



THE INFLUENCE OF CHINESE TRADITIONAL MUSIC ON MODERN WIND BAND TRAINING IN CHINA

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Abstract

Chinese traditional music has played a significant role in shaping the artistic identity and pedagogical practices of modern wind band training in China. With a rich history spanning thousands of years, Chinese music embodies unique tonalities, modal systems, and instrumental techniques that have influenced contemporary wind band repertoire and performance styles. This paper explores how elements of Chinese traditional music, including pentatonic scales, ornamentation, and rhythmic structures, have been integrated into modern wind band education. Additionally, it examines the adaptation of traditional Chinese instruments and folk melodies into Western-style wind ensembles, fostering a distinct musical fusion that reflects China's evolving cultural landscape. Through an analysis of educational curricula, repertoire selection, and case studies of prominent Chinese wind bands, this study highlights the significance of incorporating traditional music into modern training. By bridging the gap between tradition and innovation, Chinese wind band pedagogy not only preserves cultural heritage but also enriches students' artistic development in a globalized musical environment.

Keywords: Influence; Chinese Traditional Music; Modern Wind Band Training

Introduction

Under the current social background, the school concert band is not only a stage for students to show their artistic talents, but also an important platform for cultivating students' comprehensive quality, teamwork ability and aesthetic taste. With the improvement of people's living standards and the increasing pursuit of culture and art, the development of the school concert band has ushered in unprecedented opportunities. On the one hand, the demand for high-quality cultural and artistic activities is growing, and the school concert band has become an important carrier to meet this demand with its unique artistic charm and educational function. More and more schools begin to attach importance to the construction of the orchestra, incorporate it into the school's cultural development strategy, provide necessary teaching resources and facilities support, and strive to build a high-level student concert band. On the other hand, the development of school concert band also faces a series of challenges. First of all, the shortage of professional wind teachers has become a bottleneck restricting the development. Many schools are difficult to attract and retain excellent wind teachers due to their remote locations or limited economic conditions, resulting in uneven teaching quality. Secondly, the uneven participation of students is also a prominent problem. Due to the influence of many factors such as academic pressure and family economic situation, some students cannot persist in participating in wind band activities, which affects the stability and development of the team (Pei, 2022).

Concert Band, also called wind ensemble, symphonic band, wind symphony, wind orchestra, wind band, symphonic winds, symphony band, or symphonic wind ensemble, is a performing ensemble consisting of members of the woodwind, brass, and percussion families of instruments, along with the double bass. A concert band's repertoire includes original wind compositions, transcriptions/arrangements of orchestral compositions, light music, and popular tunes. Though the instrumentation is similar, a concert band is distinguished from

the marching band in that its primary function is as a concert ensemble. The standard repertoire for the concert band does, however, contain concert marches (Wu, 2008).

Concert Band Training Method

Playing technology and ability are almost the same meaning, usually it seems that there is a technology also has the ability, with the ability, there will certainly be the corresponding technology. In fact, after mastering the technology, can give full play to the technology, which is a kind of performance ability, in the performance ability, contains your own ability to understand and confidence, so in the professional scope of performance, performance ability is a direction that needs to master and learn (Dai, 2003).

The tone and the overall feel of the music are two of the most important aspects to focus on for a student's performance. However, the skills related to these two aspects are often neglected due to the short-term performance pressure or the low standards for young bands (Liu, 2018).

3D concert band teaching method. In fact, the tension of music does not lie in how much you play, but in the inner world you convey through the instrument, just like we speak, Shouting does not represent your power, only your attitude, but the attitude does not solve the actual problem, and the strength is the focus of solving the problem.

3D concert band training material is a training material that allows you to get a perfect sound orchestra through systematic training.

As a trainer, you have to know what you want, what kind of sound you need the orchestra to make. Now, as we all know, there are so-called mentors out there, and training the band is not the end, evil is the end result (Powell, 2018). Therefore, when they train, they often do not instruct the student team how to do (of course, they do not train, just beat), but blame the professional instructor for the problem in the teaching process. In fact, no matter how big the professors, in the process of guiding students to learn to play, more or less will have one kind

of problem or another, but if there is no problem, what should we wind instructors train?

