

PROMOTING AND USE OF APPLIED DOUBLE BASS WORKBOOK IN THE CONSERVATORY OF MUSIC OF COMPREHENSIVE UNIVERSITY IN XIAMEN, CHINA

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Abstract

This research article provided the double bass teaching materials for the beginner level, which was developed from the experimental education research. The research purposes were to create the teaching plan and material for beginner double bass students. The researcher developed the double bass textbook, which consists of 10 lessons. Each lesson had a specific detail and idea for teaching beginner students.

The research findings showed the result of using a textbook that the textbook can solve the general problems of comprehensive university bass students. Experts also conducted the scientific evaluation that the textbook has high quality. The results show that teachers' and students' satisfaction is 94% and 96%, respectively.

Keywords: double bass textbook; comprehensive university; music education; China

Introduction

The double bass is the lowest sound instrument in the string group of the modern symphony orchestra. It is the basis of the basic rhythm and an indispensable instrument for the Chinese and western instrumental solo, ensemble, replay, and other playing forms. After the Opium War, a large number of Western culture was introduced into the country, which made the spread of the double bass in China gradually clear (Chen, 2011).

Few people want to play because of its large size, the lack of double bass teachers in the early stage, and the shortage of teaching material content. Compared with the string family instruments affiliated with the violins, viola, and cello, as well as the instruments in the orchestras such as flute, percussion, and clarinet, the double bass still has a certain gap between other instruments in terms of playing form, educational system, theoretical research, popularization scope and so on (Wei, 2010).

After China's reform and opening up, various international cultural exchanges greatly promoted the development of double bass in China. Early players engaged in the bass industry began to spread double bass culture. They recruit students, set up master classes to invite the West to play people to teach their skills, and often organize international double bass competitions to select talents. Led by the Central Conservatory of Music and the Shanghai Conservatory of Music, it launched a series of double bass academic exchange activities, which laid the foundation for the vigorous development of the double bass cause in China (Yao, 2019).

With the continuous reform and improvement of quality education, professional music colleges all over the country have expanded the enrollment of students in western orchestral music performances. Of course, a double bass major is included here. The continuous training and transportation of talents have also expanded the symphony orchestras in major cities. The special range of the double bass makes both the Western symphony orchestra and the Chinese national orchestra need a lot of the double bass players to join it (Liu, 2016).

Although the double bass has made good achievements in China in recent years, the teaching and research of the double bass are relatively late. The number of double bass music, related books, and textbooks published in China are relatively small. Many double bass teachers often worry about the choice of textbooks in teaching and playing practice. In addition to the music colleges in many undeveloped provinces such as Beijing, and Shanghai, especially the double bass students in universities, the students' actual teaching ability is uneven due to the lack of teachers and the lack of scientific and standardized textbook evaluation (Yin, 2017).

At present, in recruiting bass students, local comprehensive universities found that students temporarily change their major in a large number of

students. In the face of this situation, can the current teaching system adapt to social needs, and how to solve the contradiction between the teaching system and employment? Teachers should assume responsibility in choosing the textbook to target students, objective and efficient to let them change and maintain professional progress. From the point of view of the learning musical instrument process, workbooks often affect students' interest and progress in learning musical instruments. Workbooks play an important role in the teaching process. Teachers are the most important part of teaching, mainly the teaching methods. "Textbooks are the basis of teaching and the medium for students to learn music" (Dan & Xiao, 2010).

Therefore, in extensively absorbing the excellent performance and teaching experience at home and abroad, combined with China's national conditions, explore multi-level, multi-angle, practical ability training suitable for Chinese people's auditory and psychological-physiological characteristics. The "Radical and Dynamic Comparative Learning and Training Platform" for building the double bass teaching system with Chinese characteristics aims to enable students to systematically cultivate their playing skills, music output, cooperation ability, and practical ability through multi-level and dynamic comparative learning (Liu, 2015).

The researchers conducted informal interviews with double bass scholars. In April 2021, we conducted a focus group interview with double bass experts. Find out the main problems encountered in the current domestic double bass teaching. In the results of the focus group, the researchers summarized the following problems:

- 1) lack of score materials for the scientific evaluation of new double bass students.
- 2) Supporting exercises and practical works of the main skills in double bass playing.
- 3) Indoor music progressive track tutorial for double bass students.
- 4) lack of supporting listening courses to stimulate students to play musical potential.

