

The Investigation and Solution of the Wind Band for Basic Training at Qingdao GeWuJuYuan Wind Band Shandong Province in Qingdao of the People's Republic of China

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Abstracts

The instrumentation in concert bands includes three families of Western musical instruments: brass, woodwind, and percussion. The history of wind music and wind performance has been rich and diverse, yet the wind band in its modern configuration as an artistic collegiate ensemble is a relatively young concept. The purposes of this research were 1) To study the problems in the basic training for the wind band. 2) To study the effectively solve the common problems in basic training for the wind band. The samples were choosing 31 students and 30 audiences who always attending wind band concerts and having a passion for wind band performances.

The results are as follow 1) The problem were poor basic training, parents and teachers being impatient for success, Lack of professional teachers; Intonation issues; Tone quality problems; Rhythm issues'; Cooperation among musicians. 2) Some solutions include: Strengthen the training of personal skills, set up a group to enhance team consciousness; Establish assessment system and urge everyone to practice.

Keywords: The Investigation and Solution of the Wind Band; Basic Training at Qingdao GeWuJuYuan Wind Band; China

Introduction

Wind bands are composed of woodwinds, brass and percussion instruments, sometimes with the addition of double bass, harp and other instruments. And wind ensemble means a group of people working together to study and play wind instrument or percussion instruments, through efforts in uniform timbre, on average, the volume ratio balance, neat playing, practice points parts such as consistency and harmony training process, differences of music your point of view will get some king of balance, finally achieve the integrity of the music expression (Liu, 2015).

From the mid-1980s to the late 1980s, the art of wind bands has developed rapidly in China. And school is the cradle of high-quality talents, With the vigorous development of wind band arts in China, school has become an important place for the cultivation of the wind band art. It is of great significance for school to set up the wind bands, which can not only cultivate students' sense of community, but also cultivate their spirit of bearing hardships and standing hard work, enhance their sense of rhythm, but also give children infinite wisdom and strength (Guo, 2018).

The training of the wind band is a complex training process that needs to be integrated into a complete system. In the daily training, we should pay attention to guiding members to conduct unified and scientific training to ensure the final presentation of music. There are many unfavorable factors in Chinese university orchestra: lack of appropriate teaching materials, systematic and correct basic practice, correct training purpose, sufficient social resources, sound band management system, and increasing regional differences. In my opinion, the breath of the performer, the sound integration of the orchestra, and the intonation are of great importance in the training of the wind bands.

The effective construction and development of the wind band is an important part of the school art education, which can play a positive impact on the whole campus in many ways.

Research Objectives

1. To understand problems clearly in basic training.
2. To solve the problems of basic training for the wind band effectively.

Literature Review

Development of a wind band

Over the past century, wind music has undergone an astonishing growth in popularity and diversity. Wind music encompasses a wide variety of different styles and traditions equal to its symphony orchestra counterpart. While the wind ensemble we know today is a relatively new medium, players of brass, wind, and percussion instruments have formed ensembles since before the 8th Century. This chapter will trace the history of wind ensembles and bands through the institutions which have patroned them, and the individuals who standardized and revolutionized the idiom.

Over the course of the 18th and 19th centuries, wind music further developed in Europe and spread to North America where it reached its peak in popularity. Through the invention of instruments such as the saxophone, and the development of brass instruments capable of chromatic lines, the wind band tradition grew in complexity and diversity. With this, ensembles began the transition from outdoor parades and concerts to indoor “sit down” engagements.

In France, during the revolution (1789-1799), wind music was used to improve the morale and gain favor with the lower class, and to promote the ideologies of the New Republic with media relatable to the common people. The creation of ensembles such as “Corps de Music de la Garde Nationale”, some 54 strong, demonstrated the benefits of large wind ensembles in an outdoor concert setting. This ensemble was the first large display of instrumental wind forces and it inspired a change in perspective among composers as they came to appreciate the capabilities of wind music. Hector Berlioz’s programmatic 1830 “Symphony for Band,” a three-movement work written for the inauguration of the Bastille column at the 10th anniversary of the revolution, inspired German composers like Wilhelm Wieprecht, Richard Strauss, and Richard Wagner to further develop the genre and the capacity of the instruments themselves. During the mid-19th century, band music was introduced in North America, appearing in Canada as well as the United States. The keyed bugle was patented in 1810 and was an important step toward creating brass instruments that were not limited to the harmonic series. With this new development, wind bands became popular in 1850’s America and in the United Kingdom, paving the way for band music to enter the popular music stream. The rise in popularity of band music was largely due to the work of American conductor and composer

