

THE DOUBLE BASS IN THE CHINESE SYMPHONY ORCHESTRA AND
THE NATIONAL ORCHESTRA

by

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THE NATIONAL ORCHESTRA

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Chapter One: A Short History of Western-Style Orchestras in China with Reference to the Development of the Double Bass

Cultural Exchange Between China and the West in the Qing Dynasty

The Qing Dynasty¹ was the last imperial dynasty of Chinese history, and it was also the second dynasty ruled by ethnic minorities. The early emperors of the Qing Dynasty were keen to learn Western science and culture, and they played a very important role in the cultural exchanges between the East and the West.

During the reign of the Kangxi² Emperor, the cultural, scientific and military exchanges between China and the West were very frequent. Western missionaries came to China to spread Christianity, bringing with them Western musical instruments. In 1652, Emperor Shunzhi³ allowed the missionary Johann Adam Schall von Bell⁴ to establish a church. Bell had a church building constructed with two towers, one containing an organ and the other with a chime clock that could play Chinese melodies. Kangxi was basically tolerant of all religions and was also interested in Western culture. The emperor appreciated and hired talented missionaries, and he admired and adopted advanced Western science and technology.

¹ The Qing dynasty, officially the Great Qing, was the last feudal dynasty of China, established in 1636 in Manchuria (northeastern China) and ruling China from 1644 to 1912. "History of the Qing Dynasty," HXLW.com, accessed January 2, 2019, <http://www.hxlw.com/history/Qing/>.

² The Kangxi Emperor (1654-1722), with the title Aixinjueluo Xuanye's reign, literally means "peace and tranquility." He reigned from 1661 to 1722. The 61-year reign makes him the longest-reigning emperor in Chinese history. The Palace Museum, "Kangxi Reign|The Palace Museum", En.Dpm.Org.Cn, accessed January 2, 2019, <https://en.dpm.org.cn/EXPLORE/ming-qing/2015-02-06/17.html>.

³ Shunzhi Emperor (1638-1661) was the first emperor to rule over China. "The Palace Museum: the Shunzhi Emperor," www.dpm.org.cn, accessed January 2, 2019, <https://en.dpm.org.cn/EXPLORE/ming-qing/2015-02-06/18.html>.

⁴ Johann Adam Schall von Bell (1591-1666), a missionary of the Holy Roman Empire, was an adviser to the Shunzhi Emperor and his Chinese name was Tang Ruo-wang. "The Palace Museum: 汤若望 (Tan Ruo-wang)," www.dpm.org.cn, accessed January 2, 2019, <https://www.dpm.org.cn/lemmas/240225.html?hl=%E6%B1%A4%E8%8B%A5%E6%9C%9B>.

Common Chinese people and Western missionaries communicated with each other, and Western culture and technology spread freely in Chinese society. Many of the missionaries were excellent musical instrumentalists who brought Western instruments and played in the royal court. Beginning with the reign of Kangxi Emperor, Western musical instruments were brought into the Forbidden City. Among the European instruments introduced into China, keyboard instruments, especially the harpsichord, aroused considerable interest. Two of the missionaries, Ferdinand Verbist⁵ and Tomas Pereira,⁶ among other talents, were court musicians of the emperor. The Kangxi Emperor enjoyed Western music, also playing instruments himself. Verbist was appointed as the music teacher of the royal court to teach the emperor to play. Not only did Kangxi learn Western music, but also some of the emperor's sons and eunuchs learned to play as well.

Paul Pelliot's⁷ book *Le premier voyage de l'Amphitrite en Chine* (1698)

mentions Western stringed instruments were present in China.⁸ On June 6, 1699, in

⁵ Ferdinand Verbist (1623-1688) was a Belgian missionary whose Chinese name was Nan Huairan, and he was a Flemish Catholic priest and missionary during Emperor Kangxi's reign. "The Palace Museum: 南怀仁," www.dpm.org.cn, accessed January 2, 2019, <https://www.dpm.org.cn/lemmas/240196.html?hl=%E5%8D%97%E6%80%80%E4%BB%81>.

⁶ Tomas Pereira was a Portuguese Jesuit, mathematician, and scientist who worked as a missionary in Qing China, whose Chinese name was Xu Ri-sheng. He also participated in the compilation *Lülüzhengyi*, in which he explained the Western system of musical notes in Chinese writing. Joyce Lindorff, "Tomás Pereira E O Imperador | Revista Macau", *Revistamacau.Com*, accessed 3 January 2019, <https://www.revistamacau.com/2014/04/16/tomas-pereira-e-o-imperador/>.

⁷ Paul Eugène Pelliot (1878-1945), a French linguist, sinologist, and explorer, was proficient in multiple languages. He was best known for his explorations of the Dunhuang Grottoes. He bought a large number of cultural relics in Dunhuang; today the collections are in the French National Library. International Dunhuang Project: The Silk Road Online, "Paul Pelliot: Diaries of a French Explorer and Sinologist," February 26, 2016, <http://idpuk.blogspot.com/2016/02/paul-pelliot-diaries-of-french-explorer.html>.

⁸ Ziping Chen, *The Development of the Double Bass in China* (Beijing: Central Conservatory of Music Press, 2011), 1.

the thirty-eighth year of Kangxi's reign, the principal Western musician of the emperor, Tomas Pereira, gathered together missionaries who could play music to perform for the emperor. In this ensemble, the missionaries played different kinds of instruments including the bass viol.

In addition to playing Western musical instruments, Emperor Kangxi also ordered ministers to compile a music encyclopedia, *Luluzhengyi*.⁹ In the second volume, Western music theory is introduced, including musical notations, scales, accidental marks, solmization and clefs.