Research Objectives

1. To develop the double bass textbook for double bass students in a comprehensive university and use that workbook to teach the beginner double bass student.
2. To know the teachers' and students' satisfaction with using the double bass workbook.

Literature Review

Double bass teaching method

There are mainly some teaching methods in the double bass:

Simandl's Method, his method "summarized 19th-century double bass technique" and outlined a fixed hand positional fingering chart that became the standard for most double bassists and music editors of the 20th century.

Rabbath uses the new pedagogical approach to teaching the double bass rather than using the semitone as an original position. Rabbath organized the bass positions using only 6th positions based on the double bass harmonics. His techniques, including the pivot, the crab technique, and his new approach to the thumb position, are described thoroughly in his book.

Suzuki's method for bass, inspired by Suzuki's teachings, offers effective approaches for teaching the mini-bassist. The bass method was published in 1993. The bass method is comprised of five volumes, each of which offers 10–20 fingering, bowing, and fully notated melodies of increasing difficulty. The finger patterns and positions are consistent with Simandl's New Method, maintaining the 1 – 2 – 4 finger pattern.

Kodaly Method, In the instrumental music teaching method, it is a very important link to sing the music repeatedly, which is also the best way to cultivate the music quality.

Guidebook design

Completing music course materials is serious and arduous and must be "carefully designed and constructed." No matter what version of music materials are compiled should follow the following principles:

- a) Educational principles
- b) Student-based principle
- c) Scientific principle
- d) Practical principles
- e) Comprehensive principle
- f) The principle of openness

The teaching guidebook should write the principles and ideas according to the music courses and textbooks. The design of the guidebook should help the teacher evaluate the students' overall performance level according to the different characteristics of the students. The practice level should begin from easy to difficult to improve the students' comprehensive performance ability through various scientific training methods.

Teaching Concept

The teaching concept is divided into theoretical, operation, and subject levels. The clearly expressed teaching concept has an extremely important guiding significance for the teaching activities.

Effective teaching originated from the western scientific teaching movement in the first half of the 20th century. After verifying the teaching effectiveness of American pragmatism philosophy and behaviorism psychology, it attracted the attention of education scholars all over the world.

Effective teaching, that is, what kind of teaching is effective? Is it highly efficient, inefficient, or ineffective? The so-called "effective" mainly refers to the specific progress or development of students obtained through teachers after a period of teaching. Whether students have progress or development is the only index of teaching benefits.

- Pay attention to the students' progress and development.
- Paying attention to teaching benefits requires teachers to understand time and benefit.
- Focus on ability and quantification.
- Teachers need to have a sense of reflection.
- Effective teaching is also a strategy.

Assessment

Teaching evaluation is an activity to judge the value of the teaching process and results according to the teaching objectives and serve the teaching decision-making. It is a process to judge the realistic or potential value of the teaching activities. Teaching evaluation is studying the value of teachers 'teaching and students' learning.

Teaching evaluation generally includes the evaluation of teachers, students, teaching content, teaching methods, teaching environment, and teaching management in the teaching process. Still, it is mainly the evaluation of students 'learning effect and teachers' teaching work process. The two core links of teaching evaluation: evaluation of teachers 'teaching work (teaching design, organization, implementation, etc.) — teacher teaching evaluation (classroom, extracurricular), and evaluation of students' learning effect — are the examination and test. The evaluation methods mainly include quantitative evaluation and qualitative evaluation. Teaching evaluation methods are tests, questions, observation questions, homework inspection, lectures, class evaluation, etc.

Scope of the Study

There are 2 experimenting groups:

1. One teacher and three beginner students at the Music College of Ji Mei University.
2. Second time; one teacher and three senior high school students at Xiamen University Affiliated Music School.

Research Methodology

Experimental research targeting specific experimental groups is the primary research methodology.

The research process is as follows:

- 1) Investigate to understand the common problems of bass students in comprehensive domestic universities.
- 2) Design textbooks for double bass for these common problems.
- 3) Invite experts to give their opinions on the designed textbooks.
- 4) The designed textbooks are provided to the professional teachers and students in the target experimental group for experimental testing,

according to the test situation of the textbook, to make the corresponding modification and sort out.