John P. Sousa. As a composer, Sousa greatly contributed to the wind band repertoire with a wealth of marches, operettas and airs. The popularity of Sousa's band and his compositions worked to standardize the band instrumentation as his 1892 band became the model for other ensembles that would follow. After leaving the military, Sousa formed his own civilian band which toured around the world performing formal "sit down" concerts, which were highly unusual for the time.¹⁶ The concept of a "sit down" concert traveled to England and grew in favor of groups such as the Salvation Army Bands who followed the all-wind band tradition. These bands played music of the masters, and some patriotic folk tunes, but as musicians sought new music, the American band tradition inspired composer Gustav Holst to compose his 1910 "Suite in Eb" for military band. This composition marked a transition to a entirely new style to what came before. Holst's military suites contributed to the transformation of the military band to the concert band, as well as pioneered the nationalism tradition in band music by arranging and incorporating folk songs into his compositions. This tradition, which continues to be used today by modern composers, was reinforced by Vaughan Williams' 1923 "English Folk Song Suite" and by Percy Grainger in many of his works for band. The popularity of American groups such as Sousa's band and the British cultural influence from composers Holst and Vaughan Williams led to the development of a band culture in Canada. After the First World War, Canada saw a significant increase in the number of amateur bands that found performance opportunities at celebrations and festivals. These concerts featured new music, mostly composed in the traditional British style, as well as arrangements of popular orchestral melodies in addition to the standard repertoire of hymns, marches, and patriotic songs.

Chamber music written for the wind section of the orchestra existed as early as the 16th century. The first wind band was the French National Guard Band in the 18th century, followed by the US Marine Band, established by John Adams in 1798. Through the 19th century, local militia and formal military groups formed wind bands. Community bands also gained in popularity after the establishment of the Allentown Community band, Allentown, Pennsylvania, which continues to this day (Markoch, 1995).

Research Methodology

In this study, a mixed research method of qualitative and quantitative methods is used. Qualitative interviews are useful to collect problems what the problems are in the basic training for the wind band. Quantitative methods are helpful to understand how to solve them. Population in this study, there were 3 experts, and the sample were 30 audiences from Qingdao GeWuJuYuan wind band concert.