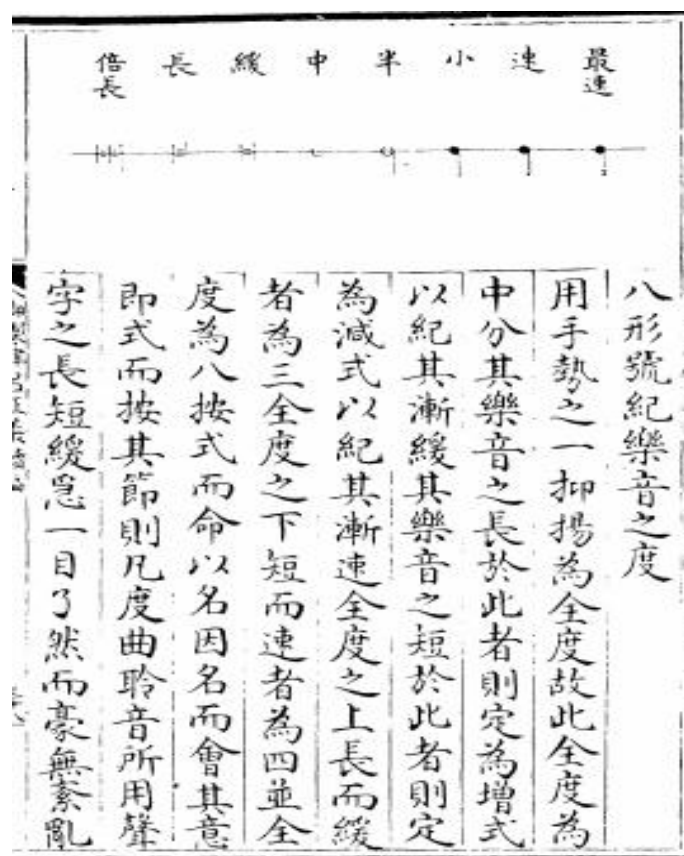


Figure 1.1. *Lülüzhengyi*: eight types of note duration. The Western notation is on the second line. "御製律呂正義續編卷一". 2019. *Archive.Org*. <http://archive.org/stream/06076283.cn#page/n86/mode/2up>.

⁹ *Lülüzhengyi* is an encyclopedia of music compiled by Emperor Kangxi in 1713. It is the first Chinese book introducing the European music theory. The encyclopedia consists of four parts. The first three parts were compiled in 1714. The last one was completed during the reign of Qianlong (1746). Gerlinde Gild-Bohne, *Das Lu Lu Zheng Yi Xubian: Ein Jesuitentraktat uber die europaische* (Notation in China 1713) in *Orbis musicarum* (Gottingen Edition Re cop., 1991).

This knowledge was derived from music books brought by the Western missionaries. The encyclopedia of music became an important document for music exchange between the East and the West during the Qing Dynasty.

The Emperor Qianlong,¹⁰ Kangxi's grandson, was also enthusiastic about Western music. Although his musical talent was far less than that of Kangxi, his interest in Western music exceeded that of his predecessors. He founded the first Western music ensemble in China. In order to establish this ensemble, Qianlong invited several foreign experts in Western music to China. He asked them to catalog and repair the Western musical instruments at the court which had not been actively used for several decades, since the reign of Kangxi. Some of these Western musical instruments were gifts from foreign visitors, and others were produced by Chinese craftsmen under the guidance of Western missionaries. In the seventh year of Qianlong's reign (1742), the Bohemian Johann Walter came to the capital of China to establish a court orchestra, with the aid of the German missionary Florianus Bahr who had arrived in Beijing three years earlier.¹¹ Chen quoted *The Process of Each Workshop to Achieve Their Aims* of the Government Records Service Division,¹² which is the earliest record of the double bass: "In the sixth year of Qianlong's reign,

¹⁰ Qianlong Emperor (1711-1799) is the title of Aixinjueluo Hongli's reign. He reigned for 60 years (1735-1796), the second longest in the history of China. After retirement, he preserved power for three more years as the "Emperor Emeritus." Roger Pélissier, "Qianlong | Biography, Accomplishments, Significance, & Facts", *Encyclopedia Britannica*, accessed January 5, 2019, <https://www.britannica.com/biography/Qianlong>.

¹¹ Chen, *Development in China*, 2.

¹² It is an official record about the Emperor's decrees and administrators' report about the process of production of handcraft works in the royal court. Minzhu Zhao, "The Historical Background of the Common System of Palace Painting and Mapping in Qing Dynasty," *Journal of Nanjing Arts Institute* (March 2011): 91, accessed January 5, 2019, <https://wenku.baidu.com/view/677cc668caaedd3382c4d300.html?re=view>.

July 19, the treasurer Shixiu Bai and the Western court musician Joannes Walter gave a big bowed string instrument and a tall bowed string instrument to the eunuch Yu Gao for the inspection of the emperor.”¹³ It is likely that the two instruments were a cello and a *violone* (double bass). Between 1741 and 1743, the emperor decreed that the Western musicians establish an ensemble or orchestra and train the players in the court. The musical group included one *violone*.

This ensemble included Western missionaries and also eunuchs of court. The members of the music group dressed in traditional Manchurian costumes. The Western orchestra was unique in China, but the Chinese eunuchs played very well, gaining the approval of the Western musicians (missionaries). Qianlong Emperor also wanted Western operas accompanied by the orchestra to be performed at his court. For example, the opera buffa *La buona figliuola*, was produced at Qianlong’s court in 1778.¹⁴ In excerpt from the overture, the bottom line of the score is *basso continuo*, played together by the harpsichord, the cello and the double bass (*violone*) of the Emperor’s orchestra. This ensemble played for the emperor at the court for about ten years.

After the reign of the Qianlong Emperor, China’s strength began to decline. The emperors that followed him implemented conservative policies to avoid contact

¹³ Chen, *Development in China*, 2. The date referenced in the quote is according to the Chinese traditional calendar.

¹⁴ Niccolò Piccinni, *La buona figliuola* (1760), libretto by Carlo Goldoni. The premiere was on February 6, 1760 at *Teatro delle Dame*, Rome, without any female in the cast. In 1778, the opera was performed at the court of Qianlong Emperor by Jesuits. Alan R. Anbari, “La Cecchina, Ossia La Buona Figliuola By Niccolò Piccinni And Carlo Goldoni: Its Creators, Literary Sources, And Musical Style.” Master of Music, University of Kansas, 2016, 100. “La Buona Figliuola”, *En.Wikipedia.Org*, https://en.wikipedia.org/wiki/La_buona_figliuola.

with other countries. It was not until 1840, during the First Opium War, that Western science, arts, and music were again introduced into China.

Late Qing Dynasty to the Middle of the Twentieth Century

After the early emperors of the Qing Dynasty, missionaries continued to come to China bringing Western music, both sacred and secular, and more musical instruments. However, due to the limits of communication at that time, there was little impact on the whole society. Because of the isolated exposure to Westerners, Western culture did not have a great impact on Chinese commoners before the Opium War. Only the nobility and government officials interacted with Westerners. Even so, there is evidence the Chinese were willing to accept Western culture.