- 5) The target experimental group was tested with the modified textbooks, satisfaction survey and data analysis were collated by observation form and questionnaire form, and conclusions were drawn.

Research Process

In the interview

- 1) Researcher analyzed the data from experts' interviews, the problems faced by the double bass performance students, and the common teaching problems in the comprehensive universities.
- 2) Formulate the content of the textbook according to these questions.
- 3) The expert group discussed and put forward suggestions on revising the textbook's content.

In the observation of applying the textbook in a classroom. The observations were made on six students from the two experimental groups.

The questionnaire and satisfaction questionnaire was designed, and the expert group discussed and made modifications according to the design of the questionnaire.

Results

Through the content setting of the double bass workbook, the researchers have effectively solved the evaluation of the freshman's professional skills and the targeted special skills training.

The textbook includes 10 courses:

Lesson 1 Holding the double bass, left and right-hand shape

The double bass is played in both standing and sitting positions. Either way, the body, and the organ are one. The piano holding posture should be smooth, natural, and easy to play. In teaching bass, the correct holding and bow posture is the most basic problem that every student encounters in learning to play bass. By establishing the correct balance in the performance, we can lay a solid foundation for the good play of skills in the future.

The bow holding of the double bass is roughly divided into two categories: "fist holding" and "finger pinch holding," and each category contains two methods of bow holding.

Lesson 2 Hold a bow in your right hand for empty string practice.

Empty string practice is the most basic and the most important link in the bass playing, the basis of the string playing is empty string practice. We know just started to learn the piano, and the first is to pull empty strings. Many people don't know how to apply the right way to practice even though practice tends to empty string practice feel boring. Still, if we look from the aspect of music and basic skills, we can find that empty string practice is a set of musical elements, and basic right-hand skills as one of the comprehensive practices.

Lesson 3 scale arpeggio practice and etude

Scale is the most specific and effective material to train the playing skills of various instruments. Although many players have different interpretations of the scale practice, objectively speaking, the training and performance of the instruments cannot be completed without the scale.

Arpeggios are established based on the scale by chord conversion, which is very helpful in obtaining good intonation and also through harmony.

The etude is intended to train the skills and improve the playing ability. Etude is used to practice and improve a certain technology and is very targeted, and etude is also the only way for each of us to grow.

Lesson 4 Left thumb position exercise

The practice of thumb holding is an important stage of double bass learning. Learning the thumb holding also marks that the left-hand technology has reached a considerable height and is also a required course for professional double bass learners.

The frame of the left hand on the thumb position is very important. Whether the correctness of the hand shape directly affects the normal play of the whole thumb position.

Lesson 5 Special skill (rhythm/handle/ump bow) training

The double bass is generally called a rhythm instrument in a band, which shows how important the rhythm is to learn in the double bass. Learning the double bass (string music) first to solve the intonation, then to master the rhythm, through the rhythm to solve the bow technique. Therefore, in the initial stage, in addition to the empty string longbow (slow bow) practice, we need to always adhere to the rhythm type (fast bow) bow practice is very timely. In this stage, the rhythmic training can solve the bow section, bow speed, and bow position (pronunciation point) and understand how the rhythmic bow method plays a role in the music in advance. The rhythm bow method to understand, understand it, familiar with it can be easily performed in future solo and band performances.

Changing positions for training is one of the very important techniques for all string instruments. Correct and quick change is an important guarantee of intonation and affects pronunciation.

A jump bow is an important common bow method for double bass, and it is also a required high-end technology. The jumping bow is divided into a natural and artificial jumping bow. There are many kinds of bow methods.

Lesson 6 Multi-part ensemble training

In all the western musical periods, the replay form of instrumental music occupies a very important position. The ensemble constitutes multi-voice (Canon) music. It forms a western music expression form with the transformation of main tone and subtone, theme development, harmony support, song framework, multi-line alignment development, and rich and colorful content. Concerto training can effectively improve students' visual and practical ability and cultivate cooperation between different parts.

Lesson 7 Symphony audio-visual training

Musical perception must rely on more listening to the master's audio-visual materials, listening to concerts, and listening to their performance. Music appreciation is a required course. Listening is also the method and procedure to listen to the teacher's guidance and recommendation and not blindly listen. Listening to a new work takes at least a week, three times a day. So repeatedly, music's choice, judgment, perception, understanding, and expression will be subtly influenced.