Conceptual Framework

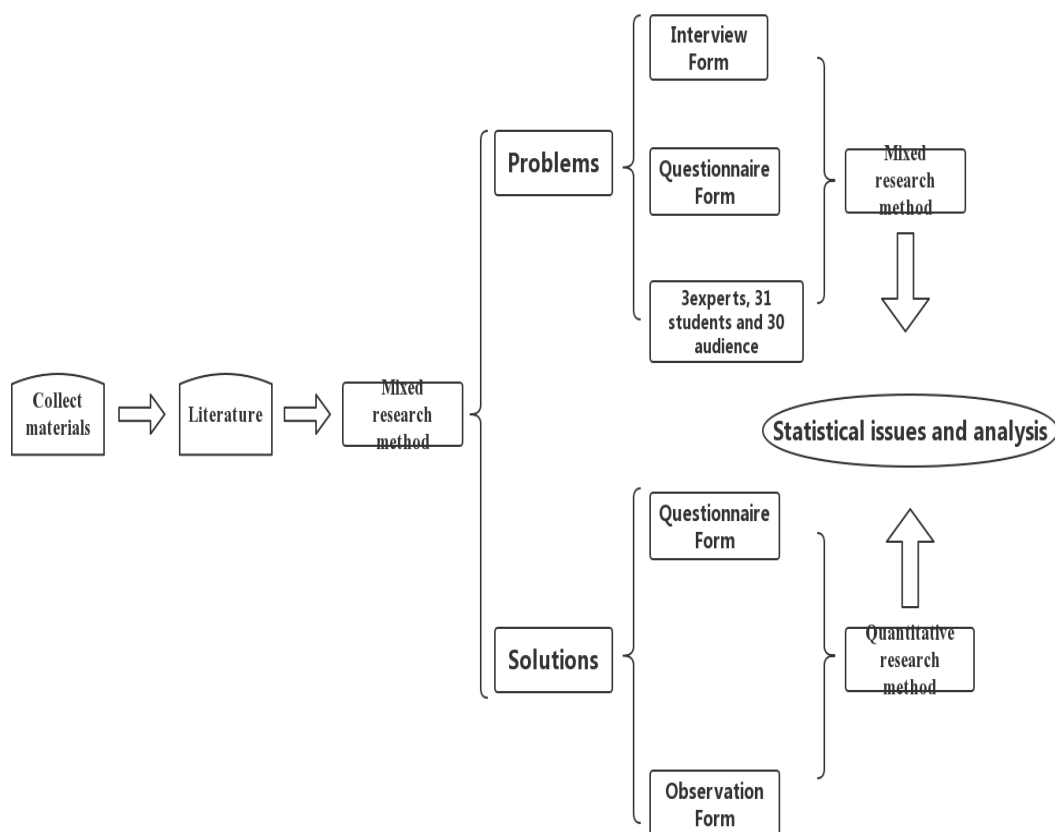


Figure 1 Conceptual Framework

Research Findings

1). To Investigate the problems in the basic training for a wind band. This was qualitative research. The researcher studied related literature on the concept, principles, and theories, related research on commonly problems in the basic for a wind band and solution them and in-depth interviews with 3 experts. The main key information is that we need wind band teaching experts, conductors for the band, and experts with over 10 years of experience in managing and teaching wind bands. Purposive sampling was used. A semi-structured interview format was used. Data collection was conducted by the researcher. The collected data were analyzed using content analysis;

2). To solve the question in the basic training for a wind band. This was a quantitative research. The researcher used the variables of based on the interviews with 3 professional teachers, find out some commonly problems in the basic training for a wind band from step (1) to prepare a questionnaire to collect data from samples to investigate components of the solutions of the different problems. The population consisted of 3 experts, 31 players and 30 audiences, the players are from Qingdao GeWuJuYuan wind band, and they have mastered the some skills about the basic training for a wind band. They mainly came from China Conservatory of Music, Beijing, China, and Qingdao GewuJuYuan wind band, Shandong province, China.

To ensure the accuracy of exploratory factor analysis, the researcher used a questionnaire.
<The way of solving the common problems in basic training for the wind band.>

From the questionnaires, the percentage of 31 students, 3 teachers and 30 audiences can be seen that 71.88% of the sample would choose "1.0". In terms of age distribution, the majority of the sample is "2.0", with a total of 51.0 and a proportion of 79.69%. 40.63% of the sample would choose "1.0". The proportion of the 3.0 sample is 32.81%. Looking at "Have you ever encountered any problems in your basic wind band training?", over 80% of the sample chose "1.0". For rhythm, "1.0" has the highest proportion at 31.25%. The proportion of "2.0" is 39.06%. In terms of timbre, over 30% of the sample chose "3.0". In addition, the proportion of the "-2.0" sample is 31.25%. For "Seek guidance from teachers or peers", "1.0" has the highest proportion at 65.63%. Looking at "Attend classes and study", over 40% of the sample chose "1.0". The proportion of the 0.0 sample is 35.94%. For "Strengthen individual practice", "1.0" has the highest proportion at 75.00%. The proportion of the "2.0" sample is 28.13%.

According to the survey results, based on the data provided, it is clear that there are several areas where wind band training can be improved. Firstly, it is important to address the issues related to rhythm and timbre, as these were identified as areas of concern by the majority of the sample. This could involve providing more focused training on these areas, as well as encouraging students to seek guidance from teachers or peers in order to improve their skills. In addition, it is important to encourage students to attend classes and study regularly, as this was identified as an important factor in achieving success in wind band training. Providing opportunities for individual practice, and encouraging students to take responsibility for their own progress, can also be effective in improving the overall level of the wind band. Furthermore, it is important to consider the age distribution of the sample, as the majority of participants were in the "2.0" category. This suggests that efforts should be made to engage younger students in wind band training, in order to ensure a healthy pipeline of talent for the future. Finally, it is important to recognize the importance of hiring professional teachers and experts with significant experience in managing and teaching wind bands. This can help to ensure that students receive high-quality instruction and guidance, and can help to improve the overall level of the wind band.

