and ability as the core, carry out reforms and innovations based on Internet technology and network information, master the use of smart courses, and adjust the ratio of ability training and knowledge transmission. For example, through Internet technology, add erhu music and traditional culture teaching links, integrate ideological and political education, and deeply penetrate and understand the background of the times and humanities through works. Under the influence of traditional culture, comprehensively improve aesthetic education, aesthetic

taste, and connotation, have a stronger ability to handle and understand erhu works, and highlight the value of teaching model reform (Yan, 2002).

The Reform of Erhu Teaching in Colleges and Universities

The reform of erhu teaching in colleges and universities needs to change ideas, use science and technology efficiently, improve school conditions, optimize teaching courses, and develop subject connotation and practical education. Erhu teaching resources are based on the scientific teaching concept and optimized curriculum system of erhu in the new era. They improve students' understanding of beauty, aesthetic cognition and aesthetic taste from multiple aspects, dig deep into the aesthetic value of works of art, and combine with today's aesthetic education to enable students to develop in an all-round way in terms of morality, intelligence, physical fitness, aesthetics and labor. In the erhu classroom, we take the development of aesthetic education as the starting point, promote effective innovation and practice of teaching by improving technical innovation, infiltrating performance emotions, reforming teaching forms, and increasing practice, so as to provide a solid guarantee for the scientific and effective development of teaching (Ding, 2019). In the past 100 years, the development of erhu teaching in colleges and universities, and then analyzed the current situation of erhu teaching in local colleges and universities, and proposed some reform measures, such as strengthening the quality of enrollment, large-class teaching, and the teaching method of combining traditional repertoires with modern music, so as to promote erhu teaching in local colleges and universities.

Existing problems: The source of students is complex, and the difficulty of teaching increases. With the continuous deepening of the college enrollment system, most local colleges and universities mainly recruit students independently. Separate examination sites are set up in various provinces to conduct college entrance examination professional tests. The admission professional standards are based on the results of the separate examinations, and the admission is based on the number of local enrollments plans from high to low scores. Due to the influence of regional culture, economic construction, and teaching staff in various parts of the country, the professional level of students also varies; the teaching methods are outdated and the teaching content is single. At present, the teaching of erhu majors in most local colleges and universities adopts the teaching model of music colleges, that is, "one-to-one" face-to-face

teaching. This teaching model has many advantages, such as being able to solve problems in a targeted manner according to the specific circumstances of students' professional foundation, personality characteristics, interests and hobbies, and truly teaching students in accordance with their aptitude; ignoring national music, the learning atmosphere is not strong, and the music majors of local colleges and universities are mostly recruited nationwide, and students come from all over the country. my country has a vast territory and many ethnic groups. Each region has its own culture and each ethnic group has its own customs. Many students only know the customs and habits in their own living areas and know nothing about music in other places. Therefore, the music courses in many local universities are mainly popular courses.

Innovative Measures for the Reform of Erhu Teaching

strictly control the quality of enrollment and strengthen the quality of students. In view of the situation that local universities set up points for enrollment in music majors outside the province, it is recommended that relevant departments refer to the examination standards of the Hunan Provincial Joint Examination and increase the difficulty of professional examinations in various provinces. It is better to have fewer students than to have too many. If the quality of students is improved, the pressure on teachers will be reduced, and the quality of graduates will also be improved. I believe that we will be able to create our characteristics and brand in a few years; large classes replace small classes to increase learning interest. The training goal of local university music majors is mainly to serve local grassroots music education. Since most of the students we train will engage in music education in primary and secondary schools, our education must be targeted; based on traditional music, taking into account modern music. The erhu has a long history in China and can be called the Chinese violin. From the ancient Xiqin to today's erhu, there has been a qualitative leap in both the innovation of playing skills and the creation of music (Pu, et al., 2010).

Performance Art

The historical period of vigorous development of erhu art since the reform and opening up. The erhu industry has developed and grown rapidly. Several generations of performers, composers, educators, and theorists have innovated in

inheritance and inherited in innovation for the development of erhu, pushing erhu into a prosperous era. Erhu performance should be regarded as a part of erhu art, which is the stage presentation of erhu art: Therefore, when engaging in erhu performance, the cultural and historical background of erhu art must not be ignored: Secondly, erhu art is a category of Chinese folk music. Therefore, when engaging in the stage practice of erhu art, we must also deeply study Chinese folk music: Thirdly, folk music is a product of the traditional cultural background, and it must be inextricably linked to the concepts and thinking methods of traditional culture: Therefore, the performance practice of folk music should have cultural connotations, and as a performer, we should also strive to explore the characteristics and spirit of Chinese traditional culture.