Until 1840, in Chinese traditional society the main forms of entertainment were Chinese operas and storytelling. With the outbreak of the First Opium War in 1840, the increased presence of Westerners in China resulted in a transformation from a feudal to a semi-colonial and semi-feudal society. Western culture was gradually introduced into China as a whole. The ways the Chinese people were entertained gradually changed. In addition to traditional Chinese arts, there were opportunities to hear Western music. These changes not only enriched the form and content of Chinese music and art activities, but also played an important role in Chinese social and cultural life. It is interesting to examine the ways Western culture manifested itself in three different geographical areas in China.

Beijing Area

After the Opium War (1840), many foreign missionaries came to China. They established churches and schools that made Western music more accessible to Chinese people. Some foreigners often used music activities for self-entertainment, such as holding concerts and organizing Western orchestras and bands. The musical activities carried out by foreign musicians in China laid a foundation for Chinese people to start their own Western-style orchestras. An early and influential Western band was founded by Sir Robert Hart in the late nineteenth century.¹⁵ Although there is no evidence that the string bass was used in this ensemble, a short history of this group is included here because of its historical importance. In the early 1920s, many Western music organizations were founded by Chinese in the cities such as Beijing and Shanghai. They also laid a good foundation for the establishment of modern-type professional music education institutions in China.

Hart's Band

In 1885, Robert Hart set up his own band in Tianjin. He learned from one of the officers of Tianjin Customs that a German employee, Bigel,¹⁶ had been a conductor in a wind band and responsible for training the players. The ensemble was a brass band consisting of twelve players from mostly poor families who were not musicians. They often played for private parties and concerts in Hart's home and

¹⁵ Sir Robert Hart (1835-1911) was born in Northern Ireland. Hart graduated from the Queen's University Belfast in 1853. He was a British diplomat and served as the second Inspector General of China's Imperial Maritime Customs Service (1863-1911). He had a passion for music and played the violin and the cello. He founded a band in Tianjin in 1885 and taught string playing later. "Sir Robert Hart's Brass Band," *Special Collections and Archives, Queen's University Belfast*, accessed January 8, 2019, <http://omeka.qub.ac.uk/items/show/31>.

¹⁶ Yunjia Yuan, "A Brief History of Chinese Symphony Orchestras in the First Half of the Twentieth Century" (master's thesis, Qingdao University, 2011), 10.

participated in various other social activities. The repertoire for these concerts was primarily European classical music, including opera excerpts of Verdi and popular salon music. Sometimes they even went to the palace to play for the nobility and the Court. In addition to playing concerts, the band also trained young Chinese musicians. Through training and playing, the band not only offered many Chinese people the opportunity to hear Western music but also cultivated a large number of talented players. The high skill level of the band members played a leading role in the dissemination and accessibility of Western music in China.

After 1890, five to six string instruments¹⁷ were added to the band to form a small orchestra, under the direction of Portuguese conductor E. Encarnacao.¹⁸ On April 14, 1908, the orchestra disbanded upon Sir Robert Hart's return to England.¹⁹

Hart's orchestra played a positive and important role in the development of music and orchestras in modern China. As a disseminator of Western music, the band and orchestra trained a number of Chinese performers. Although the band is not known to have included a double bass, the ensemble did train the earliest string players and the first generation of string teachers in the history of modern China. They became the pioneers of Western-style orchestras in China. Some of them later became faculty members of the Institute of Music Affiliated to Peking University.

¹⁷ The string instruments were three violins, one viola, and two cellos.

¹⁸ Auguste Gérard, *Ma mission en Chine (1893-1897)* (Paris: Plon-Nourrit et cie, 1918). Yunjia Yuan quoted Gérard that "a mixed-blood Macanese" conducted Hart's band playing European music in Hart's private garden. The Macanese conductor refers to E. E. Encarnacao.

¹⁹ Yuan, "History of Chinese Symphony Orchestras," 10.

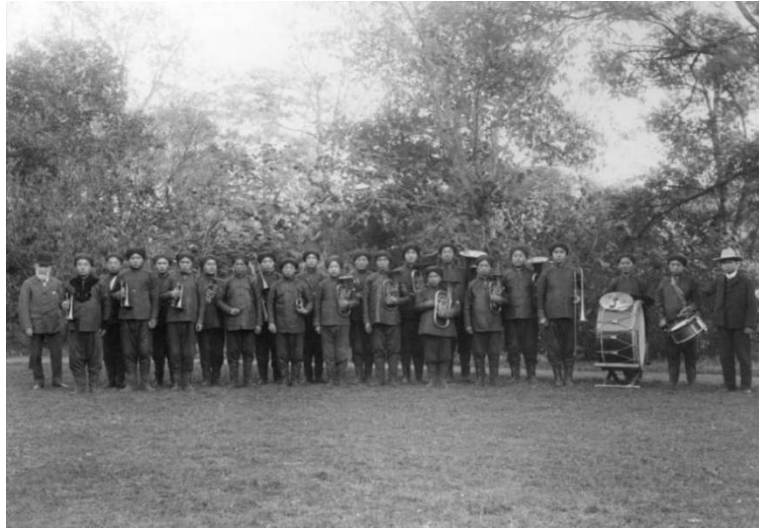


Figure 1.2. Hart's band, Sir Robert Hart is on the left. Shawn Day, "Sir Robert Hart's Brass Band," *Special Collections and Archives, Queen's University Belfast*, accessed January 8, 2019, <http://omeka.qub.ac.uk/items/show/31>.

Institute of Music Affiliated with Peking University

In October 1922, based on the proposal of Youmei Xiao,²⁰ the first institute for music education, the Institute of Music Affiliated with Peking University, was founded; it was based on an earlier student club called the Music Research Association of Peking University.²¹ Tsai Yuen-pei was the headmaster of the new Institute. The Institute provided studies of both Western music (including music theory and playing technique) and Chinese traditional music through three types of courses: undergraduate, normal, and elective.

