

# Study on Current Situation of Orchestra Development in China\*

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**Abstract**—The spread time of Western orchestra is short in China, but it has gradually become an integral part of our social life. We cannot only play one alone, but also play more together. It plays an important role in festival celebration, large party, school performance and other activities. However, it is not easy to set up and train a good orchestra. This paper analyzes the construction, management and training of the orchestras, and discusses the training of orchestra.

**Keywords**—orchestra; formation of orchestra; wind music teaching

## I. INTRODUCTION

The rise of Chinese symphony and Western orchestra in the world cannot hide the existence of problems in the construction and development. For example, lacks flexible financial means and don't make adjustment timely; but we can train professional talents and make ideological progress to solve them. The paper has analyzed problems in our orchestra and put forward some measures in order to contribute to its construction and development.

## II. THE DEVELOPMENT OF ORCHESTRA IN CHINA

All along, the financial problems have plagued most of the orchestras in China. Although most orchestras in China can receive fund distribution from government every year (some of the orchestras can even get millions of funding from the government), and are sponsored by some enterprises, many orchestras still have financial crisis. Why? There are so many places to spend money in the orchestra. It includes wages of musician, rent, management fees, water, heating, purchase of musical instruments and maintenance of musical instruments. Among them the proportion of wages of musician is the largest. All these expenses should be supported by the government every year. Many orchestras fail to create enough economic benefits, so they give tickets freely in each performance to ensure a sufficient number of audiences. In the absence of sufficient economic benefits, many enterprises actively stop the support. It is understandable. The problem seems to be

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very simple. The biggest obstacle in management of orchestra is that there is no stable income. In that way we can solve it through selling more tickets and letting more audiences appreciate symphony. But that's not the fundamental problem. Symphony entered China late. It is not popular in China. Only a few people can appreciate symphony really. Symphony began late in China, and we are late to use the international professional symphony mode. We have taken a tortuous course in management of ticket price. For example, it started from our government departments and use appropriate funds to raise the band. It leads a high ticket price and many people cannot afford to appreciate it. Over high ticket price makes many music lovers lose the opportunity to appreciate symphony, and our orchestras also lose the opportunity to develop audience group. Things go on like this. It is natural that the economic benefit is low.

In 2008, we held two major symphonies at the same time. It, as if, was the first praise to the development of symphony over the years in China. One is the Spring of Symphony Performance held in Beijing National Grand Theater. From April to June, more than 30 orchestras have performed in the National Grand Theater. The symphonies they played were quiet characteristic. An important concert activity was held by Hule Jianban Society. It was to celebrate the symphony season in China. From October to December, more than 20 music concerts were held in Beihai, Shenyang, Hongkong and other big cities. They only played symphonies. They represented a grand meeting in the development of symphony and orchestra since the reform and opening up.

## III. THE SITUATION OF WIND MUSIC TEACHING IN CHINESE SCHOOLS

First, in music curriculum setting we didn't attach importance to it. School, society and family have improved their knowledge on orchestra. But schools and parents still stay in the stereotype image of examination-oriented education. They thought orchestra and music were extension of academic courses, ignoring the importance of wind music teaching. This hinders wind music to enter into students and families to a great extent. But once they have negative mood, it is difficult to build an orchestra, get fund support and purchase music

instruments. It may delay the construction and development of orchestra. The survey shows that there are fewer courses about wind music. Many schools only have traditional items in orchestra course setting. This shows that students still have high interest in wind music. It also shows that our current curriculum is not followed by the current development of the times. Our schools don't involve some relatively novel and lively items, so it is difficult to stimulate students' interests in wind music.

Second, lack wind music teaching activities. Music teachers are teacher of students. They also are executors of wind music teaching, for they know more about orchestra. They have the right to teach students about knowledge of orchestra. Knowledge and understanding of music teacher will direct influence their guidance and teaching effect. They can determine the scientific and complete nature of content setting in teaching. They determine the quality of teaching and affect the health of students in a certain extent.