Teaching and Learning:

Teaching is a very sacred job. It is a process in which teachers and students care for each other, understand each other, encourage each other, and make progress together. In this process, teachers put theories into practice and test theories in practice, and this cycle is repeated to summarize and improve. In teaching, the rich performance experience and stage experience accumulated over the years should be imparted to students without reservation. The performance of students is like a mirror, which truly reflects the achievements and problems in teaching, thereby triggering teachers' self-reflection and thinking about problem solving. At the same time, the secondary creation of students will also bring me inspiration and creativity, and bring me new ideas and methods. I deeply understand that teaching and learning from each other is the highest realm of art education (Yu, 2017).

Erhu Playing Skills Erhu Playing Skills and Emotional Expression

According to the research purpose of "Erhu playing skills and emotional expression", there are 214 papers in total. The researchers sorted out the following literature:

Erhu playing skills: The history of "Qin School" Erhu, the musical style of Qin School, the playing skills of Qin School, and the main content of playing skills. "Application of string holding technique", "characteristic sound rubbing", "application of glissando technique", "application of bowing technique" and other

techniques are mentioned, and they are demonstrated with music scores. Qin School Erhu is very representative in the north. Qin School music is popular in Shaanxi Province and Gansu Province in China.

The Vibrato of the Erhu Can Fully Express the Thoughts and Feelings of the Creator and Performer

Since the sound of the erhu is similar to the human voice, it can infect the heart in the process of interpreting various musical styles. In this aspect, most plucked instruments are incomparable, which is also the unique musical characteristic of stringed instruments. On the other hand, it is closely related to the performer's vibrato playing skills in the actual performance process; in the performance of the "Qin School Erhu", it is necessary to master accurate and scientific bowing techniques. The bowing technique of the right hand in erhu performance interprets the "sound", and the quality of the timbre and the expression of the musical effect in the performance are all presented through the performance method of the right hand. If you want to play a transparent and full timbre, you need to master a scientific and reasonable bowing method. The classification of the bowing techniques of the "Qin School Erhu" can be mainly divided into flicking the bow, tremolo bow and other forms (Jin & Song, 2011). Some erhu techniques, using the music "Newly Married" as a demonstration and example of techniques. These techniques include: rolling, pressing, upward glissando, downward glissando, finger pad glissando, back glissando, fast bow, and tremolo. Because this piece of music is a grade 10 piece included in the graded examination collection, it uses more techniques and has a strong style.

Rolling is a basic technique in erhu string rubbing techniques. When playing, place the tiger's mouth firmly on the neck of the instrument, place the fingertips on the strings, move the palm up and down, let the whole hand slightly close into a whole state, drive the first finger joint to roll up and down on the string, thereby changing the string length to produce sound waves. This method is generally used to play smooth, lyrical, and singing melodies. It also needs to be combined with actual application; pressure and rubbing is a stylistic string rubbing technique that is used more frequently in erhu performance. By changing the pressure of the hand on the string, the tension of the string changes greatly, thereby generating sound waves of different frequencies. It is necessary to pay

attention to the correspondence between the palm and the fingers. The palm has the power to clench the first inward, and at the same time assists the finger's string rubbing action, which is generally used to express more intense and sad emotions. Through the understanding of the performance techniques and emotional expression of the erhu piece "Newly Married Farewell", the techniques used in the music are analyzed, especially the use of string rubbing techniques, glissando techniques, fast bow and tremolo techniques in the music to better express the music.

Cultivation of Musical Sense in Erhu Performance

This article discusses the three senses of pitch, melody, and aesthetics, and explains in detail their roles and how to cultivate them. The article also explains the playing techniques of the erhu, focusing mainly on performance, combining musical sense and techniques to make the music more tense, more expressive, and more successful.

Fingering, fingering mainly refers to pressing on the strings of the erhu. Fingering is a basic technique that requires the cooperation of both hands. The two hands move their fingers separately, Bowing ensures that the melody is beautiful and accurate; holding the bow, the right hand should be relaxed when holding the bow, in a half-fisted state, with the third joint of the index finger at the base of the bow, and the fingers naturally bent, laying the foundation for flexible bowing. The thumb presses the part above the bow near the position of the index finger, and the middle finger and ring finger are between the bow hair and the bow; holding the erhu and pressing the strings, during the performance, the erhu tube is placed on the left leg and close to the lower abdomen, the neck is straight and slightly tilted forward, the elbow is slightly raised, the left arm is naturally bent, the wrist is slightly protruded, the neck is placed at the base of the thumb, the fingers are naturally bent, and the finger surface and fingertips touch the strings in a standardized manner; long bow, the performer needs to slightly protrude the right wrist when drawing the bow, find the feeling of "stretching outward", and the wrist is the first moving point to help the bow move to the right. Note that the upper arm should not be stretched outward early, and the elbow height should be reasonable to avoid the phenomenon of "upright arm". It is also necessary to make the action in an arc shape when drawing the bow to support the harmonious melody.

The effective use of musicality and playing skills in erhu performance art is beneficial to interpreting the theme of the music and strengthening the artistic accomplishment of the performer. This requires erhu performers to pay attention to the development of their personal sense of pitch, melody and aesthetics. It also requires performers to reasonably use playing skills such as holding the bow, moving fingers, and changing strings in combination with erhu music works, inject soul into erhu works based on musicality, and use playing skills to help the audience interpret the central idea of the work, thereby improving the artistic effect of erhu performance (Tang, 2011).

