

An Overview of the Study of the Spread and Development of the Clarinet in China

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Abstract

The clarinet is an indispensable member of the Western woodwind instruments, which was born in Europe and produced around the end of the 17th century. Its predecessors were the afros and the salumos. With the advent of the age of sail, it was introduced to China with the Western missionaries and several other Western orchestral instruments at the end of the 19th century. It is used in orchestras, wind bands, military bands and chamber music. In Europe and developed countries, the clarinet has been developed and spread more efficiently, with a higher degree of acceptance by the public. Clarinet in Asia, Japan, Singapore, the development of wind music compared to other countries is also more rapid. The purpose of this paper is to collect literature on the spread and development of the clarinet in China from home and abroad, in order to help the clarinet spread and develop better in China.

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Keywords: Clarinet, China,
Spread, Development

Article history:

Received: 05/04/204

Revised: 08/05/2024

Accepted: 28/05/2024

Overview of research concepts on the spread and development of the clarinet in China

The clarinet instrument belongs to the category of Western woodwinds, which originated in Europe. It belongs to the Western woodwind instruments, and the professional model is made of African black wood. There are metal keys on the body of the tube, and the sound principle is to blow the airflow to cause reed vibration, which makes the instrument vibration sound. The clarinet has a wide range, nearly 4 octaves, and is an indispensable part of symphony orchestras, wind ensembles, marching bands and chamber music.

The clarinet's introduction to China can be traced back to the 19th century, when it entered China with Western missionaries. At the beginning, it was only used in the court for the emperor's entertainment. Later, the instrument was gradually accepted and loved by the public. Looking back at the development of the instrument, the whole process was tortuous and arduous. As of 2022, the authors have collected 114 relevant journals and 6 academic papers through the databases of China Knowledge Network, National Library of China, and Wanfang Data Platform with the keywords of Chinese clarinet development and dissemination. The total number of catalogues covering the period from 2006 to 2022 is 120.

Statistical map of the distribution of sources of papers

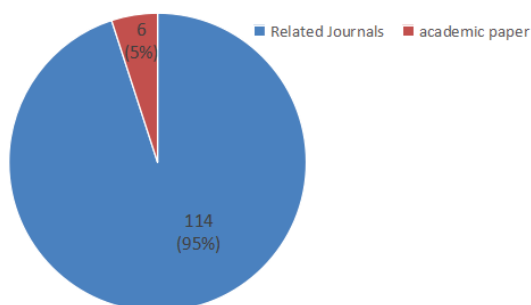


Figure 1: Pie chart of thesis distribution

Table 1 shows that from 2006 to 2022, the research papers on the development and spread of the clarinet in China mainly focus on journals, and the academic papers on its special research account for a relatively small proportion. Because of the constraints

of journal articles due to the requirements of the layout, there is a certain limit to the number of words, usually ranging from 3,000 to 8,000 words, under such a number of words, the researchers usually focus on only one of the aspects of the clarinet's dissemination and development in China, and it is not in-depth enough. In contrast, fewer academic papers have studied the clarinet, and they have not been linked together according to a time line.

