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## **TEACHING KNOWLEDGE OF THE CHINESE NATIONAL ORCHESTRA AT THE SICHUAN CONSERVATORY OF MUSIC IN CHINA**

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## Abstract

The article provides an overview of the history, reputation, and instruments of the orchestra, which can help readers understand the unique features and cultural significance of this traditional Chinese music group. In addition, the study also highlights the orchestra's contributions to the development of China's ethnic music and the ongoing musical reform in China. This information can be valuable for scholars, music enthusiasts, and cultural researchers who are interested in exploring Chinese music and culture. The objective of this study was to describe the knowledge of the Chinese National Orchestra at China's Sichuan Conservatory of Music. This study uses qualitative research and interview methods. The fieldwork method is primarily used for data collection in combination with document information. The results showed that the Chinese National Orchestra is the most prominent folk music group in China and is part of the current musical reform. It has a high reputation in China for its works and band performance level and has greatly contributed to China's ethnic music development. Its instruments include string, string plucked, blow, and percussion, which are the four main types of Chinese folk instruments. The article also highlights the importance of instrument reform in the development of Chinese national instrumental music, and the Chinese National Orchestra will continue to make contributions to the promotion of Chinese folk music.

*Keywords:* Chinese National Orchestra, Knowledge, Conservatory of Music, Sichuan China

## 1. Introduction

Chinese national music will change because science and technology are getting better and better, there are always new technological revolutions, transportation is getting easier, and the economy and information are becoming more global. It is best shown by the Chinese National Orchestra of the Sichuan Conservatory of Music. The Chinese National Orchestra of Sichuan Conservatory of Music is a domestic group with a good reputation as a professional play band that has done a lot to help develop Chinese national music (Yunjiang, 2003; Lihan, & Thothum, 2021; Wang & Juangprakhon, 2021). Such as "Shu Gong Ye Yan" (Zhou et al, 1982), "Narration of flute and band A Shi Ma" (Yi et al, 1984), "Jiang He Yun Meng" (Yunjiang, 2003), and so on are still the famous national instrumental music works. The Chinese National Orchestra of Sichuan Conservatory puts the people at the center of its work. It creates and performs music that is popular with the people and has a Chinese style and unique local features of folk music. This is done to help the development of China's national music creation and performance. The Chinese national orchestra is mostly made up of Chinese national instruments (Kuo-Huang & Gray, 1979; Wang, 2021). It was put together over a long period of time based on the development of Chinese national music culture and the experience of western music. In recent years, Chinese national orchestras like the China National Traditional

Orchestra, the Hong Kong Chinese Orchestra, the Chinese National Orchestra of Sichuan Conservatory of Music, and others have been performing around the world. The Chinese national orchestra is still in development and is not completely unified (Mittler, 1997; Qiu, 2005; Lee, 2018; Ho, 2019; Chow, 2019; Beng, 2000; Wong, 2020; Kwan, 2021). Through the Analysis of Characteristics of the Chinese National Orchestra of Sichuan Conservatory of Music research, I want to attempt to find more scientific and practical ways to strengthen the Chinese National Orchestra of Sichuan Conservatory of Music. At present, there are some articles about the Chinese National Orchestra, but less about the characteristics of the Chinese National Orchestra in Sichuan Conservatory of Music research, and there are some limitations. The researcher graduated from the Sichuan Conservatory of Music with a major in music performance on the erhu, a pull-string type musical instrument that is very important in Chinese national orchestra music performance. The researcher has worked in the Chinese National Orchestra of the Sichuan Conservatory of Music for decades and, holding the post of orchestra chief, has certain knowledge of the Chinese national orchestra; this provides the feasibility of a certain research foundation for me to finish this paper.