Therefore, as an instructor, first of all, we must be honest, and second, we must thoroughly understand the content of this wind training textbook.

The 3D Band Basic training textbook was developed by two American high school music teachers, James D. Prohai and George B. Zep, compiled in the 1980s, its introduction has brought positive significance to the basic training of wind bands in American primary and secondary schools. Because the textbook mainly from: tuning and warm-up, tuning training, rhythm training three aspects of training, so it is called "3D" training. This textbook is more in line with the national conditions of the United States, and it is certainly helpful for primary and secondary school students in the United States who need orchestra training every day, but this help is only limited to warm-up, and has no special significance for improving performance skills. The training of the American student wind orchestra has been highly institutionalized, and the very rigorous ensemble course is what they must complete, and the accompanying ensemble music is also one of the contents of their ensemble class.

The Ensemble Training

"Elements of Music" is a basic training course for band ensemble, which has no conflict with the teaching of each voice part. The purpose of using it is to enable all students learning wind music to perform elementary ensemble on the basis of mastering certain playing skills, and to digest basic music theories, music playing methods and music playing theories. The purpose of using this course is also to enable the students who are initially learning wind music to play music in a standardized way, so that they can master the wind music technology while maintaining consistency with the understanding of music theory, and completely eliminate the problem of disconnection between performance and music theory and performance theory. Only in this way, our wind music teaching level can be comprehensively improved, and gradually with the international music education advanced concept in line with it.

The training of wind bands is a very complicated problem, especially for non-professional wind bands. As non-professional performers, most of them have not received systematic professional quality training, and many even have never been exposed to music lovers, it is particularly difficult to conduct ensemble training. These are not strange at all, the road that has not been taken is always difficult to walk, and the knowledge that has not been learned is always confused. Wind performance is an organic combination of art and technology, which requires not only talent but also science and hard training. Kung fu, which we usually talk about, is actually a solid foundation for professional training. The foundation is the foundation of all art; Without this fundamental all art is empty talk and extravagant hopes. The achievements of all great artists are the combination of outstanding artistic talent and strong artistic foundation. Many people only see the moving performances of musicians, but they do not necessarily see the hard and boring training of musicians; A successful performance needs to pay countless wisdom and sweat, otherwise everything is a dream. The success of an artist depends on his own efforts, the success of a wind orchestra needs a group of lasting run-in. Wind orchestra is a group art, the biggest needs of group art are: balance, harmony and unity; But this is precisely the biggest difficulty of group art. Without good basic training, there is no lasting musical art running-in, it is never possible to create a performance group with artistic charm (Yu, 2014).

Textbook

This textbook was introduced by Chinese conductor and composer Yu Jianfang in 2016 and is now used by various wind orchestras outside of Taiwan and Tibet. The biggest difference between it and "3D" is that the former is a textbook written with the vision and artistic skills of school music teachers, while the latter is a tutorial written with the vision of conductors and composers, with different angles and depths of nature.

The textbook "Elements of music concert band training" consists of seven parts: Basic skills Training, basic rhythm training, Woodwind fluency training, overtone training for brass instruments, semitone training and tonality and balance

training. It basically covers all the content required for students' basic skills. If "3D" belongs to warm-up training, "Basic Training Course of Wind Orchestra" belongs to "7D" which combines warm-up and technical training.

Most of China's primary and secondary school wind orchestras have only one ensemble training a week, usually no more than two hours; Good schools also have a voice class once a week, usually no more than two hours. There are also many students who have no other practice time at all, and almost all of their practice time is achieved in school, so it is very necessary to improve the quality of basic training for school students. Most of the music teachers in our primary and secondary schools do not know wind music, some have never seen wind music; Therefore, school wind orchestras in China are conducted and guided by professionals, which is fundamentally different from that in the United States.