Third, lack flexibility and standardization in teaching. The survey results show that most primary and secondary school's music teachers have correct understanding and open attitude to wind music. It is significant for music teachers to carry out wind music teaching for students timely and correctly. Due to its characteristics of orchestra, there are no specific tasks and assessment criteria. So, it is a little bit difficult for executors to organize specific activities. Music teachers lack enthusiasm and initiative. The content setting is too simple and even perfunctory, which is not conducive to improvement of music teachers' level of understanding and the improvement of students' quality.

#### IV. TO IMPROVE THE STRATEGIES OF WIND MUSIC TEACHING IN CHINA

Wind music teaching mode is mainly based on the thought of music education and talent cultivation plan which are the basic content. It combines various teaching links in the process of wind music teaching, and is built according to its inner mode for the optimization of teaching, and form a teaching program framework with organic combination of talents. Its core is reflected in the shaping of educational content, methods and teaching atmosphere. In view of the above problems, combined with the basic teaching mode of western wind music, we should start from the following aspects to improve the teaching level of wind music.

First, improve the flexibility and standardization of teaching activities. Manage the teaching organization and emphasize the echelon construction of students. Strengthen exchange of study and improve students' interest and self-learning ability. Design and arrange teaching content according to different abilities and various demands of students. Select different ensemble repertoire for training and encourage students with performing ability to attend training for grading test. Give band training in teaching practice, increase performance experience and then improve music accomplishment of students. Then promote a good atmosphere for the development of wind music.

Second, strengthen emphasis and improve school's support on wind music. Schools should reflect the implementation of

art education policies and promote and popularize knowledge of wind in accordance with the deployment of quality education. Help more students with proficiency in a particular line achieve self value.

Third, improve the management measures of orchestra. Include orchestra teaching into daily music teaching, establish a sound management system for orchestra, enhance the cooperation mechanism between the members of the orchestra, improve and perfect the incentive mechanism of the orchestra and combine with the actual implementation of the management system. On the one hand, schools and the band teachers can cultivate excellent band members with their resources and professional knowledge. On the other hand, actively contact others for various performances and exchanges, promote teachers, information and data sharing, and improve playing experience and performance level. Overall, make a great progress.

In fact, opportunities for learning and progress are everywhere in our society today, and it depends first on the teacher's understanding and desire for progress. With the first wish, progress is something that can happen to an individual. I believe most teachers want to make progress, although sometimes they just say it in their mouths. In fact, they are their wishes. The problem is to pay more effort to make progress, while it is often hard and boring. Here we should talk about everyone's ideological level. People with higher level tend to be modest; otherwise they would be cowardly or lazy. Some teachers worked at the school for several years, and often said: "Can I of such old age still make improvement?" The fact is that our whole life is spent in learning and accepting new things. Learning is endless. If you doubt your life, go and do something meaningful. Then check if you have made progress.

Nowadays, the international music exchanges are frequently, especially in Beijing, Shanghai and other big cities. At the Central Conservatory of Music, we can often see lectures and concerts of musicians from everywhere and international conductors and performers participating in professional music concerts. All of these are opportunities for students to learn and understand wind music. In addition, we can also find a large number of music data in professional audio and video shop.

For a long time we have invited foreign experts for lectures. But why it cannot solve the fundamental problem? Sometimes, students thought their performing level were high when they heard these experts say "Very Good". They were satisfied about their performance. In fact, it is a mistake. Experts' praise is to encourage their effort and praise their understanding. So, it doesn't really mean that their performing level is high. Or they may be the better one among many students. It is often not related to their performance level.

Lectures of experts cannot solve the fundamental problems. The reason is that the overall level of our band is not improvement. Short lectures cannot solve essential problems, for training is not completed in a short time. It is a long process. So, short lectures for a week or ten days may only solve some small problems.

## V. CONCLUSION

In short, the performing level has been improvement in our country. We should insist on learning from and expanding exchanges with foreign countries, and create more opportunities for performers and students to study and learn. In addition, we should learn from Japan and invest more funds to invite experts if possible, especially long-term experts, to give wind music teaching. We can also open expert classes and hold competitions. It can not only improve performers' interest and enthusiasm but also improve their performing ability. Where there is competition, there is improvement. In this way, we can promote our wind music teaching to a new process.

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