To address intonation issues in wind band training, a multifaceted approach can be taken. Regular practice of scales and arpeggios can improve pitch accuracy, while aural training can help students develop a better sense of pitch. The use of electronic tuners can also be effective in checking and adjusting pitch. Ensemble training is crucial in helping students learn to play in tune with others, as it requires listening and adjusting to the sound of the group. Encouraging students to listen to recordings of professional musicians can also help develop a better sense of intonation. As a researcher, it is important to recognize that intonation issues can be complex and multifaceted, requiring a range of solutions. For example, intonation can be affected by factors such as embouchure, breath support, and posture, in addition to ear training and ensemble skills. Therefore, it is important to tailor solutions to the specific needs of each student and the band as a whole. Additionally, it is important to recognize that intonation is not just a technical skill, but also a musical and artistic one. Therefore, encouraging students to develop a deeper understanding and appreciation of musical expression can also contribute to better intonation in performance.

Addressing tone quality problems in wind band training involves a combination of

techniques, including proper breathing and posture, regular practice of long tones and lip slurs, and exploring various articulation techniques. Listening to recordings of professional musicians can help students develop a better sense of tone quality, while experimenting with different mouthpieces and reeds can help them find the best fit for their instrument and playing style. As a researcher, it is essential to recognize that tone quality is a multifaceted aspect of musicianship, influenced by various factors such as embouchure, breath control, and equipment. It is important to provide students with a comprehensive approach to improving their tone quality, tailored to their individual needs and the needs of the ensemble. Furthermore, developing a better sense of tone quality is not just about technical proficiency but also about musical expression and artistic sensibility. Encouraging students to cultivate a deeper understanding of musical phrasing and nuance can contribute to a richer tone quality and more engaging performances.

To solve rhythm issues, researchers suggest taking the following measures: regular practice of rhythm exercises and drills to improve timing and accuracy; use of metronomes or drum machines to develop a sense of steady tempo; ensemble training to help students learn to play in time with others; encouraging students to listen to recordings of professional musicians to develop a better sense of rhythm; incorporating different styles of music with varying rhythms to challenge and improve students' rhythmic abilities. Detailed analysis shows that regular practice of rhythm exercises and drills helps students gradually master the basic elements of rhythm, thus making them more confident in actual performances. The use of metronomes or drum machines can help students maintain a stable rhythm during performances, thereby improving the overall musical expression. Ensemble training helps to cultivate students' teamwork and ability to cope with different rhythm styles. Listening to recordings of professional musicians can enable students to understand the standards of excellent performances, thereby raising their own expectations. In addition, trying different styles of music can broaden students' horizons, challenge their rhythm abilities, and help them grow through constant challenges. In summary, these suggestions aim to help students comprehensively improve their rhythm abilities, thereby performing better in music performances.

To promote cooperation among musicians, there are several solutions that can be implemented. First, regular ensemble rehearsals are crucial in developing a sense of teamwork and collaboration. This allows musicians to work together towards a common goal, which is essential for successful performances. Additionally, encouraging students to actively listen to each other while playing is important, as it helps them to understand how their individual parts fit into the overall composition. Assigning parts that require students to work together also fosters cooperation, as it forces them to communicate and coordinate their efforts. Providing opportunities for students to perform in small groups or chamber ensembles is another effective way to promote cooperation, as it allows for more individualized attention and interaction. Finally, incorporating team-building exercises or activities outside of music rehearsals can help to create a sense of community and cooperation among musicians. As a musicologist, it is essential to understand the importance of cooperation among musicians. When musicians work together effectively, they are able to create a cohesive and successful performance. This not only benefits the individual musicians, but also the overall quality of the music being produced. By implementing the solutions listed above, music educators can help to develop a culture of cooperation and collaboration among their students. This will not only benefit their musical abilities, but also their overall personal and social development.