Lesson 8 Symphony difficult segment training

The training of symphony difficult fragments can allow students in the school to enter the symphony orchestra for artistic practice and strive to make students pay attention to the cooperation with others and other parts from the single emphasis on solo practice in the past.

Lesson 9 Solo music training

The purpose of solo music training is to display the ability of the player's various skills comprehensively. The players can create beautiful music and move and influence others by mastering the performance skills of rhythm, intonation, timbre, sound quality, music, and other aspects in the basic training.

Lesson 10 Concert assessment

Taking competitions or giving concerts is the best exercise and improvement. To prepare for the stage performance, we need to do a lot of exercises, including backing score, intonation, rhythm, bow method, music

processing, up and down the action, clothing hairstyle, psychological quality, etc., which is a comprehensive evaluation of student's performance skills and stage performance.

After using the textbook in experimental group 1, the satisfaction of teachers and students was 90% and 92%, respectively. Both teachers and students believed that the textbook's content covers a wide range and is highly targeted, which can effectively help students clarify their thinking, find problems, and find solutions.

After using the experimental group 2, the satisfaction of teachers and students was 93% and 95%, respectively, which shows that the textbook's content can allow students to evaluate their correct skills earlier before entering colleges and universities and more effectively discover and solve problems.

Expert committee meeting report after discussion of research textbook content: when playing, the correct holding posture and the left and right-hand shapes are the key for the vast number of double bass players to learn to play. The correct posture and hand shape can make the player and the instrument more coordinated and relaxed when playing, and illustrations can provide a reference for students.

Basic, conditional right-hand holding bow empty string practice allows students to control the bow better, find the reasonable contact point of the bow chord, and make the real sound of the double bass.

The textbook system, annotation, requirements, targeted scale, arpeggios, and position training are combined with the corresponding work notes and various special skills training, which can enable students to further understand the position structure of the instrument, improve the left and right-hand cooperation and the corresponding playing skills.

Multi-part ensemble training and symphony audio-visual and difficult learning fragments greatly improve the students' visual play, listening, strain ability, and cooperation awareness.

Discussion

Through the textbooks to find and solve the problems faced by the double bass performance students in the school of music of comprehensive domestic universities. The textbook has ten courses, including the instrument holding posture, left-hand string pressing and right-hand bow holding type, basic empty string, and position training, scale and exercises skills training, ensemble training, symphony segment visual play and hearing training, Chinese and foreign solo training and concert stage display.

The textbook covers a wide range of contents. It is highly targeted and conducive to cultivating students' means to find and solve problems and quickly

improve their comprehensive ability of personal performance and ensemble. The part is consistent with Dan and Xiao (2010) entitled "The problem that needs to pay attention to when compiling instrumental workbook."

Information obtained from the experimental interview shows that students did not form a systematic training method before entering the university. The curriculum content can make students better participate through "self-assessment-locking problem-solution" in practice form systematic, logical thinking, form the habit of independently solving problems, more active, and more confidence.

After using the textbook, the researcher conducted expert assessments and teacher and student satisfaction surveys.

The results prove that the teacher and students are very satisfied with the use effect of the textbook. After expert evaluation, the textbook is very suitable for high school students and college students. The 10 courses are rich in content, interlinked, clear in direction, and outstanding in effect, a highly practical and high-quality textbook.

The research results show that the content of the textbook effectively improved students' comprehensive ability in a short time, was highly recognized by experts, and the satisfaction survey results are also very good. The part is consistent with Jonas Lohse's (2021) entitled "The Double Bass Book." Most of the problems in students in the performance are due to the imperfect basic training. The cognition of each part is not clear and systematic. The long-term problems cannot be solved, performance skills can not be effectively improved, and practical activities are not competent. During college, the balanced development between professional skills and the retention of comprehensive competence provides broad prospects for future career development.

Conclusion

Textbook targeted, omnidirectional professional training content can improve students' comprehensive playing ability and professional knowledge. This teaching material for the teacher and students is practical and operable. At the same time, let the students go from complex boring learning to interesting exploration, create music to enjoy music simultaneously, and let the music improve themselves and change their lives.

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