When you study the Chinese National Orchestra's qualities at the Sichuan Conservatory of Music, you mostly do the following: With the advent of reform and opening (12.1978), a lot of western culture, art, ideas, and aesthetics are flocking to China, including western music, painting, sculpture, dance, etc. The Chinese National Orchestra at the Sichuan Conservatory of Music keeps getting better. This is so because the western symphony orchestra and music have an influence on it. This is because both Chinese and Western cultures have an impact on the Chinese National Orchestra. It is also because all composers, performers, conductors, and music experts can express emotion on demand, and the way Chinese and international audiences see the beauty of the Chinese national orchestra is changing. In this study, Chinese national orchestra characteristics meet not only my learning needs but also the demands of our era and are in line with international standard requirements. Studies of the Chinese National Orchestra of Sichuan Conservatory of Music by the demand of the development of the Chinese National Orchestra of Sichuan Conservatory of Music since the Chinese National Orchestra went from a few simple main instruments to dozens of different instruments as one of the big bands. And it's still growing; the Chinese orchestra establishment isn't completely unified yet. So, what makes a more scientific way to set up the Chinese National Orchestra of Sichuan Conservatory of Music, how to make the Chinese National Orchestra of Sichuan Conservatory of Music sound its best, and what is best for the Chinese National Orchestra of Sichuan Conservatory of Music to express the more delicate emotions of the composers and perform? This article focuses on the characteristics of a symphony orchestra. It will mention the origin and status.

## **2. Research objectives**

To describe the knowledge of the Chinese National Orchestra at China's Sichuan Conservatory of Music.

## **3. Review literature**

The history of the Chinese National Orchestra will be broken up into three parts so that it can be studied. The first part is the initial formation stage of the Chinese National Orchestra (1919–1949), the second part is the development stage of the Chinese National Orchestra (1949–1995), and the third part is the current situation of the Chinese National Orchestra (1995–2022).

From "The May 4th Movement of 1919, China" to 1949, which is a span of 30 years, modern national orchestral music in China grew and changed. Having seen how an amateur society



band turned into a new national band, it's clear that this part of history not only goes back in time to when the national orchestra was built in the early years of the People's Republic of China, but that it also shares its shape and ideas with that time (Xiangbo, 2012).



Figure 1. Sichuan Conservatory of Music in China  
Source: Teng Teng Wu (2021)

During this period, some representative bands were established, including the "Chinese Music Research Association" (1919), the "Tian Yun Association" (1919), and the "DaTong Music Association" (1919), "Chinese Music Improvement Association" (1927), "Chinese Orchestra of the Music Group of China Central Radio Station" (1935), "Chinese Orchestra" (1941), "Fujian Music Orchestra" (1944), etc. These orchestras have made contributions to China's national orchestra in varying degrees by organizing, studying, and revising traditional music. The musicians in China's national orchestra improved traditional musical instruments, developed new musical instruments, and organized rehearsals and performances, which had a certain social impact. At present, the most representative national orchestra before 1949 is the "DaTong Music Club," founded by Jinwen Zheng in Shanghai, which is widely recognized as the prototype of China's national orchestra in the academic community. Today's Chinese National Orchestra is directly derived from the structure of the Chinese National Orchestra of the Music Group of China National Radio. Influenced by the New Culture Movement, Jinwen Zheng had the idea of reforming the form of the folk music ensemble and establishing a new folk music band. He named the new band "Da Tong Yue Hui" (Da Tong Music Club) to "bring Chinese and Western music together". Jinwen Zheng is the first person to practice and explore the band in terms of band compilation, repertoire creation, and instrument reform. He is an advocate of Chinese folk music. The band was initially prioritized with elegant music instruments, but with further research, reference the western musical instruments in the orchestra group distribution method of ethnic musical instruments can be divided into four groups: blowing, string pulling, string plucked, and percussion. It is worth noting that the band has been preliminary determining the early peoples of the orchestra framework at the time of instrument internal set high, medium, and low combination issues for consideration, even though the instrument used is presented in the distribution system and informal system of orchestration. So that at the time of the founding and late development of the national orchestra, this was an indelible and outstanding contribution for the national orchestra. Since the society began to recruit players in 1929 with the influx of fresh blood, the "Da Tong Music Club" system has also made great progress in the exploration of band establishment. At this time, the band adopted twelve-tone, equal temperament music to formulate the tone, staff notation, and playing method on the surface of the score to make a unified label (Siyu, 2019).

When it first started, the Datong Music Association mostly arranged and played old music. Later, it focused on studying and arranging ethnic orchestral ensembles, which had a big impact on how Chinese ethnic orchestral music developed. The Datong Music Association collected and arranged many classic folk music ensembles, such as "Spring River Flower Moon Night" (Chun Jiang Hua Yue Ye), "General's Order" (Jiang Jun Ling), "Ni shang Song", "Yue Er Gao", etc. Among them, "Spring River Flower Moon Night", which was adapted in 1925, achieved the most far-reaching achievement, and this novel form caused a strong response in the society at that time (Xide, 1999).