²⁰ Xiao Youmei (1884-1940) was a music educator and composer. In 1901, he went to Japan to study piano and music education and returned in 1909. In 1913, he went to Germany to study for a doctorate returning to China in 1920. He was successively the leader of many music colleges, including the Institute of Music affiliated with Peking University. In 1927, Xiao Youmei, with the support of Cai Yuanpei, became Minister of Education and built China's first Conservatory of Music in Shanghai. Xiao has compiled many music textbooks in China. He has also created many music compositions with Chinese characteristics and in Western musical forms. "Xiao You-mei". *Zhongguo Yinyue Cidian* (Beijing 2016) :844.

²¹ The Music Research Association of Peking University (1916-1921) was an extracurricular club that was founded by twelve music-loving students at Peking University. The main purpose of this organization was to study music and edify students. During its existence, the Association presented more than thirty musical performances and edited and published fifteen issues of its magazine, named *Music Magazine*. *Lw.54.com* "A study on the Journal of Music Journal of Music Research Association of Peking University." [www.lw54.com](http://m.lw54.com/html/yishu/20180224/7467494.html). <http://m.lw54.com/html/yishu/20180224/7467494.html>.

Besides providing these curricula and degrees, the Institute also had a small orchestra of about twenty people. The orchestra was founded in April 1923 and Youmei Xiao was appointed the conductor of the orchestra. The orchestra rehearsed in Xiao's home every week. Some of the musicians in the orchestra were from Hart's Band, and they also provided instruction for orchestral instruments, although they were not the formal faculty of the Institute.

In the beginning, the orchestra was not complete, so the missing parts were played by the piano. The instruments of the orchestra, according to the photo in Figure 1.3, were two or three first violins, one or two second violins, one viola, two cellos, and one double bass,²² as well as one flute, two clarinets, one horn, one trumpet, one trombone, and timpani.²³



Figure 1.3. The orchestra of the Institute of Music affiliated with the Peking University, 1923. Note the bass player on the right. *Zhongguo Yinyue Cidian, Dictionary of Chinese Music* "Orchestra of the Institute of Music, Peking University" (Beijing: People's Music Publishing House, 2016), 42.

²² Yuxiu Xu, on the far right in the first row in Figure 1.3, played a German bow and a viol-shaped double bass. He was in the first generation of Chinese double bass players. He was not a regular player of the orchestra.

²³ The number of second violins may be the same as the number of first violins.

During the five years of the orchestra's existence, the Institute performed more than forty concerts, including more than twenty-three symphony concerts. In the course of the development of the orchestra, the conductor Youmei Xiao planned to employ about twenty musicians from the Harbin Symphony Orchestra, but the Beijing municipal government would not allow his plan; however, Youmei Xiao did invite the conductor of the Harbin Symphony Orchestra, which was on concert tour, to direct the orchestra's rehearsal in 1923.

The majority of the orchestra's repertoire included symphonies, overtures, and orchestral suites by Haydn, Mozart, and Schubert. The conductor, Youmei Xiao, also vigorously worked to popularize the music of Beethoven.

Besides playing Western music, the orchestra also played Chinese orchestral compositions by Youmei Xiao himself. In 1923, the orchestra premiered Youmei Xiao's *Xin Ni Chang Yu Yi Qu* (New Melody of White Feathers Garment).²⁴ This composition, written for the orchestra of the Institute, was the first to use a Chinese characteristic melody set in a Western musical form and genre.²⁵ Though Chinese orchestral music was only a small proportion of the concert repertoire, this marked the beginning of Chinese symphonic literature.

In 1927, the orchestra was unfortunately disbanded because of wars between Chinese warlords. Although the orchestra lasted only about five years, its teaching and

²⁴ Yuhe Wang, *The History of Chinese Modern Music*, rev. ed. (Beijing: People Music Publishing House, 2009): 86.

²⁵ Jing Li, "Mr. Xiao Youmei and Music Institute of Peking University," *Journal of Peking University* 41, no.2 (March 2004): 140-144.
<https://fh.pku.edu.cn/docs/2018-12/20181206093507380702.pdf>.

performance activities played an important role in the development of Chinese symphony orchestras. Some of the earliest Chinese musicians were trained in this orchestra, and they in turn went on to train more Chinese music students.

Shanghai Area

Shanghai Municipal Symphony Orchestra

Shanghai was forced to give territorial concessions to foreigners as a result of the Opium Wars. In the fifth year of Guangxu's reign (1879), the foreigners who lived in China in the conceded territory established an entertainment foundation and formed a Western brass band. The band was established as the Shanghai Municipal Public Band, with the Shanghai Municipal Council given responsibility for management of the orchestra. The earliest Western band in the history of Shanghai, it became the predecessor of the influential Shanghai Municipal Orchestra.

At the beginning, the Public Band was privately operated and consisted of one conductor and twenty-four musicians, most of them from the Philippines. The French flutist Jean Rémusat²⁶ was appointed as the first conductor of the band. After he died, the Italian musician, Melchiorre Vela, directed the orchestra.

In 1906, the consul of the German consulate in Shanghai recommended the German musician Rudolf Buck²⁷ as the conductor of the band; several musicians came with him and joined the band. By the following year, string instruments had been added,

²⁶ Jean Rémusat (1815-1880) was a French flutist, born in Bordeaux in 1815 and died in Shanghai in 1880. *Grande Musica*, "Jean Rémusat," accessed March 1, 2019, <http://grandemusica.net/musical-biographies-r-1/remusat-jean>.

²⁷ Rudolf Buck (1866-1952) was a German composer. In 1910, he was appointed as the conductor of the Shanghai Municipal Public Band and premiered compositions of Beethoven, Haydn, Wagner, and Elgar in Shanghai. He was expelled from China in 1919 because of World War I. Walther Killy and Rudolf Vierhaus, eds., *German Biographical Encyclopedia*, "Rudolf Buck," vol. 2 (Saur: Munich. 1996), 190.

and the ensemble expanded into an orchestra with regularly held concerts, both indoor and outdoor. During World War I, Germans were excluded by the British and the French in China. Rudolf Buck and his German-Austrian colleagues had to go back to their countries after the war.



Figure 1.4. A photo of Mario Paci. Josepho-Studios, *Mario Paci Publicity Portrait* (Stanford, CA, Stanford University Libraries, 1919), Department of Special Collections and University Archives, accessed January 13, 2019, <https://exhibits.stanford.edu/paci/catalog/gz906wm1845>.