This textbook is the practice used by all the top bands in Japan! Results are felt in a short period of time. The construction of the "new orchestra sound" is not a traditional triangle balance, but a new diamond sound construction! In order to create A full orchestra sound, the instruments are divided into four groups (A to D) according to their range. Establish the status of each group in the orchestra's sound. Students can practice on their own even when the instructor is not around. You can choose between 5-, 15-, and 30-minute exercises. Even if you do not have too much time to practice, you can achieve results in as little as 5 minutes to achieve easy, simple and efficient practice results (Li, 2012).

Schools and parents attach great importance to the orchestra. The ability and quality of teachers, the orientation of teaching objectives, the perfection of teaching system and the management of orchestra system have a direct impact on the construction and long-term development of the orchestra.

Breathing

Breath is one of the physiological characteristics of human beings, and it is also an important guarantee for the performance of wind music. If the breath is used improperly, the artistry of wind music performance will be greatly reduced.

In the wind performance, it is very important to give full play to the timbre of the wind instrument, control the intonation of the wind performance, and use and adjust the breath (Yang, 2012).

Then there's the problem of breathing. This problem has puzzled students and teachers for a long time. Some students use the wrong way of breathing, so that the teacher needs to spend a long time to adjust, which undoubtedly delays the normal teaching progress. Some students start playing later in the ensemble than others due to wrong breathing habits, and a series of problems.

Listening

Listening training is the key link to improve the overall performance level of the band. Through listening practice and imitating good playing, musicians can develop keen hearing and more accurately grasp the rhythm, melody and timbre of music. Listening training can not only improve the individual performance level of musicians, but also strengthen the tacit understanding and cooperation between musicians, and improve the hearing level of the whole band.

Ensemble rehearsal is an important means to cultivate the overall performance ability of the band. Through group rehearsals, musicians can become familiar with the overall structure and expression of the music, and understand their position and role in the band. In ensemble rehearsal, musicians need to learn to cooperate with other musicians to complete the task of playing music together. This requires not only personal technical support, but also the spirit of teamwork.

Individual instruction is a personalized training for musicians' specific problems and deficiencies. Every musician may encounter their own problems and difficulties in performance, and individual guidance can help musicians to solve these problems and improve their performance. At the same time, individual guidance can also provide personalized advice and guidance according to the characteristics and needs of musicians, to help musicians better realize their potential.

Video playback analysis is an advanced training method. By recording the rehearsal process and watching it back, musicians can see their own performance problems and shortcomings more clearly, so as to make targeted improvements. This method can help musicians evaluate their own performance more objectively and identify problems that they might not normally be aware of.

One-on-One Training

One-on-one training can certainly improve the performance of students very quickly, but due to some students' family economic reasons, not all the students used can afford this cost. In addition, even if a student's family can afford the cost, it is difficult for teachers to have enough time to provide one-on-one instruction for each student. Therefore, researchers believe that whether a concert band can achieve results, the key point is still the teaching effect in the group class (Jiang, 2019).

The conductor often stops the orchestra because of problems with its balance. The conductor is the mediator of the overall acoustic balance, and because of the similarity of the types of instruments and the fact that the force control of wind instruments is more difficult than that of strings, the balance of wind orchestras seems to be more difficult to adjust than that of symphony orchestras.

It is not all about the control ability of the wind instrument, because the students practice the instrument for a short time, many students do not know how to see the movements of the conductor. It is necessary to constantly hone the students' ability to see the command in daily training, and train the ability to respond correctly and quickly according to the command actions.

We believe that each instrument has its own most comfortable playing areas, in these areas, with a unified force ensemble, can form a basic balance, the construction of treble, alto and tenor, bass parts should be like a stable pyramid. The bass is of great importance here. "The bass sound wave is longer, and our basic aesthetic is that the bass should be broad and deep, and the treble and the

mid-range should be wrapped in it and merged on it to form what we call a mixed timbre on the instrumentation."