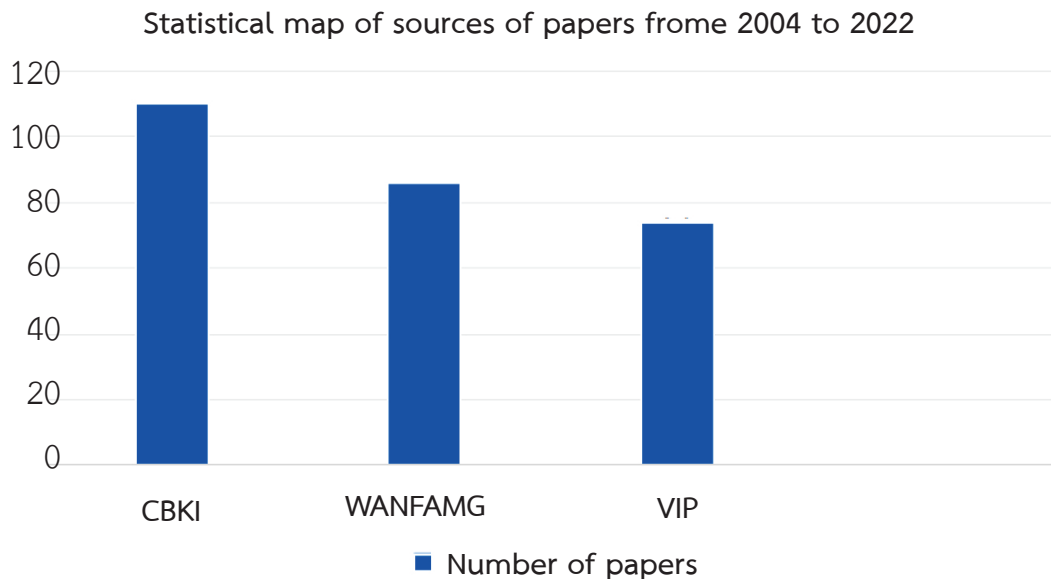


Figure II: Bar chart of sources of papers

Table 2 shows the number of papers from the three major Chinese paper platforms in the research related to this paper, and it can be seen from the figure that China Knowledge is the most abundant in related papers, followed by China Wanfang, and finally China Wipo. However, the amount of papers on the three platforms seems to be higher, in which many papers are included overlapping, and the related keywords cannot be searched with complete precision when searching, therefore. The total number of papers is actually roughly 120. Only some of these papers can give historical support to this thesis. It can be seen that at present, Chinese scholars have done relatively little research on this aspect of the thesis.

Statistical chart of dissertation research timeline from 2006 to 2022

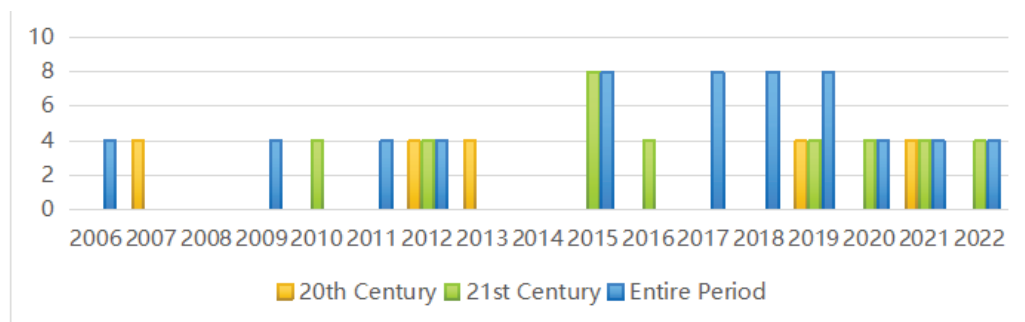


Figure 3: Statistical chart of thesis research time points

As can be seen from the chart above, there are scholars doing research related to the development and spread of the clarinet from 2006 to 2022, but there are not many research papers for each year. There are fewer research papers that focus on specific periods of the 20th and 21st centuries. And the length of the research papers for the whole period is relatively small, and the scholars who write the content clearly are even rarer when the number is small. Studies on the development and spread of the clarinet in China are few and far between. Therefore, an in-depth study of this field is essential. It can help to better organise the history of the development of the clarinet in China, and will also be helpful to the future dissemination of the clarinet.

Literature Review on the Spread and Development of the Clarinet in China

The spread and development of the clarinet in China has gone through a difficult introduction at the beginning, and then later recognition by the public. The process of its dissemination is not a smooth one. To study the spread and development of the clarinet, we should first start from the development history of the clarinet and analyse the influencing factors in the process of its spread in China. The three main influences on the spread are authorities' policies, economic development, and cultural orientation. The author collates the collected literature and analyses the three important factors mentioned above, i.e. the influence of the policy, economy and culture of the home country on the clarinet during its development in China. The study of the development

of the clarinet mainly looks at the future trends of technology and culture. The development of science and technology affects the speed and breadth of communication, and the development of culture affects the depth of communication.