In 1918, the Italian musician Mario Paci emigrated to Shanghai,²⁸ and he was appointed as the conductor of the orchestra the following year. Paci began to reconstruct the ensemble right after he assumed the position. The reformed Shanghai Municipal Orchestra presented its first concert under Paci's direction on November 23, 1920; this official opening of the orchestra's first season featured Beethoven's Symphony No. 5. After that, the orchestra performed concerts regularly. In order to raise the quality of performances, Paci went to Europe to hire musicians. According to

²⁸ Mario Paci (1878-1946) was an Italian pianist and conductor and his Chinese name was Méi Pàqì. In 1918 Paci was on a concert tour in Shanghai; in 1919 he became the music director of the Shanghai Municipal Council Symphony Orchestra. He also contributed to the founding of the National Conservatory of Music in Shanghai. In 1946, Paci died in Shanghai. Sin80.com, "Mario Paci," last modified November 12, 2016, <https://www.sin80.com/en/artist/mario-paci>.

an article in *The Shanghai Sunday Times*, six European musicians came to Shanghai with Mario Paci in October 1921 and joined the Shanghai Municipal Orchestra. Four of them hailed from Italy, including Arrigo Foa.²⁹ Foa became the concertmaster of the orchestra as well as a soloist. The influx of high-level Western musicians greatly improved the performance level of the orchestra. Under Paci's visionary leadership, the personnel of the orchestra were constantly enriched.

In 1922 the name of the orchestra was changed to Shanghai Municipal Orchestra and Band, and it consisted of more than forty musicians, and perhaps as many as to sixty musicians. The bass section included four players, all of them from Europe.³⁰ None of the musicians in the orchestra were from China; no Chinese musicians appeared in the orchestra until 1927, when a Chinese violinist was added as an intern.

Between 1922 and 1923, a group of Russian refugees came to Shanghai, including some very talented musicians who had performed with the Russian Royal Opera Orchestra and other orchestras in Moscow. These Russian musicians joined the Municipal Orchestra. One of these, cellist I. Shevtzoff,³¹ was to become a very

²⁹ Jewish Historical Society of Hong Kong, "Arrigo Foa," last update February 10, 2019, <https://jhshk.org/community/the-jewish-cemetery/burial-list/foa-arrigo/>. Arrigo Foa (1900-1983) was an Italian-Jewish violinist and conductor. Foa graduated from the Milan Conservatory of Music. After coming to Shanghai, he successively held the positions of associate principal, soloist, associate director, and director of the Shanghai Municipal Orchestra over 30 years. He was also a teacher at the Shanghai National Conservatory of Music. He moved to Hong Kong in 1952.

³⁰ Chen, *Development in China*, 13. The number of musicians in the orchestra was about sixty in 1922, including four double bass players. The principal double bass musician was Russian B. L. Usiskin and the section players included two Italians and one Czechoslovakian. Yanli Wang reported in "The Abolition of the Shanghai Municipal Orchestra and the Business Strategy of Mario Paci," *Music Research*, no. 5 (September 2010): 88, that there were thirty-seven to fifty-two musicians in the orchestra between 1919 and 1941.

³¹ Chen, 17. I. Shevtzoff graduated from St. Petersburg Conservatory of Music, majoring in cello, minoring in bass, and studying bass with Zhdanov. He taught at the Glazunov School of Music in Harbin, and later served as principal cello of the Shanghai Municipal Orchestra. Shevtzoff was also the director and professor of cello at the Shanghai National Conservatory of Music.

important figure in the history of the double bass in China. Shevtzoff was employed at the Shanghai National Conservatory of Music to serve as the chair of the cello department; he also taught the double bass at the conservatory. Each semester, the school held examinations to test the students' learning. The exam included performance of scales, etudes, and some simple solo music. In 1946, one of his students, Dah-Ren Zheng,³² became the first Chinese bass player in the Shanghai Municipal Orchestra. Later, Dah-Ren Zheng became one of the most respected double bass educators in China. In his thirty years of teaching, Zheng trained many outstanding double bass performers. His students form the backbone of professional orchestras and professional music academies in both China and abroad. After studying with Zheng, Cunqing Huo, Zheng's early student, became the bass professor at Shenyang Conservatory, and also trained many outstanding double bass players in northeast China. Huo's student, Tianrui Zhao, took his place in the conservatory in 1990s.

In 1923, the Shanghai Municipal Orchestra boasted forty-five musicians, including twenty-four string players. The orchestra gave weekly concerts to audiences consisting mostly of foreigners from the concession territories. European symphonic compositions made up the bulk of the repertoire. The orchestra also played concerts

³² Chen, 15. Dah-Ren Zheng (or Deren Zheng) was born in Shanghai in 1923. In 1943, Zheng entered the National Conservatory of Music in Shanghai to study with Shevtzoff. Later, Zheng changed his major to double bass on his teacher's advice, thereby becoming a member of the first generation of professional double bass players in China. In 1946, Zheng became the first Chinese bass player in the Shanghai Municipal Orchestra (the precursor of Shanghai Symphony Orchestra), retiring in 1991. In 1956 Zheng was hired as a bass teacher in the Shanghai Conservatory of Music, and he taught at the school for 30 years. He is known as the father of light music in China because of his excellence in jazz music. Zheng composed and arranged much music for double bass. Among his students is Yuan Xiong Lu, Professor of Bass at TCU, and the author's major professor.

for young audiences. According to the program for the Fourth Special Concert for Young People (Figure 1.5), the orchestra played a variety of music including preludes, music sketches, suites, and dance music. The conductor's written program