What is the standard sound and how to obtain the standard sound is an important problem throughout the teaching and training of concert band. The sound is not just the sound that a particular instrument should make, but rather the sound that the entire concert band should make. Due to the characteristics of the sound itself and the listening habits of the human ear, this requires first of all in the early stage of the formation of the band, the instrument preparation must meet the standards, followed by the subsequent teaching work.

Team Training

Team training occupies the core position in concert band training, and its importance is reflected in many aspects, which has a profound impact on the overall performance, coordination, musicality and the relationship between members. Team training helps band members achieve a high degree of consistency in pitch, rhythm and timbre when playing. Through repeated practice, members are able to better understand and adapt to each other's playing styles, improving overall ensemble coordination. In team training, band members learn how to express the emotion and style of music together. Through collective discussion and practice, they can better understand the intention of the music, so as to present a more rich and profound artistic expression in the performance. Team training provides a platform for band members to communicate and collaborate. During the practice, members need to listen to each other and adjust to each other, which not only enhances the communication skills within the team, but also cultivates the spirit of mutual respect and cooperation. In a team environment, members have the opportunity to learn new skills and knowledge from peers and instructors. This mutual learning process can not only enhance individual musical skills, but also broaden musical horizons and enhance artistic appreciation. Team training is the cornerstone of the successful performance of the concert band, which not only improves the overall performance level of the band, but also deepens the understanding and cooperation between the members, and is the comprehensive embodiment of the artistic performance and spiritual outlook of the band.

In daily wind training, every knowledge point and link in daily learning, such as wind warm-up, basic ensemble and music rehearsal, is guided and unified by solfeggio and model singing, so that players can have rich and vivid feelings of music, so as to achieve ideal learning results. Wind music and vocal music have many similarities, wind learners often hear such a sentence "can sing well to play well". Indeed, music is composed of sounds, and having a good sense of sound is the key to learning all instruments well, and "singing practice" is one way to learn to practice this. We can see that in the process of training wind bands in developed countries, "singing" and "blowing" are often carried out together, so that students can intuitively feel the position of pronunciation, and students can easily reach the state of pronunciation when singing, which greatly improves the teaching efficiency of orchestra (Wei, 2021).

The variety and complexity of band training methods is to adapt to the needs of different types, different levels and different goals of the band. Each training method has its specific role and application scenario, and often need to be combined with each other to achieve the best training results. Basic skills training is the cornerstone of band training, which requires every musician to have a solid basic skill. Through repeated practice of the basic skills of the instrument and etudes, musicians can gradually improve their playing ability, including intonation, rhythm, timbre and other aspects of control. The training of basic skills needs long-term persistence and cannot be rushed. Listening training is the key link to improve the overall performance level of the band.

Basic Skills

Basic skill training plays a crucial role in concert band training, which not only lays the foundation of band members' individual skills, but also directly affects the overall performance level and artistic expression of the band. Basic skills training includes scales, arpeggios, rhythm exercises, breathing control, etc. These exercises help band members improve their instrumental skills, such as finger flexibility, intonation, rhythm and breathing control, to lay a solid foundation for more complex music performance. Through basic skills training,

band members are able to deepen their understanding of music theory, including scale structure, harmonic principles, rhythm patterns, and more. This not only improves the personal music quality, but also enhances the ability to analyze and express the music. The improvement of individual basic skills directly promotes the coordination of the ensemble. When each member can accurately grasp the rhythm, intonation and timbre, the overall ensemble effect of the band will be more harmonious and unified, and the musical expression will be more-rich and delicate. Training in basic skills, such as rhythm exercises and breathing control, often requires coordination among team members. This practice enhances communication and collaboration among members and cultivates team spirit, which is crucial to the overall tacit understanding and cohesion of the band. Basic skill training is the cornerstone of concert band training, which not only improves the individual performance skills of band members, but also promotes the artistic growth and expressiveness of the whole band, and is an indispensable part of achieving high-quality music performance (Zhang, 2010).