(1) Analysis of the origin and development of the clarinet

In ancient times, human beings first conveyed ideas and messages by shouting. As people began to use tools, they gradually discovered that many objects in nature could make sounds. So, people began to use wood or animal bones to start making tools, leisure time to use these tools to express their moods, these rough wood products or animal bone products is probably the earliest musical instruments. From the history of musical instrument development, percussion instruments and wind instruments were produced earlier than other musical instruments, which is closely related to the development of early human civilisation, proving the doctrine that labour creates music.

Along with the further development of productivity, people learned to use metal, the development of musical instruments is more rapid. The difference in materials produced different tones. Compared to wood, wind instruments made of metal have a brighter sound, which enriches the expressive power of the instrument's tone. Intonation was also improved due to the more precise production process. Further technological advances have greatly contributed to the development of musical instruments, and the development of mathematics, physics, technology and other disciplines have led to continuous changes in the principles of sound, rhythmic modification, component construction, production methods, etc., which have improved the sound of musical instruments, made them easier to play and more standardised. With the spread of computers and the Internet, the digital analysis of sound has further enhanced the sound of musical instruments.

European music played a role in Christian churches at an early stage, and at the end of the 6th century, European church music was mainly vocal. At the end of the 11th century, a large number of troubadours, troubadours, and lyrical singers began to sing hymns and religious and moral aspects on instruments similar to the harp's small accordion or the ancient fiddle family. In the second half of the 14th century, new ideas appeared in Europe, and the most representative of them was the idea of humanism. It advocated humanism and human nature, and opposed asceticism. Under the impetus of

humanist thinking, the Renaissance movement took place in Europe, following the written word, fine arts and other forms of literature and art, music also entered the Renaissance period. At this time, secular music took on a more important position, producing a multitude of instrumental themes and forms. 16th century, polyphonic music has developed to a golden age, music theory also tends to mature. At this time, wind instruments such as the cornet, trumpet and trombone began to be active on the stage, replacing the dominant position of vocal music in the development of music. In the late Renaissance, the prototype of modern Western wind instruments had basically appeared. Baroque wind music was particularly important in the festivals of the court, the role is to provide all the necessary musical conditions for the royal athletic performances, dependent ranks, balls and ballets. The main instruments were: oboe, flute, bassoon, French horn, trumpet, trombone. in the late 17th century, French woodwind makers improved the transverse flute, extending its range. It laid a solid foundation for the enrichment of flute works thereafter. At the end of the 17th century, the oboe became a fixed instrument in the orchestral establishment. The music of the Classical period was concerned with the beauty of form, and the oboe and the tuba became regular members of the orchestra during this period, with the flute taking its place later on. in the middle of the 18th century, the harp was also added to the repertoire. The form and technique of wind instruments developed greatly during the Classical period, with the addition of keys or bends to clarinets, horns and trumpets, making the instruments more ergonomic to play. The Romantic period also saw the creation of a now well-known instrument, the saxophone, a new wind instrument based on the bass clarinet, invented by a student of clarinet and flute at the Brussels Conservatory of Music. The saxophone has become one of the essential lead instruments in today's jazz bands. Since then, wind instruments have undergone continuous improvement, and have taken on new dimensions and an even more important role in orchestral music. 20 centuries on, the structure and choice of materials for wind instruments have remained basically stable, but their manufacture and development have continued to be explored, but the changes have been more in the details, and the degree of improvement has been relatively small compared to the previous ones.