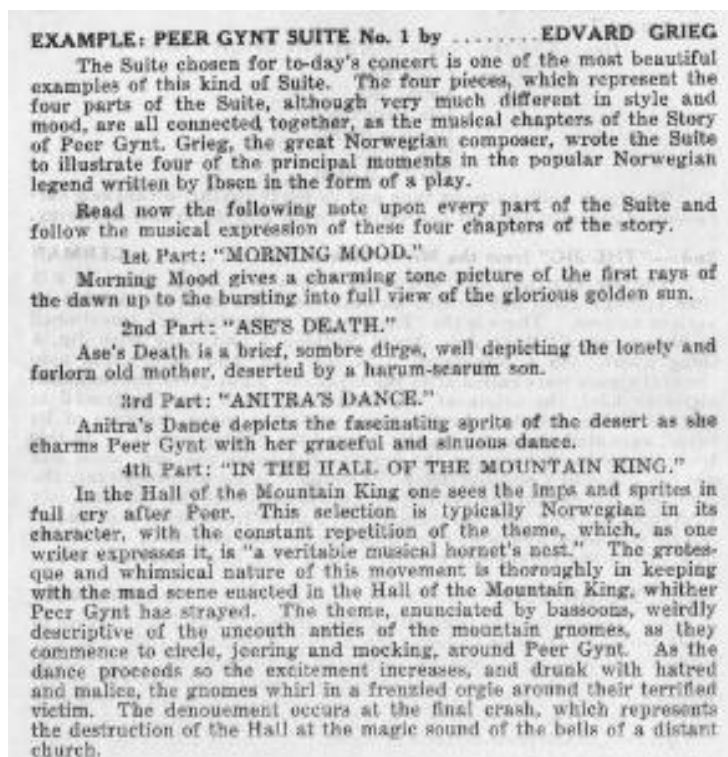


Figure 1.5. Part of the program for the Fourth Special Concert for Young People. *Stanford University Library*, accessed by January 20, 2019. <https://purl.stanford.edu/my007ss4091>.

notes explained the characteristics of the different music forms and the background of each of the works, educating the earliest symphony listeners in China.

After the 1930s, the orchestra performed a weekly concert every Sunday, either indoors or out. In addition, the orchestra also played commemorative concerts and children's concerts.

In the early 1930s, the northeast of China was occupied by Japanese who founded the puppet country Manchukuo,³³ which contained several important cities,

³³ Baidupedia, “伪满洲国” (“Puppet Manchuria”), accessed January 20, 2019, <https://baike.baidu.com/item/%E4%BC%AA%E6%BB%A1%E6%B4%B2%E5%9B%BD/67290?fromtitle=%E6%BB%A1%E6%B4%B2%E5%9B%BD&fromid=424712&fr=aladdin>. After the Japanese occupied the three northeastern provinces of China (1932-1945), a puppet regime was supported by

including Harbin. Because of the political upheaval, some Russian musicians left the Harbin Symphony Orchestra for Shanghai; the Shanghai Municipal Orchestra, whose salary was twice that of the Harbin Symphony Orchestra, hired many of these musicians. Another influx of foreign musicians came in the second half of the 1930s, when a large number of Jewish refugees escaped the new fascist regime in Germany and immigrated to Shanghai.³⁴ Some of them were invited to play in the Shanghai Municipal Orchestra. Under the direction of Paci, between 1920 and 1942 the Shanghai Municipal Orchestra (Figure 1.6) played about 1,430 concerts and played about 340 large-scale symphonic compositions that from the Baroque era to contemporary music.



Figure 1.6. Shanghai Municipal Orchestra in 1938. Stanford Libraries, “Shanghai Municipal Orchestra,” accessed January 21, 2019, <https://exhibits.stanford.edu/zh/paci/feature/63db37eb-63b0-415f-84d4-927b6cb6d8cc>.

Japan. The capital was located in Hsingking (now Changchun).

³⁴ Baidupedia, “伪满洲国” (“Puppet Manchuria”). During World War II, about 30,000 Jews fled from Europe to China. About 20,000 of them came to Shanghai and were settled in the Shanghai Ghetto, which was located in the Hongkou District of Shanghai under Japanese occupation.

In 1941, the Japanese took over the concession territories and announced the disbanding of the Shanghai Orchestra. Paci was not willing to cooperate with the Japanese, and he gave his final performance in the Lyceum Theatre on May 31, 1942. In this farewell concert, Paci himself played one of Mozart's piano concertos and a Beethoven piano sonata in the first half, and he conducted Brahms' Symphony No. 1 in C Minor in the second half.

According to bassist Dah-Ren Zheng's recollection, corroborated by newspaper reports between 1942 and 1945, the orchestra did not actually disband, but was taken over by the Japanese and renamed the Shanghai Philharmonic Orchestra (not to be confused with the modern orchestra of the same name). The orchestra never ceased to perform, continuing to give concerts every week.³⁵

After World War II, the Chinese government took over the orchestra, changing the name back to the Shanghai Municipal Orchestra. In 1946, Zheng became a formal member of the Shanghai Municipal Orchestra. Most of the European musicians left, providing more opportunities for Chinese musicians. After the founding of the People's Republic of China, the orchestra became formally known as the Shanghai Symphony Orchestra.

Besides giving live concerts, the orchestra also recorded music for the film *Du Shi Feng Guang* (Scenes of City Life) in 1935.³⁶ This music was recorded on 78 rpm

³⁵ Chen, *Development in China*, 5.

³⁶ The film *Du Shi Feng Guang* (*Scenes of City Life*) was written and directed by Muzhi Yuan and produced by the Diantong Film Company. The fragment played by the orchestra in the film is retained on the website of Stanford Libraries, accessed January 22, 2019, <https://exhibits.stanford.edu/paci/feature/the-sound-of-the-paci-orchestra>.

disc, which may be the only surviving recording of the orchestra under Mario Paci. It is clear from listening to the recording that the performance level of the orchestra was very high. With the effort of both Paci and musicians, the Shanghai Municipal Orchestra became the most famous in China and the leading symphony in the Far East in the 1920s-30s.³⁷

The Shanghai Municipal Orchestra underwent several more changes of name. By whatever name, this orchestra played a significant role in the development of Western music in China. Orchestra performances fostered the first generation of native Chinese classical music audiences. The orchestra's focus on music education resulted in the training of the first generation of classical musicians in China. Zheng himself became the first generation of Chinese bass teachers. These excellent Chinese musicians in their respective posts have in turn passed on their expertise to a large number of contemporary performers and educators.

Shanghai School for Poor Children Orchestra

The first Western orchestra actually founded by Chinese was an amateur organization, the Shanghai School for Poor Children Orchestra.³⁸ In 1908, to comply with his father's dying wish, Zhimin Zeng³⁹ founded the Shanghai School for Poor Children, and the school began operating the following year. From April 1909 to the

³⁷ Zhenguan Zuo, *Russian Musicians in China* (Beijing: People's Music Publishing House, 2017), 152.