The Intonation

The intonation is very important in any ensemble. For professional orchestras, the players are mostly trained in solfeggio and ear training at the conservatory, and although many professional orchestras have many intonation problems, they are still better than student orchestras. The intonation problem of the student orchestra is particularly prominent. They are not only unable to adjust the intonation, but also lack the intonation concept. As a result, in orchestra rehearsals, it often takes ten minutes for a chord to finally be adjusted, and the next rehearsal is "back to the night before liberation" such a near futile situation. And intonation is the basic bottom line of musical performance, and it cannot be shaken.

Intonation plays an extremely important role in concert band training, which directly affects the overall quality of the band performance and the audience's hearing experience. Intonation is not only related to the beauty and harmony of the music, but also involves the coordination and artistic expression of the band members. Intonation is the basis of musical harmony. In band playing, the intonation of each instrument must be consistent with the whole, otherwise it

will destroy the balance of the harmony and cause the music to sound harsh or discordant. Accurate intonation can enhance the expression of music. Under the precise control of melody, harmony and rhythm, the band can more accurately convey the emotion and style of the music, and enhance the appeal and artistic value of the music. The problem of intonation directly affects the coordination of the band members. If the intonation of one or more instruments is not accurate, it will destroy the overall harmony of the band and affect the effect of the ensemble. Good intonation is the foundation of teamwork and musical communication. The accuracy of intonation is one of the important criteria to measure the professional level of a band. For the audience, accurate intonation can provide a more pleasant hearing experience and enhance the attraction and influence of the performance. Intonation is very important in concert band training, it is related to the beauty of music, the coordination of the band and the artistic expression, is the core element of the band training cannot be ignored. Through continuous intonation practice and adjustment, the band can improve the overall performance level and bring a more beautiful musical experience to the audience.

New Knowledges

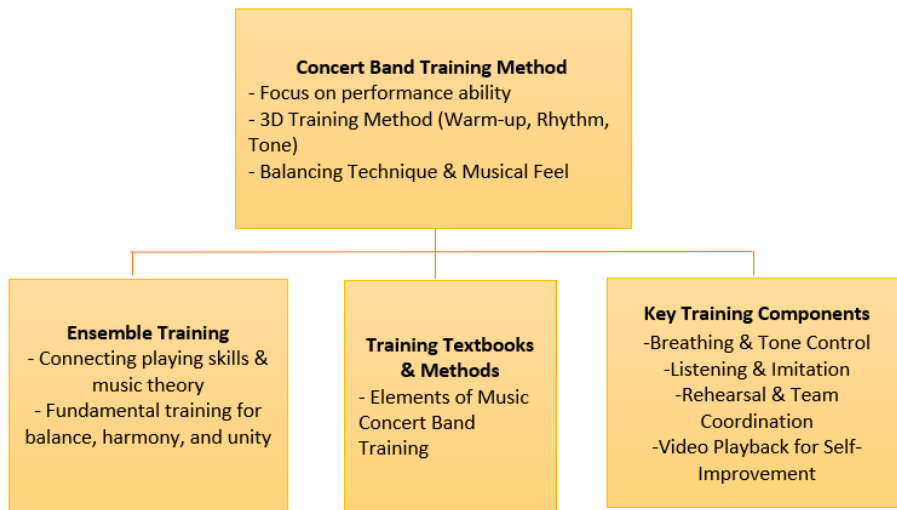


Figure 2.8: New Knowledges Diagram of the Influence of Chinese Traditional Music on Modern Wind Band Training in China.

Conclusions

In conclusion, concert band training is a multifaceted process that requires a strong foundation in technique, ensemble coordination, and musical expression. Effective training methods, such as the 3D and 7D approaches, emphasize warm-ups, rhythm exercises, and tonal balance, providing structured pathways for student improvement. The integration of individualized instruction, team training, listening development, and breathing techniques enhances both personal and collective musical growth. Moreover, maintaining accurate intonation is crucial for ensemble cohesion and artistic quality. Ultimately, successful concert band education depends on structured pedagogy, consistent practice, and the conductor's ability to unify musical elements, fostering both technical proficiency and artistic expression.

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