Discussion

As a researcher, it is important to recognize the basic problems that can arise in wind band training. One of the main issues is a lack of emphasis on basic training, which can ultimately hinder the overall level of the wind band. This can be attributed to a desire for quick results, often driven by school administration and parents, which can lead to a failure to prioritize fundamental skills such as tone production, intonation, rhythm, and technique. Another issue is a lack of attention to individual practice, which can be crucial for developing skills and achieving success in wind band training. This can be addressed by encouraging students to take responsibility for their own progress, and providing opportunities for focused individual practice. In addition, issues related to rhythm and timbre can also arise in wind band training (Li, 2016). This can be addressed by providing more focused training on these areas, as well as encouraging students to seek guidance from teachers or peers in order to improve their skills. Finally, it is important to recognize the importance of hiring professional teachers and experts with significant experience in managing and teaching wind bands. This can help to ensure that students receive high-quality instruction and guidance, and can help to improve the overall level of the wind band. Overall, it is important to take a patient and gradual approach to wind band training, prioritizing the development of fundamental skills and providing opportunities for individual practice and focused training. By doing so, wind bands can achieve high-quality performances and contribute to the overall development of music education.

In addition to the basic problems mentioned, another issue that can arise in wind band training is a lack of diversity in musical repertoire (Xie, 2015). This can lead to a narrow focus on a particular style or genre of music, which may not appeal to all students. It is important to provide a diverse range of musical repertoire, including different styles and genres, in order to engage students and promote.

As a researcher, it is important to recognize that there are several effective ways to solve the problems of basic training for the wind band. One of the most important ways to address these issues is to prioritize and systematically strengthen basic training. This involves focusing on fundamentals such as tone production, intonation, rhythm, and technique, and providing opportunities for individual practice and focused training. Another effective way to solve the problems of basic training for the wind band is to provide a diverse range of musical repertoire (Liu, 2011). This can help to engage students and promote a broader understanding of music. It is important to include different styles and genres of music, as well as music from different cultural backgrounds. In addition, hiring professional teachers and experts with significant experience in managing and teaching wind bands can be an effective way to improve the overall level of the wind band. These professionals another effective way to solve the problems of basic training for the wind band is to encourage students to seek guidance from teachers or peers. This can help to address issues related to rhythm and timbre, as well as provide opportunities for students to receive feedback and improve their skills. It is important to create a supportive and collaborative learning environment, where students feel comfortable asking for help and receiving feedback. Furthermore, it is important to recognize the importance of regular practice and attendance in wind band training. By encouraging students to attend classes and study regularly, and providing opportunities for individual practice, students can develop the necessary skills and foundation to achieve success in their

musical endeavors. Finally, it is important to recognize that wind band training is an ongoing process that requires dedication and commitment from both students and instructors. It is important to take a patient and gradual approach to musical development, and to prioritize the development of fundamental skills. By doing so, wind bands can achieve high-quality performances and contribute to the overall development of music education.

Recommendation

1. Practical Recommendations

The wind band teacher can apply the research result to strengthen music theory knowledge, Focus on fundamental skills, Group practice, Regular concerts and exchange activities, Encourage innovation and exploration, Strengthen communication between the conductor and band members, Establish a comprehensive evaluation mechanism, Cultivate team spirit among band members, Introduce diversified music education resources, Encourage band members to participate in community activities, Strengthen psychological care for band members, and Collaborate with other artistic groups.

2. Recommendation for future research

This will help expand the band's artistic scope and increase its visibility and influence. In conclusion, improving the quality of basic training for a wind band requires a multifaceted approach. As researchers and musicians, we should focus on the comprehensive development of band members, including technical, psychological, and teamwork aspects, to ensure their progress on all levels. By implementing the above suggestions, we can gradually enhance the overall performance level and expressiveness of the wind band, providing audiences with a richer and more engaging musical experience. Simultaneously, this will help elevate the band's status in the social and cultural spheres, contributing to the growth of music education and the music industry.

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