The history of the clarinet is relatively short compared to that of the piano and violin, and there is no evidence of clarinet instruments in Europe before 1700. Thus, the clarinet is probably the youngest member of the Western woodwinds. In contrast, the other woodwind members: flute, oboe, and tuba, developed a few decades earlier than the clarinet. Some historians believe its origins lie in the double pipes of Egypt in 3000 BC, and some historians believe it originated from the salumo pipe. In fact, the earliest relevant evidence about the clarinet is a few years later than the salumo. Relevant historical accounts of the clarinet's emergence in the 18th century were found in an inventory of musical instruments delivered by Jacob Denner for the Gronsfeld in Nuremberg. This is the first mention of clarinets in known sources. The three clarinets are now housed in Berlin, Germany, two in the key of C and one in the key of D. The three clarinets are now housed in Berlin, Germany. Compared to modern clarinets, they have a larger bore, wider mouth joint and only one key on the body.

The earliest repertoire of clarinet music appeared in a 1953 book by Thurston Dart. However, this book was not copied afterwards, and most of the contemporaneous books were made for the salumo winds. The first to be established in orchestras and repertory groups was also the salumo, and only a small number of its works have been adapted to modern music, so that the salumo is not currently realising outstanding value. The introduction of the clarinet to France in the mid-18th century by Johann Stamitz 1717-1757 led to a change in clarinet works, with classical features, and also in the use of higher pitch in the different pitches of the clarinet. The clarinet adopted a higher register, and Stamitz established the clarinet as an orchestral instrument as well as a solo instrument in his own orchestra in Mannheim in the mid-18th century. Stamitz continued to explore the potential of the clarinet in a variety of ways, causing the salumo to fall into disrepute. It is widely believed that Johann Christoph Denner of Nuremberg invented the clarinet. The earliest clarinets were commonly played in the keys of C and D and had only two keys on the body. Early clarinets usually had a large bore and a wide mouthpiece, and in 1770 the English clarinet was shown to have five keys, which evolved into 13 keys. Until now the development of two common models, a German key system and a French key system.

(2) The impact of policy, economic and cultural developments on the spread and development of the clarinet in China

From the beginning of the emergence of political systems in human society, the development of things is influenced by government policies. Positive policies promote the development of culture, while negative policies hinder it. Before the clarinet was introduced to China, it had been developed in the West for more than one hundred years. After years of development in Europe, the tone of the instrument and the key system had been basically shaped, and the theory of its performance and the teaching system had basically matured. China is one of the countries with the longest history in the world and occupies an important position within the world's cultural system. Due to the differences in geographic location and natural conditions of different places, there are also different characteristics in humanities and economy. China's instrumental performance of wind music has been produced very early according to the timeline. The earliest physical instrument in China and the earliest wind instrument in the world, the ancient flute of Jiahu, which is about 8,000 years old, can prove that our people love wind instruments. Since the development of wind music, it has been divided into two main musical styles. Ethnic wind music and Western wind music. Compared with Western wind music, folk wind music is rooted in the local area, and after years of development, it has been loved and known by the people. However, the development of music should be all-encompassing, not only to develop their own music and instruments, but also to learn and develop foreign music and instruments. This is more conducive to the diversified development of music, and at the same time broaden the public's musical horizons, so that music can be better integrated. After many dynasties, China was invaded by the West and was forced to open its doors and stop closing its doors to the rest of the world. At this time, there was an influx of foreign culture, including Western music theory and Western instruments. Under these circumstances, the people of China began to come into contact with Western music theory and Western musical instruments. From recognising musical instruments to learning musical instruments, after more than 200 years of development, after war, ideological changes and other reasons, the clarinet slowly began to appear in the public's view, which is not smooth sailing, and its dissemination so far is still in the stage of continuous exploration. At present, the

development of the clarinet has begun to show results, but with its origin in Europe, the popularity and the per capita performance level of learners, the development is still relatively slow. Compared with the national wind music, the western wind music is produced later and spreads through a shorter period of time, so it is not as well-known and popular as the national wind music in China. Even in some mountainous areas or counties, people don't know what instruments are included in Western wind music.