The Da Tong Music Club also did a lot to improve the way musical instruments were made. In January 1931, the Da Tong Music Club made a complete set of archaized musical instruments, a total of 163 kinds. There are 35 plucked stringed instruments, 20 stringed instruments, 43 blown instruments, 60 percussion instruments, and 5 musical temperament instruments. Shanghai Star Film Company made a news documentary that had 163 old instruments and "national music." This not only left a lasting image in people's minds, but it also helped the career of China's national orchestra grow.



*Figure 2. Da Tong Music Club Concert Performance*  
*Source: Xiangbo Li (2012)*

This is the first part of the historical background of the Chinese National Orchestra. From "The May 4th Movement of 1919" to 1949 is the development period of modern Chinese national orchestral music. It has experienced the transformation from an amateur society band to a new national orchestra; we can see that this period of history extends in time with the construction of the national orchestra in the early years of the People's Republic of China and carries over in form and concept.

Tian Shen's (2021) thesis is entitled "The Symphony and Sound Reinforcement Production of Chinese National Instrumental Music." This article introduces the development status, existing value, and problems of the Chinese national orchestra and discusses the relationship between the various parts of the orchestra, the relationship between the various instruments in the voice, and the method of sound pickup to provide references for the sound reinforcement production of Chinese national instrumental music.

Siyu Liu's (2019) thesis is entitled "Research on the Management and Operation Mode of the National Orchestra". As an important manifestation of the rapid development of comprehensive national strength in China, the improvement of cultural soft power, especially in the area of national music, has been highly concerned with and valued by all sectors of society. The Chinese traditional orchestra, as one of the most attractive forms in the cultural industry, has a large number of members, but most of them have not found a perfect and suitable management and operation mode, which puts them in an awkward situation. Therefore, the author selected two representative Chinese traditional orchestras at home and abroad, the

China National Traditional Orchestra and the Singapore Chinese Orchestra, as the case studies and interviewed more than ten key members, including the head of the orchestra, the chief executive, the conductor, and the main administrative personnel. Through field research, in-depth interviews, case studies, literature surveys, etc., the National Orchestra was studied. The management and operation modes of the delegation are studied in depth.

#### **4. Methodology**

The researcher will use interview and observation methods to collect data (Smith, 2022). Interview and observation are both qualitative data collection methods that can be used in research studies. In the case of the researcher studying the Chinese National Orchestra at the Sichuan Conservatory of Music in China, they plan to use these methods to gather data about the natural, social, and cultural environment of the orchestra, as well as to interview an expert at the conservatory.

Interviews are a common data collection method in qualitative research and involve asking open-ended questions to gather information about participants' experiences, perspectives, and attitudes. In this case, the researcher will design a questionnaire and interview form to guide their conversations with the expert at the conservatory, and the questions will be tailored to the specific research objectives.

Observation involves directly observing a phenomenon, such as a group of musicians practicing or performing, and taking detailed notes about what is observed. This method can provide rich descriptive data about the natural, social, and cultural environment of the orchestra, as well as the behavior and interactions of its members.

##### **4.1 Key informants**

Key informants: Mr. Yunjiang Liang, Mr. Hongbin Sun, and Mr. Tao Chen The criteria for selecting key informants are as follows: He was either a local or raised in Chengdu, Sichuan Province. He knows the culture and development of the Chinese National Orchestra. He knows the development of the Chinese National Orchestra of the Sichuan Conservatory of Music. He is older and has many years of experience in the Chinese National Orchestra. He is a professor at the Sichuan Conservatory of Music. Based on the above selection criteria, the key informants the researcher selected include Mr. Yunjiang Liang, Mr. Tao Chen, and Mr. Hongbin Sun.

Casual informant: Mr. Yi Xia, Mr. Jianqiao Yang, Ms. Taotao Zhou, Mr. Huan Fan, Mr. Shuai Wang, Ms. Yinying Duan, Mr. Jiayi Yi, Mr. Luhong Jia, Mr. Feng Wen, Mr. Geer Lin, Mr. Chuncheng Yao, Mr. Bing Li, Mr. Jiang Du, Mr. Xiaoyu Huang, Mr. They are all members of the Chinese National Orchestra of the Sichuan Conservatory of Music with 30 years of experience in playing Chinese ethnic instruments, and they have a wealth of experience in how to play instruments in an orchestra to make music more integrated. Here, the researcher has selected four representative actors for interview. One for string instruments, one for plucking instruments, one for percussion instruments, and one for winding instruments.

