

# The Literatures of Clarinet Teaching in China

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## Abstracts

This article proposes guidelines for writing an academic article. The academic article needs to provide knowledge or an understanding with specific details. To compose this article, the author compiled and gathered information, documents, and evidence, and contents of the academic articles from various sources. This article consists of the application of clarinet practice collection and works in teaching which is of great significance to the spread of clarinet art and the improvement of clarinet students' creation level, appreciation ability and playing ability. In combination with the development of clarinet creation and the application of clarinet in teaching practice, the quality of teaching in colleges and universities can be improved, the fundamental importance of teaching can be clarified, effective exploration can be carried out, and purposefully targeted and meaningful teaching reform activities can be carried out to provide some references and suggestions for the practical application of clarinet teaching in schools.

**Keywords:** Literatures; Clarinet Teaching; China

## Introduction

From the historical perspective of music development, the art of western wind music has been introduced into Inner Mongolia for a hundred years. From early dissemination to development, until today, under the influence of Inner Mongolia's multicultural culture, western wind music art has also blended with the local unique regional culture, showing the characteristics of nationalization and localization in the long-term development and evolution process. By systematizing the development of western wind music art in Inner Mongolia, and drawing on relevant research achievements and experiences at home and abroad, this paper studies the introduction and dissemination of western wind music art in Inner Mongolia, its development status and achievements, as well as the nationalization practice of artistic creation and performance art. At the same time, it also makes a beneficial exploration for the future development direction of western wind music art in Inner Mongolia. In the first part of this paper, the introduction and dissemination of western wind music in Inner Mongolia is divided into two stages. The first stage is the early introduction stage. The second stage is the communication stage after the founding of New China. In accordance with the course of time, the paper discusses the historical background, channels and carriers of western wind music art in Inner Mongolia in various historical periods. The second part starts from the popularization and development of western wind music art in society, the development and achievements in the field of art education, discusses the popular music education, mass cultural activities, the construction of art colleges, professional groups, professional competitions and many other

aspects, and expounds the development status of western wind music art in Inner Mongolia. The third part discusses the influence of Mongolian folk music elements in the creation of western wind music and the development trend of modern creation through the analysis of different types of western wind music works from tradition to modern. The fourth part discusses the cognition of the melody form of Mongolian music, how to accurately grasp the style characteristics of Mongolian music works, and how to promote the practice of the national practice of western wind music art. It also discusses how to promote the integration of modern performance technology and traditional folk art, so as to accurately reflect the music emotion, interpret the music thought and connotation. In order to promote the development of western wind music performance art in Inner Mongolia in the new period (Mu, 2013).

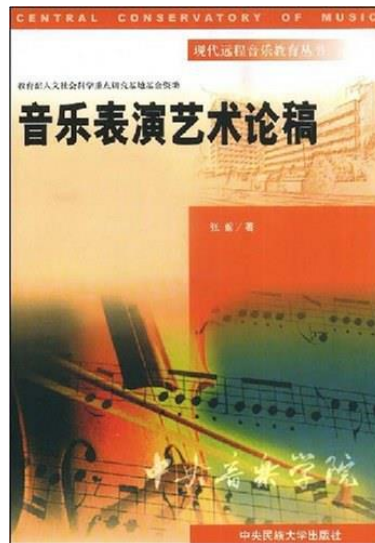
### Literature relating to the study of clarinet works

As far as clarinet teaching is concerned, research on teaching has been done for a long time. Through searching, the author found representative literature on clarinet teaching, which can be summarized as follows:



**Figure 1** Clarinet by Colin Rosen (2007)

The book was edited by Colin Rosen (2007) and translated by Zhang Bin. The authors of each chapter of this book are world-famous educators and performers. Their narration in this book provides scientific and rigorous guidance and reference for clarinet players. It is a comprehensive reading of theory and practice in the field of clarinet, discussing the development and history of each member of the clarinet family and providing detailed text and chart data. The discussion on clarinet playing techniques, skills, jazz clarinet and other aspects has guiding significance, providing clarinet players and clarinet learners with a comprehensive cognition of the status quo of clarinet playing.



**Figure 2** Music Performing Arts Theory Draft by Zhang Qian, (2004)

### **Music Performing Arts Theory Draft by Zhang Qian, (2004)**

This book explains the aesthetic principles of music performance creation, the version of music score, the form and connotation of music works, the grasp of the style, the enlightenment of modern music aesthetics theory to music performance, music performance psychology and other contents. It introduces all the knowledge of music performance art in detail, which is very important for people who learn music, art and appreciate art. It can help people understand music very well. It is very artistic and musical for people.