³⁸ The English translation of the school's name used here comes from Ching-Chih Liu, *A Critical History of New Music in China* (Hong Kong: The Chinese University Press, 2010), 37.

³⁹ Zhimin Zeng (1879-1929) was one of the earliest music theorists in the history of modern music in China. His songs are the earliest examples which are printed in "numbered musical notation" (a *solfège*-like system in which pitches are represented by numerals); these are the earliest examples of school songs in China. Miu Tianrui, Ji Kanglian, Guo Naian, and Li Quanmin, (eds.), *Zhongguo Yinyue Cidian (Chinese Music Dictionary)* (Beijing: People's Music Publishing House, 2016), 975.

end of that year, more than 100 students were enrolled. Besides the Primary and Secondary schools, the Shanghai School for Poor Children set up seven major areas of study, with music majors being the largest number of students.

Two months after the school opened, Zhimin Zeng and his colleague Yanyun Gao founded a small band. Later, after the first performance, string instruments including at least one double bass, were added to the band to form an orchestra. All the members of the orchestra were Chinese, including the conductor. In December 1909, the Shanghai School for Poor Children Orchestra was officially established; the string section was taught by Yanyun Gao. With the hard work of Zhimin Zeng and his colleagues, the group developed rapidly into a large-scale orchestra. It began with about twenty students, but by September 1911 the number of musicians in the orchestra had grown to eighty-one. The Shanghai School for Poor Children Orchestra never held public concerts but was invited to play at large-scale events. Initially, the orchestra's repertoire was simple Chinese music. On June 3, 1910, in commemoration of the second anniversary of the death of Zhimin Zen's father, the orchestra played works by Handel and Mozart.

According to the photo in Figure 1.7,⁴⁰ the orchestra consisted of both string and wind instruments. The conductor standing in front of the orchestra is Zhimin Zeng and the bassist is Yanyun Gao.⁴¹ In 1915, the Panama-Pacific International World Exposition was held in San Francisco. The Shanghai School for Poor Children

⁴⁰ The year of the photo is 1910 in the Chinese newspaper *Xinmin Wanbao*, but in Chen, *Development in China*, 5, the date is 1911.

⁴¹ Chen, *Development in China*, 5. The bass player was Yanyun Gao who was also in charge of teaching string instruments.



Figure 1.7. Photo of the Shanghai School for Poor Children Orchestra, 1911. Chen, *Development in China*, 5.

presented twenty-four exhibits. The Shanghai School for Poor Children Orchestra won the only gold medal for music awarded to China. However, around 1921 operation of the Shanghai Poor Children's Home was suspended and the orchestra was disbanded.

The founding of the Shanghai School for Poor Children Orchestra is historically significant, as the first Western orchestra established by Chinese in China. It can also be regarded as the beginning of modern music education in China.

Northeast China Harbin Symphony Orchestra

In 1858, the Qing government and the Russian Empire signed the Treaty of Aigun, which resulted in China ceding 231,660 square miles (600,000 square kilometers) of land east of the Heilongjiang River to Russia. In order better to control this region, Russia organized and planned immigration to its new territory. By the end of the nineteenth century, the Qing government signed a secret treaty with the Russian Empire to allow

Russia to build a transcontinental railway, the Chinese Far Eastern Railway, in northeastern China. With the construction of the railway, a large number of Russians moved into northeastern China. Most of them lived in the city of Harbin and regarded it as the capital for Russian immigrants in China. Russians comprised more than fifty percent of the total population of Harbin at that time.

In anticipation of the completion of construction of the Chinese Far East Railway and in order to enrich the cultural life of the railway workers, the second battalion band of the Russian Amur Railway Regiment was sent to Harbin to establish the Chinese Far East Railway Symphony Orchestra. The newly formed orchestra played its first symphony concert in April 1908 simultaneously with the completion of the Chinese Far Eastern Railway. The orchestra played Tchaikovsky's *1812 Overture*⁴² and several movements from a symphony by Borodin.⁴³

During World War I, this orchestra was disbanded. In 1919, the Chinese Far East Railway Administration club reorganized the orchestra into a professional symphony, the Harbin Symphony Orchestra, under the direction of Emunuil Metter.⁴⁴

⁴² *The Year 1812 Solemn Overture*, in Eb major, Op. 49, popularly known as the *1812 Overture*, was written in 1880 by Russian composer Pyotr Ilyich Tchaikovsky to commemorate the successful Russian defense against Napoleon's invading Grande Armée in 1812. Tchaikovsky Research, "The Year 1812," last modified June 8, 2019, http://en.tchaikovsky-research.net/pages/The_Year_1812.

⁴³ Xueqing Liu, *A Hundred Years of Harbin Symphony Orchestra, 1908-2008* (Shanghai: Shanghai Conservatory Press, 2008), 37. Alexander Borodin composed three symphonies and Xueqing Liu wrote that the orchestra played "Borodin's Symphony No. 5."

⁴⁴ Zuo, *Russian Musicians in China*, 55. Emunuil Metter (1878-1964) was a Ukrainian conductor. Metter started to study medicine at the Kharkiv National University in 1897. In 1906, after graduation from the school, he became a lawyer. He entered the Saint Petersburg Conservatory as an unregistered student and studied composition with Nikolai Rimsky-Korsakov and Alexander Glazunov. After 1907, Metter conducted in many opera houses and orchestras. In 1919, he became the conductor of Harbin Symphony Orchestra. In 1926, Metter moved to Japan and was appointed conductor of the NHK (Japan's national public broadcasting company) Osaka Broadcasting Station Orchestra. In 1939, Metter moved to the United States where he died of heart disease in 1964.

In addition to Metter's leadership, the orchestra benefitted from experienced Russian musicians who fled to China after the October Revolution. The orchestra was praised as the finest orchestra in the Far East.⁴⁵ The double bass section, as listed in a contemporary program consisted of three players: U. Dimenshteyn, I. Kout, and M. Novak. Between 1919 and 1931, other musicians joined the orchestra including the double bass performer Tairov.

The orchestra played Western classical music including Russian compositions and works of German and Austrian composers. In addition to performing in the Harbin area, the Harbin Symphony Orchestra toured and played in other cities in China and Japan. In 1923, the orchestra's concert tours included Beijing and Changchun. The principal of the Institute of Music Affiliated with Peking University, Youmei Xiao, invited Jeshkovich,⁴⁶ a conductor of the Harbin Symphony Orchestra, to watch a rehearsal and performance of the Institute's Orchestra. In addition to the Harbin Symphony Orchestra's performances and exchanges with Chinese and foreign music circles, orchestra musicians encouraged music culture and developed classical music in China.