General informant: audience representatives: random interviews with live audiences of different ages.

##### **4.2 Data collecting**

Use classification and validation methods to manage the collected data. The researcher will divide the collected data into three categories according to social function and value, developmental process, and musical characteristics. including live video before, during, and after the show; interview notes. The researcher will collect the representative musical scores of the Chinese national orchestra of the Sichuan Conservatory of Music, such as "Shu Gong Ye Yan" (Zhou Zhu, Shu Yu, Weijie Gao), "Chun Jie Xu Qu" (Huanzhi Li), "Bu Gu Niao Er

Gu Gu Jiao" (Boheng Huang, Qingyun Xiong), "Sai Ma" (Chunquan Zhai), "Tai Yang Chu Lai Xi Yang Yang Yang" (Wengong Cao), "Hong Lou Meng Xu Qu" (Liping Wang).

## 5. Results

### 5.1 The Current situation of the Chinese National Orchestra (1995–2022)

Although the real development of national orchestral music is less than one hundred years old, its development situation is very strong. Up to now, there has been no significant difference in the number of national orchestras compared with professional orchestras, and the number of non-professional orchestras is even higher than that of symphony orchestras in some fields. The current combination of professional and corporate bands shows a variety of development trends. Take the Hong Kong Professional Orchestra as an example, which is now being corporatized. Since its establishment in 1977, it has produced more than 2,100 new music works in various styles and genres and has made remarkable achievements in the field of musical instrument reform, such as the Gehu and the environmental Huqin.

As our economy has gotten better, people from all walks of life have become more interested in the cultural industry, and its growth is clear. The number of stage performances, orchestras, and professionals in the art management industry for the China National Orchestra is increasing year by year. The improvement of the quality of music and the improvement of the China National Orchestra are very important to the growth of China's cultural industry and performance industry (Li, 2017).

This was the period when the China National Orchestra was diversified and established (1995–2010). Since 2010, there has been a period of flourishing and diversification, as well as common development and integration, for the China National Orchestra. China's national orchestra is still developing. Every region, and even some universities and some primary and middle schools, have formed their own folk bands. The Chinese National Orchestra will surely give more excellent performances and make greater contributions to the promotion of Chinese folk music (Weixuan, 2012).

The first part of the historical background of the Chinese National Orchestra is the initial formation stage (1919–1949); the second part is the development stage of the Chinese National Orchestra; and the third part is the current stage of the Chinese National Orchestra. Orchestra (1949–1995), and the third part is the current situation of the Chinese national orchestra. (1995–2022). We know the history and background of the Chinese National Orchestra. Instrument reform is the process of changing an instrument's local or global structure to improve its performance and make it fit new needs. It is often also called instrument improvement. Throughout China's long history, both native and foreign musical instruments have been changed or improved in some way to help them grow and get better.

Each change to a musical instrument is closely tied to the social, political, economic, and cultural climate of the time. If you said that the traditional Chinese musical instruments of today are exactly the same as those of their ancestors in shape, sound, and how to play them, you would be thought of as naive and unpractical. Traditional Chinese musical instruments, whether they were made in China or brought in from other countries, have always changed to meet the needs of different times. Reform is the embodiment of adaptation. The musical instrument reform in ancient China and the contemporary musical instrument reform have the same essence, which is to improve the performance of musical instruments and develop instrumental music culture, but there are differences in scale. The scale of music reform in ancient Chinese history was not large, and it was often to improve the performance of a single instrument, and there were few kinds of musical instruments. After 1949, the musical



instrument reform was centered on the construction of the new national orchestra, which was large in scale and large in number. The reason why there were such large-scale musical instrument reform and practice activities in this period was firstly because there were profound changes in all aspects of social life during this period, and new music was needed to reflect them. One is that the new national orchestras need a lot of new instruments to meet their needs. The musical instrument reform carried out after 1949 inherited the tradition of the development of Chinese national instrumental music, adapted to the needs of social development, and tried to meet the new aesthetic needs of music and spontaneous movement.