When the clarinet first entered China, China was still in the feudal system of the Qing Dynasty. At this time, China was closed to the world, the clarinet as a Western instrument, not in the local production, development. It could only enter China through western missionaries, along with other items. At this time the clarinet in the eyes of the emperor, can only be regarded as a foreign object. The emperor only ordered his eunuchs to learn how to play it for his own entertainment. At this time, the clarinet can only be regarded as a musical instrument used for entertainment in the court, and did not receive the emperor's attention. At this time, the Qing Dynasty, due to the ruler of the Western technology, culture, blockade, and did not issue any policy to make it in the aristocracy, folk to spread. With the demise of the Qing Dynasty, China entered a new period of history with a volatile social and political situation. As a result of the changing political situation, the spread of the clarinet was not stable at this time. At the end of the Qing Dynasty and the beginning of the Republic of China, government officials and scholars began to pay attention to and use this instrument because they were learning about Western politics, economic systems, science and culture, but the use of the instrument was limited to the ensemble section of the military band. As a member of the military band, the clarinet played a role in some festivals and political activities, and the value of the ensemble was slowly discovered. At this time, Chinese clarinet learners mainly relied on the training courses run by foreigners in China to learn the instrument. The value of solo performance was not valued. Although there are special schools to learn this instrument, the way of learning is relatively single and professionalised. The clarinet was not widely spread in compulsory education. Until after the founding of new China, the government vigorously develop education and culture. Introduced relevant policies to give greater support for the development of the music discipline, China's art colleges, conservatories have been established, the clarinet has become a separate profession in colleges and universities is

gradually known and recognised by the public, at the same time, the mandatory stage of the music class to explain the more detailed, the popularity of the instrument to do a better job. Gradually, this instrument spread in China.

Clarinet belongs to a branch of Western instrumental music, and its professional-grade model body is made of specific wood. After more than two hundred years of development, the art of making clarinets has become more mature in Europe. Due to the requirement of wood for making the instrument, the clarinet technician needs to spend time to polish the wood, open the holes, install the keys, and keep adjusting the clarinet during the production process. Therefore, the basic cost of the clarinet is higher than that of folk instruments. You will need to buy or rent a clarinet at the beginning of the learning process. The manufacturing process of the clarinet is relatively complicated, and the price of the instrument is not low. Early China did not have a clarinet factory, the clarinet imported into China mainly relies on imports, which makes the clarinet spread in China at the beginning of the constraints of the relatively high price of the instrument, only in the relatively economically developed port cities for the spread of the clarinet. Port cities, because of their faster economic development and better business environment, produce some high-income groups. These people had strong spending power and were willing to try foreign things. They dined and lived in high-class hotels, which made the economic benefits of the hotels more favourable and the performances became frequent. In Shanghai at the time, hotel performances relied heavily on expatriate instrumentalists, with clarinets included in the orchestra line-up. The urban performances briefly fuelled the spread of the clarinet along the Chinese coast. At this time there was a large income gap between rural and urban China, with people having lower incomes, less inclination to buy Western instruments, and less awareness of the clarinet as an instrument. The high cost of the instrument made it almost impossible for the clarinet to spread to the countryside. After the founding of the PRC, with the enhancement of our national strength, the continuous development of our economy, and the advancement of the manufacturing industry, we could make our own clarinet instrument, and the clarinet was no longer an unattainable instrument. Domestic clarinets were produced and manufactured, and domestic clarinets made the entry-level clarinet progressively less expensive. Under these circumstances, the number of people

learning it gradually increased. By this time, the clarinet had spread not only in a few economically developed provinces. Gradually, it spread to the capital city of each province.