**Figure 3** Performer and Technique by Gennady Ziping (2005)

### **Performer and Technique by Gennady Zipping (2005)**

The author of this book is a Russian musicologist, music critic, academician of International Education Institute, famous piano educator, professor of Music College of Moscow Normal University. He combined theory with practice, through detailed examples, from both positive and negative aspects, revealed the various factors of the composition of the performer's playing technique, as well as the mutual relationship between various factors. According to the point of view in the book, we should choose the method and way that is suitable for my practice and can achieve the perfect performance technique. At the same time, I will try to apply some ideas in the book to study and work. According to the training methods in the book, in a short time, the performance skills will be improved in a real sense.



**Figure 4** Research on Clarinet Performance Teaching by Guo Jiangshuai (2020)

### **Research on Clarinet Performance Teaching by Guo Jiangshuai (2020)**

This book is mainly composed of clarinet playing and teaching research, including basic knowledge of clarinet, development of clarinet art, notes in clarinet playing learning, skills of articulation and breathing in clarinet playing, fingering principles and fingering skills of clarinet playing, teaching practice of clarinet playing, etc. This book focuses on the combination of theory and practice, has certain theoretical value and practical significance, and has certain learning and reference value for clarinet researchers.

The theory and practice of clarinet teaching in today's art colleges and universities, and considers the application of clarinet teaching in art colleges and universities from the perspective of demand. The core is inseparable from educational concept, teaching connotation, teaching means and teaching thinking. These contents put forward a new test to the teaching of clarinet in art colleges and universities. Art colleges of higher learning must attach importance to the combination of technical training and artistic expression in the teaching of clarinet major, and comprehensively explore the teaching strategies of clarinet major of art colleges of higher learning through the teaching techniques and artistic strategies

of clarinet major of art colleges of higher learning, so as to promote the rationality of clarinet major teaching and the scientificity of talent training by putting people first and keeping an eye on ideals (Pang, 2020).

### **The Literatures of Clarinet Teaching in China**

Zheng Hong (2020) summarized of how to improve students' playing skills in clarinet teaching. Clarinet teaching is a process of two-way development and constant change. In clarinet playing, the cultivation of playing ability is particularly important. The cultivation and improvement of students' performance ability cannot be completed in a short period of time, it is a tortuous process, in the process of cultivation must unswervingly consolidate the foundation of practice, planned, targeted training. Through rich teaching experience, teachers guide students, combine their own characteristics, according to professional characteristics, customize effective training programs to improve students' performance skills. In the process of ability cultivation, the basic principle is to step by step, consolidate the foundation, and then improve the training. Basic playing skills and comprehensive quality are necessary components of playing ability. The training of playing skills should also start from these aspects, so as to achieve purposeful and targeted improvement of clarinet playing skills, and finally achieve the improvement of comprehensive playing ability and level.

Zhang Tingkai (2015) expounds that clarinet playing technique is not a superposition of several playing techniques, but a collection of connections between each other, which is a systematic playing system through three parts: the research idea of clarinet playing technique, the systematic structure of clarinet playing system and the application of systematic clarinet playing technique system in teaching. From the individual to the whole, the clarinet playing technique is treated from the Angle of connection. Through the analysis of various playing techniques of clarinet, such as pronunciation technique, rhythm technique, fingering technique, articulation technique, cooperative playing technique and special playing technique, the role and function of these playing techniques in the overall playing system and their influence on the overall performance level of the performer are analyzed and summarized. Establish a scientific and systematic technical system of clarinet playing, and constantly optimize the organizational structure relationship between the overall technical system of clarinet playing and its constituent elements, as well as between various playing techniques, so that all technical elements can serve together for the overall goal of improving the technical level of clarinet players. Scientific clarinet playing technology system is used to better guide performance and teaching, effectively improve the teaching effect and performance technology level, and in practice, the clarinet playing technology system and teaching methods are deeply studied and continuously deepened development, strengthen the research and cognition of this playing technology system. To study the overall structure of this system and the functions of each classification of playing techniques, continuously improve and optimize the existing teaching methods of the clarinet, create a systematic teaching model in accordance with the scientific laws, and strive to use the scientific systematization of the clarinet teaching model to promote the overall teaching level of Chinese clarinet, and finally create a systematic teaching model in accordance with the scientific laws.