The founding of New China opened a new era in China's cultural construction. Since the founding of the People's Republic of China, the country's cultural construction has entered a new phase. The time when the Chinese were considered uncivilized is over, and we will emerge as a highly cultured nation." In July 1949, the first Literary and Art Congress was held, and the All-China Federation of Literary and Art Circles and various art associations were established, which played a driving role in mobilizing literary and art workers to actively participate in the construction of socialist culture and art in New China. The conference clearly put forward the basic principle that literature and art should serve the people, first and foremost the workers, peasants, and soldiers. Under the inspiration of the greatly inspired creation of the literary and art workers enthusiasm, positive practice, and involvement in the passionate life, which created a large number of excellent works of literature and art, culture and art appeared as a vibrant scene, the formation of the new China the first climax of the development of culture and art (Jun, 2012).

Since the 1950s, when the new national orchestra was put together, instrument reform has become a very important and urgent issue. In order to carry out this task better, the Chinese Musicians Association listed "promoting the reform of national musical instruments" as the main point of its work plan in 1954. Since then, people all over the country have done different things to improve and practice with musical instruments. The National Orchestra of China National Radio, the National Orchestra of the Avant-garde Song and Dance Group of the Jinan Military Command of the People's Liberation Army, and the Hong Kong Chinese Orchestra are all good examples of how music reform has been put into practice. The China National Radio Orchestra was one of the first and most successful groups to change the way instruments were used to make the band better. The avant-garde song and dance group learned from the China National Radio Orchestra's experience, made wind music that fit the style of its own military orchestra, and was successful in making the liuqin. The Hong Kong Chinese Orchestra is a great example of a national orchestra outside of mainland China. It is still committed to instrument reform and has made great achievements (Jing, 2012).

In the current musical reform, the Chinese National Orchestra is the most famous folk music group. In the huge wave of music reform, ethnic minority areas got their own instruments, and bands also changed the way they played music.

## **5.2 The Sichuan Conservatory of Music in China**

The "Sichuan Provincial Drama Education Experimental School," which opened in 1939, was the school that came before the Sichuan Conservatory of Music. It became more famous in 1959 and became one of the six professional music colleges with undergraduate education levels in China at that time. The school has two campuses, Wuhou and Xindu, covering a total area of more than 1200 mu. It has 26 teaching departments and 10 research institutions. The school level covers graduate education, undergraduate education, junior college education, adult education, and secondary art education. It has more than 16000 students. It is one of the 11 independent professional music colleges in China. Adhering to the school's running philosophy of "running art education well, cultivating first-class talents, and promoting literary

and artistic prosperity," the school adheres to the school motto of "advocating beauty and innovation," adheres to the school's running idea of basing on the present, carrying forward the tradition, and facing the future, deepens reform and innovation, promotes the construction of first-class disciplines, strives to form a high-level art talent training system, and solidly promotes the construction of innovative talents with high professional level, strong teaching and scientific research ability, based on Sichuan, based on Sichuan, based on Sichuan, Open, characteristic, and high-quality art colleges and universities based on Sichuan, characteristic, and high-quality, characteristic, characteristic, and high-based on Sichuan, based on Sichuan, based on Sichuan, based on Sichuan, based on Sichuan Open The school takes music and dance as its main disciplines and provides a comprehensive and coordinated development of art theory, drama, film, television, art and design, and other disciplines. The discipline construction is continuously improved, and the discipline layout is continuously optimized. The three key provincial disciplines are composition, keyboard instrumentation, and painting. The construction points of national first-class undergraduate majors are music performance; composition and composition technology theory; and recording art. The first-class provincial undergraduate majors include musicology, dance, painting, and product design. The provincial application-oriented demonstration majors are recording art, environmental design, and product design. The provincial excellent teaching teams are: the main teaching and research office of the composition department; the main teaching and research office of the piano department; the string music teaching and research office of the orchestral department; the bel canto teaching and research office of the vocal music department; and the accordion teaching team of the accordion electronic keyboard department. The university has three first-class discipline master's degree research erization points: music and dance; art and art theory; and two professional degree research erization points: master of arts (MFA) and master of education. In 2013, it was approved as a Sichuan postdoctoral innovation practice base.

The Chinese National Orchestra of Sichuan Conservatory of Music, which used to be called the National Orchestra of Sichuan Conservatory of Music, has a good reputation in China for its works and the quality of its band performances. It has also done a lot to help develop China's ethnic music. Many excellent music works have been created up to this point, including "Shu Gong Ye Yan" (Zhou et al., 1981), "Capriccio of Dabo River", "Tai Yang Chu Lai Xi Yang Yang" (adapted by Wengong Cao, 2016), and "Bu Gu Niao Er Gu Gu Jiao".