In addition to policy and economic support, cultural prosperity has also played a role in promoting the spread and development of the clarinet in China. At the beginning of the clarinet's introduction to China, the Qing Dynasty was closed to the world and the emperor adopted a foolish policy. When missionaries brought ideas and cultures from other countries to China, the emperor only understood them himself and would not let them spread in the society. The Qing Dynasty did not accept diverse cultures. After the Opium War and the continuous changes in our political system, some scholars began to open their eyes to the world and learnt about the cultures of different countries in the world. At this time, some scholars promoted the culture of the West and Japan. After the founding of the country, with the establishment of China's socialist system, the continuous development of the economy. After the 21st century, China's cultural development has become more diversified, people not only want to understand their own culture, but also want to understand the culture of other countries in the world. In the process of cultural development, a hundred flowers blossom. The diversity of culture promotes the development of music, and the development of music also promotes the development of clarinet. Cultural prosperity has led to more frequent performances, people have entered the big theatres and concert halls to enjoy folk music and western music performances, and began to pay attention to western symphony orchestras after learning about symphony orchestras and wind bands, and through symphony orchestras, they learned about the clarinet as an instrument. These performances of different sizes have further promoted the spread and development of the clarinet in China.

Conclusion

Along with the increasing national strength of our country, people's awareness and level of education have been deepening. Art education has become one of the popular education that people pay attention to nowadays. Music performance, as a popular subject in art, is being more and more people's attention. In recent years, people's love for Western symphony and chamber music has been increasing, which

makes Western wind music receive more and more attention, and the clarinet, as one of the popular Western woodwind instruments, is being understood and learnt by more and more people. In the more than 200 years since the clarinet was introduced to China, the clarinet has achieved a breakthrough from scratch, and has gradually spread in all provinces of China. However, compared with the European and American countries, or Asian countries with faster development of wind music. However, compared with European and American countries, or Asian countries with faster development speed, the development and dissemination of western wind music in China is still relatively slow, which is due to the following factors: the public's lack of understanding of western wind music, the imbalance in the development of various cities, and the lack of localisation of works. Therefore, it is very necessary to study its dissemination and development.

Through the research of this topic, for the dissemination and development of Western woodwind instruments and even other Western musical instruments research, to provide certain reference value, for the promotion of the future dissemination and development of Western wind music in China, has the following practical significance.

1. Promote the development of music education: Studying the education and training system of clarinet in China will help to understand the current situation and problems of clarinet education, put forward improvement measures and promote the development of music education. By improving the quality of teachers and training institutions, more qualified clarinet players will be trained and the popularisation and development of clarinet music will be promoted.

2. Expanding the music market: Studying the market demand and recognition of clarinet in China can understand the market potential and demand, provide reference for clarinet-related industries, and promote the development of the music market and the prosperity of the music industry. At the same time, it can also promote the innovation and promotion of clarinet-related products, and facilitate the diversification and upgrading of the market.

3. Strengthen the exchange and integration of Chinese and Western cultures: As a Western musical instrument, the spread and development of clarinet in China reflects the exchange and integration of Chinese and Western musical cultures. Studying the spread and development of the clarinet in China helps to deepen the understanding of

the exchange between Chinese and Western music and culture, promote the interaction between different music cultures, break the boundaries of regions and cultures, and enrich the diversity of Chinese music.

Promote the inheritance of minority music:

China has rich and diverse minority music cultures, studying the dissemination and development of the clarinet in China's minority areas will help to understand the different ethnic music styles and cultural characteristics, promote the inheritance and development of minority music, and promote the cultural diversity and regional development of minority areas.

It can be seen from the above research study that there is relatively little literature on the dissemination and development of the clarinet in China, and the aspects of its writing are fragmented and the depth of its writing is insufficient. From the timeline, the dissemination and development are mainly written from two time dimensions: before the founding of the PRC and after the founding of the PRC. The development and dissemination of the clarinet in China have been studied from three aspects: policy, economy, and culture, and these papers are of great significance for subsequent research. Meanwhile, it can be seen from the analysis of the data. There are fewer monographs and dissertations related to the spread and development of the clarinet in China, and this aspect of research still needs further exploration. The clarinet does not originate from our country, but from Europe. Therefore, the clarinet needs to be nationalised if it is to have a healthy development in China. The above papers also show that the study of the spread and development of the clarinet is still of great significance to the Chineseisation of the clarinet. Therefore, it will be of great theoretical and practical significance to strengthen the research on the dissemination and development of the clarinet in China.

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