Dong Dejun (2006) analyzes the problems existing in clarinet teaching and the teaching problems of teachers in the teaching process. Teachers should have rich teaching experience, because teaching experience affects the important factor of students' future. A qualified clarinet teacher should have profound professional knowledge and rich teaching experience, but at present, there are many unqualified teachers of specialized courses in China. Another point is that teachers are too hasty in the teaching process and finish the repertoire specified in the teaching plan as soon as possible. Some teachers ignore the basic learning process of clarinet playing in order to complete performances and competitions. This is also the problem of the irregular teaching system in most professional colleges in China. Through the analysis of these points, the author puts forward the ways to improve the primary teaching of clarinet, change the status quo, calmly and objectively give advice to students, and take appropriate measures to improve students' skills. Teachers should keep a good mental state in the teaching process, do a good job in the cultivation and training of the basic stage, step by step, step by step. The teaching of contemporary clarinet has a higher quality, but also for China's new generation of clarinet talent transmission and training made due contributions.

Wu Jiannan (2020) analyzes the misunderstanding of clarinet teaching: teachers' pay too much attention to teaching students the skills and theoretical knowledge of clarinet playing, which leads to students' mechanical performance and loss of artistic beauty. Although it is important to cultivate students' playing ability in clarinet teaching, it should not be separated from the artistic quality of clarinet and the expressive force of music, but should start from the fundamental expression of music, infiltrate culture, art and quality in playing teaching, and comprehensively improve students' comprehensive quality. Only in this way can students integrate their own emotions, musical perception and artistic aesthetic concept in playing. Gradually form a distinctive performance style, and then promote the comprehensive and personalized development of students.

Combining with the actual situation, the article explains the way of cultivating students' performance ability and music expressive force in clarinet teaching. First, teachers need to increase the teaching content of clarinet art history, clarinet music works appreciation, clarinet players' deeds and other teaching content driven by culture, and promote the stories of the development of clarinet playing technology, so as to improve students' recognition of clarinet art and cultural value through culture, and encourage students to improve their playing ability independently. Secondly, the situation is used as the carrier to stimulate students' interest in learning clarinet playing knowledge. Based on the characteristics of clarinet art, teachers can use multimedia and other modern teaching technologies to create playing situations for students in the teaching process, and combine the picture in students' mind with the real situation as an organic whole, which can not only deepen students' understanding of the repertoire. It can also stimulate students' interest in learning clarinet playing knowledge. Thirdly, to strengthen students' musical expressive force when playing clarinet based on emotion. Compared with literature, sculpture and other art forms, music art has

The feature of indirectness requires the singer or performer to interpret the emotion and connotation of the musical works through songs, expressions, instruments and actions. Therefore, in clarinet performance, it is not only necessary to play the music with skills, but also to integrate emotions and thoughts into it. Fourthly, take skills as the core to strengthen the foundation for students to play clarinet. Clarinet playing skills mainly include finger movement and tongue movement, etc. Taking the teaching of finger movement playing skills

as an example, teachers should explain to students the problems that should be paid attention to. In teaching, skills, timbre and artistic expression must be closely combined, so that finger movement skills can be effectively improved. Fifth, take personality as the goal, comprehensively improve students' artistic quality. The development of students' performance style is a gradual process, which requires teachers to take the development of students' personality as the goal, provide students with diversified teaching content, diversified teaching methods, targeted training and guidance, and encourage students to boldly try to play different pieces in an encouraging way. To help students gradually find their own playing style in the continuous study, practice and attempt. Sixth, take teachers as examples and give full play to their role in teaching by example and word. Teachers are the guide of students' study, and their thoughts and behaviors will influence students' ideas imperceptibly. Therefore, teachers should first correct the teaching attitude, not only pay attention to the scientific teaching, but also need to give students sufficient humanistic care in teaching, so that students can actively cooperate with the teaching work of teachers. Secondly, teachers should constantly enrich themselves and summarize the ways of coordination between clarinet performance, other Musical Instruments and vocal music performance, so as to provide students with more professional and practical performance guidance. In addition, teachers should expand clarinet teaching resources, integrate quality clarinet courses from different schools and at home and abroad, not only learn its advanced teaching concepts and teaching methods, but also pay attention to the localization of teaching, and elaborate teaching programs based on students' actual playing ability. Finally, teachers should constantly improve their own cultural literacy and artistic accomplishment, give full play to the role of words and deeds.