"Narration of flute and band AShiMa" (Ke et al, 1982) and "Jiang He Yun Meng" (Yunjiang, 2003) are still the classics of the times in domestic national instrumental works. The "Shu Gong Ye Yan" performed by the troupe won the first prize in the first national instrumental music competition; "Capriccio of Dabo River" and "Narration of Flute and Band AShiMa" won the first prize and the second prize in the second national instrumental music competition, respectively. In 1996, the concerto "Jiang He Yun Meng" won the first prize in the sixth "Autumn of Chengdu" concert composition competition, and in 1998, it won the third prize of the Bashu Literary Award.

### 5.3 The instruments of the Chinese National Orchestra

There are four main types of Chinese folk instruments: string, string plucked, blow, and percussion. There were many musical instruments in ancient times. Pipa (which first appeared in the Qin Dynasty, belonging to the plucked musical instrument family, with a beautiful and ethereal tone), Erhu (which became very popular in the Tang Dynasty, with a unique and tragic tone, widely welcomed by the Chinese people), and Chime Bells (which originated in the Western Zhou Dynasty, were very popular in the Spring and Autumn and Warring States periods, as well as the Qin and Han Dynasties, and now The instruments of the Chinese national



orchestra will be classified into four kinds: string instruments in the Chinese traditional orchestra, plucked instruments in the Chinese traditional orchestra, blowing wind instruments in the Chinese traditional orchestra, and percussion instruments in the Chinese traditional orchestra.

The traditional Chinese instruments of the Chinese National Orchestra all have a long history. Many musical instruments in China have a history dating back thousands of years. There were many musical instruments in ancient times. There are four kinds of instruments in the Chinese national orchestra of Sichuan conservatory of music: string instruments in the Chinese traditional orchestra (Gaohu, Erhu, Zhonghu, Gehu, Lahulei); plucked instruments in the Chinese traditional orchestra of Sichuan conservatory of music (Yangqin, Guzheng, Ruan, Liuqin, Konghou); blowing wind instruments in the Chinese traditional orchestra of Sichuan conservatory of music (Zhudi, Sheng, Suona); and percussion instruments in the Chinese traditional orchestra (Gongs, Yunluo, Cha, Pengling, Muyu, Zhudi, Zhudi, wing wind instruments in the Chinese traditional orchestra of Sichuan conservatory of music (Zhudi, Sheng, Suona); and percussion instruments in the Chinese traditional orchestra (Gongs, Yunluo, Cha, Pengling, Muyu, Zhudi, Zhudi, Zh Traditional Chinese instruments play an important part in the Chinese National Orchestra.

## **6. Discussion**

Research has shown that the Chinese National Orchestra at the Sichuan Conservatory of Music is one of the most prominent traditional Chinese music groups in China (Huang, 2017). It has performed extensively both domestically and internationally, and its members have won numerous awards for their performances. The orchestra has also played an important role in promoting Chinese culture and music around the world (Yu, 2016). In terms of the instruments used by the Chinese National Orchestra, previous research has highlighted the importance of string, string plucked, blow, and percussion instruments in traditional Chinese music (Guan, 2015). These instruments are often used in combination to create a unique and distinct sound that is characteristic of traditional Chinese music. Moreover, some studies have discussed the importance of music education in China, particularly in conservatories like the Sichuan Conservatory of Music (Zhang & Wang, 2019). These institutions play a crucial role in preserving traditional Chinese music and passing it down to future generations. Through music education, students are trained in both the technical and artistic aspects of music performance and gain a deep understanding of the cultural and historical significance of traditional Chinese music.

The article discusses the history and development of Chinese national orchestral music, with a focus on the Chinese National Orchestra. The article covers three main periods: the initial formation stage (1919-1949), the development stage (1949-1995), and the current situation (1995-2022). The article notes that while the development of national orchestral music is less than one hundred years old, its growth has been strong. There has been a significant increase in the number of national orchestras, with some fields having more non-professional orchestras than symphony orchestras. The article also highlights the importance of instrument reform in the development of Chinese national instrumental music. The article concludes that the Chinese National Orchestra will continue to make contributions to the promotion of Chinese folk music.

Overall, the Chinese National Orchestra at the Sichuan Conservatory of Music is a significant cultural institution in China that has contributed to the promotion and preservation of traditional Chinese music. Its instruments and performances have been studied extensively in previous research, and its role in music education has been emphasized as well.

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