New Knowledges

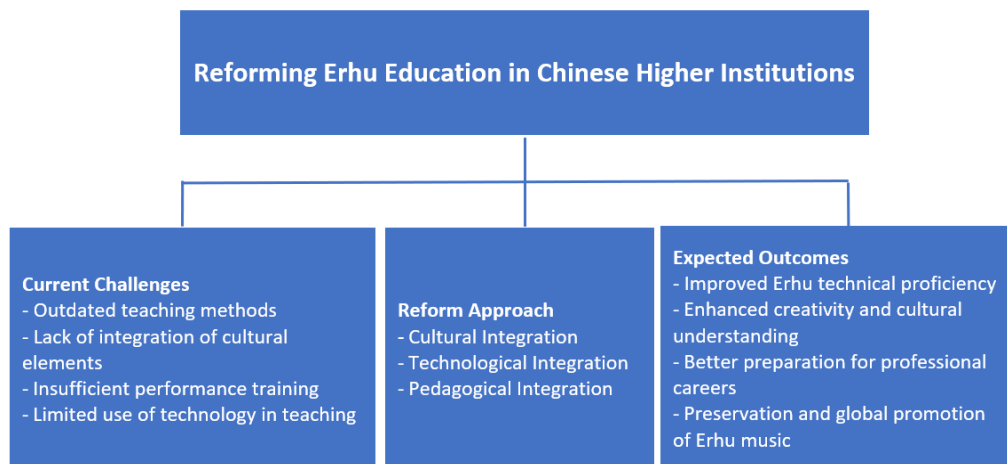


Figure 1. New Knowledges Diagram of Reforming Erhu Education in Chinese Higher Institutions through Cultural, Technological, and Pedagogical Integration.

Conclusions

Reforming Erhu education in Chinese higher institutions requires more than incremental improvements; it demands a holistic transformation that aligns with 21st-century educational paradigms. The integration of cultural, technological, and pedagogical elements presents a viable pathway to revitalizing Erhu instruction. Culturally, students must be immersed in the rich aesthetic traditions and regional diversity of Chinese music, allowing them to connect emotionally and intellectually with the instrument's heritage. Technologically, the

adoption of blended learning, multimedia tools, and smart teaching platforms can expand access, personalize instruction, and increase student engagement. Pedagogically, the shift toward student-centered, experiential, and collaborative learning models will enhance both skill acquisition and creative development.

By embracing these reforms, institutions can better prepare Erhu students for the evolving demands of professional performance, teaching, and research. Moreover, this transformation will contribute to the preservation and global promotion of Chinese traditional music. Through sustained reform efforts, Chinese higher education can ensure that Erhu, as both a musical art form and a cultural legacy, continues to thrive in a rapidly changing world.

References

- Ding, S. (2019). **Cultivating Good Performance Psychology in Erhu Teaching**. Contemporary Music, (5), pp. 84-85.
- Jialun, L., & Jierong, W. (2024). **The Literatures on Erhu Education and Han Folk Song in China**. Journal of Roi Kaensarn Academi, 9(1), pp. 689–696.
- Jin, C., & Song, G. (2011). **Thoughts and Prospects on Transplantation Techniques in Erhu Composition**. People's Music, (9), pp. 32-35.
- Li, Z. (2014). **Erhu Teaching Should Pay Attention to Students' Performance Psychology**. Drama House, (17), p. 244.
- Liu, C. (2011). **My Teaching Philosophy and Thoughts on Erhu - Speech at the "2010 Academic Forum on Erhu Teaching and Composition in Higher Music Art Institutions"**. People's Music, (9), pp. 48-49.
- Ma, X. (2014). **On Cultivating Good Performance Psychology in Erhu Teaching**. Northern Music, (14), p. 101.
- Pu, D., Qiao, J., Yang, G., Yu, Q., & Zhao, H. (2010). **A Milestone in the Development History of Chinese National Instruments - Thoughts on the Publication of "The Great Chinese Music Encyclopedia - Erhu Volume"**. People's Music (10), pp. 62-63.
- Song, G. (2015). **On the Definition of Traditional Erhu Works and Other Issues - Speech at the "Teaching Seminar on Traditional Erhu Works"**. People's Music, (6), pp. 48-49.
- Tang, J. (2011). **On Psychological Control in Erhu Performance**. Songhai, (6), pp. 57-58.
- Yan, J. (2002). **Methods and Purposes of Erhu Technique Training**. People's Music, (9), pp. 28-31.
- Yu, H. (2017). **Unity of Man and Erhu, Free and Easy Melody - My Life Journey and Artistic Pursuit**. People's Music, (12), pp.10-14.
- Zhao, H. (2013). **An Overview of the Development History of Modern Erhu Education**. People's Music, (1), pp. 38-40.