In the student stage, Rosey's Clarinet Practice Collection is the most important textbook for students. As one of the important teaching materials for clarinet training and teaching, Rothesay's Clarinet Practice Collection contains 40 clarinet Etudes and 32 Clarinet Etudes, and is included in most professional music academies around the world. From the aspects of skill practice, music performance and style grasp, and with the rhythm, performance method, strength and musical tension, as well as tonal change and other requirements, the two players have a vital role in comprehensively mastering the playing skills of clarinet and the improvement of personal music performance. Compared with Etudes 32, Etudes 40 lays more emphasis on the training of basic content. The latter emphasizes the change and tension of music in tonal color and melodic performance, and appears in a form similar to concert etudes. Taking the first two pieces of 40 Etudes as examples, the writing techniques of adding jump intervals into scales and triads and hiding double voice parts not only train the basic content, but also have higher requirements on the connection and direction of music performance, from the connection and direction of music. Flexibility and accuracy of handling techniques; The performance method of continuous articulation as well as the training of rhythm and tonality have well standardized the performer's playing skills. As such an important clarinet training textbook, there are only a few full sets of practice music publicly issued in China, and the publication of relevant discussion literature is even more limited, which is undoubtedly a loss to the majority of clarinet learners. By summarizing the characteristics and requirements of the training content in 40 Etudes, the author hopes to take some of the works in the Etudes as examples to provide experience and suggestions for the practitioners of the works while expound the important status of the works. The Rosset Clarinet Practice Collection was first published as a complete publication in China, compiled

by Professor He Yi of the China Conservatory of Music and published by Culture and Art Publishing House in March 2007. In recent years, it has been edited by clarinetist Wang Jing of China National Symphony Orchestra and published by Huacheng Publishing House in December 2016. Under the background that it has been translated into several languages abroad and published by dozens of publishing houses, as of March 2018, there is no complete collection of Rosset clarinet practice songs in the domestic public publication. Through the author's practice of the textbook, this paper summarizes the flexibility and accuracy of the fingers, the connection between notes, the performance of the pronunciation, the direction of the music and the division of phrases and other playing skills (Li, 2018).

Shtark is a famous clarinet player, composer and educator in the former Soviet Union. He has compiled many books on clarinet teaching and collected many famous songs for clarinet. Shtark Clarinet Practice Collection is suitable for primary and middle and advanced clarinet practitioners. This collection skillfully integrates music and technology and systematically displays most of the skills needed by clarinet players. It is still widely used by major music colleges at home and abroad, and has become one of the essential basic teaching materials for clarinet practitioners.

Zheng Hong (2018) introduced that the practitioners should start from slow practice when they contact this textbook, no matter the repertoire is musical practice or technical practice. "Slow practice" is the basis of piano practice. The most important role of slow practice is to enlarge all elements of music, and fully reflect all aspects of music performance, such as sound, tone quality, rhythm, phrase, level, process and structure of marching, etc. in the extremely enlarged time value. This is the core and most important meaning of "slow practice".

When compiling this textbook, the author respects the original version and makes appropriate adjustments to the changes in the intensity and playing methods of some pieces for the convenience of students' better understanding and practice. The author also hopes that this practice collection will be helpful to clarinet learners or clarinet teachers.

## Conclusion

The literatures of clarinet teaching in China have played a significant role in shaping the development and education of clarinetists in the country. Through a comprehensive analysis of the available literature, it is evident that Chinese clarinet pedagogy has evolved and matured over the years, adapting to the changing needs and demands of the music industry. The research and publications in this field have not only provided valuable insights into the technical aspects of clarinet playing but have also explored the cultural and historical context of the instrument. Chinese authors and educators have made substantial contributions to the body of knowledge surrounding clarinet teaching, sharing their expertise and experiences to benefit aspiring clarinetists. Moreover, the literatures have addressed a wide range of topics, including fundamental techniques, advanced performance skills, repertoire selection, and teaching methodologies. These resources have catered to students of all levels, from beginners to professionals, fostering a comprehensive approach to clarinet education. Furthermore, the integration of Western pedagogical principles with traditional Chinese music education has created a unique and holistic approach to clarinet teaching in China. This fusion has not only preserved the rich cultural heritage of the country but has also encouraged cross-cultural exchange and artistic exploration. However, despite the advancements made in clarinet teaching literature, there are still areas that require further research and development.



These may include exploring innovative teaching methods, addressing specific technical challenges, and expanding the repertoire resources available for students.

In conclusion, the literatures of clarinet teaching in China have made remarkable contributions to the education and advancement of clarinetists in the country. They have served as a foundation for pedagogical practices, fostering technical proficiency, musical expression, and cultural appreciation. As Chinese clarinet pedagogy continues to evolve, it is crucial that educators and researchers collaborate to further enrich the literature, ensuring that future generations of clarinetists in China can benefit from a comprehensive and dynamic approach to their musical education.

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