On September 18, 1931, Japan launched the Mukden incident which marked Japan's formal invasion of northeast China. Within half a year or so, the whole territory of northeast China was occupied. In 1932, Harbin was occupied by the Japanese and was set up as a special city of Manchukuo. The Japanese reorganized

⁴⁵ Zuo, *Russian Musicians in China*, 55.

⁴⁶ In Liu, *Harbin Symphony Orchestra, 1908-2008*, 37, the conductors of the orchestra included Jeshkovich. But in Zuo the conductors of the orchestra were Metter and A. L. Slutsky during the 1920s (Zuo, *Russian Musicians*, 55).

the Harbin Symphony Orchestra as part of their effort to control the Chinese politically and ideologically, using the orchestra as a tool to propagate their so-called “Benevolent Paradise.”⁴⁷ Beginning in 1935, the orchestra began regular concerts, including several concert tours in China, Japan, and Korea. Japanese compositions were added to the repertoire for purposes of propaganda.

Between the late 1930s and the early 1940s, the orchestra consisted of about eighty musicians. After the Mukden Incident (1931), the double bass section of the orchestra was made up of three players—Svenchitzky, Anish, and Ivanchiev—but none of the three had played with the orchestra before the Incident. In 1941, the double bass section added new performers including Janin, Oshaova, and a Japanese bass player Osawa. After World War II a bassist who had actually been trained in Harbin, Rudaisky, joined the orchestra.

In 1945, after the surrender of the Japanese, the Soviet Union sent troops to take over Harbin; the Harbin Symphony Orchestra was renamed the Red Army Club Orchestra, which existed until the Red Army withdrew to the Soviet Union in 1946. After the Red Army left, the Railway Club replaced the Red Army Club. In 1947, the Railway Club created the Red Flag Song and Dance Troupe of Chinese Railway Soldiers Orchestra, which included about thirty musicians of the former Harbin Symphony Orchestra.

⁴⁷ Originally the term referred to the principle that local rulers should follow the governing country so that the people could live and work in peace and contentment. The Japanese government (the governing country) used this word to gloss over its aggression against China and enslave the Chinese people. Comrade Guevara. “Eleven False Manchukuo Propaganda Pictures, Turning the Occupied Area Like Hell into a ‘land of King’s way’, Highly Demagogic.” *Baidubaike*. <https://baike.baidu.com/tashuo/browse/content?id=35fbbd535cde950ada7ea3fe>.

Beginning in the 1950s, the Russian musicians of the Harbin Symphony Orchestra either returned to the Soviet Union and regained their Soviet citizenship or immigrated to other countries. Some Russian musicians went from the Harbin Symphony Orchestra to the Shenyang Music Academy when it was established in 1952. Other Russian musicians taught and played in various Chinese music schools and orchestras, training many professional musicians for China. After the middle of the 1950s when all the Russian musicians left, the Railway Club Orchestra, including the bass section, contained only Chinese musicians.⁴⁸

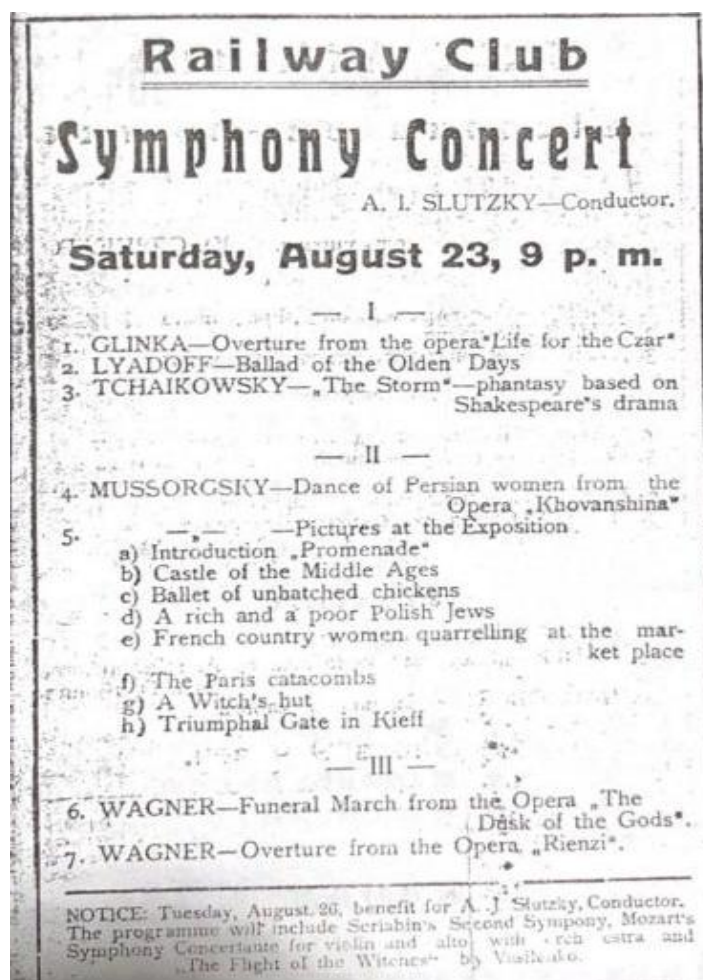


Figure 1.8. Concert program (English), August 23, 1924. Liu, Xueqing. *A Hundred Years of Harbin Symphony Orchestra, 1908-2008*, 17.

⁴⁸ The orchestra was transferred to Beijing in 1953 and incorporated into the China Railway Cultural Troupe. Liu, *A Hundred Years of Harbin Symphony Orchestra, 1908-2008*, 98.

The double bassists of the Harbin Symphony Orchestra taught the first professional double bass performers in northeast China. The principal bassist, Svenchitzky, taught in the Harbin Soviet Conservatory of Music, training many including the famous Chinese double bass educator Xinmin Wang. Many of Svenchitzky's students went on to play in the highest-regarded orchestras in China in the 1950s. Other members of the bass section of the Harbin Symphony Orchestra—Osawa, Rudaisky and Bausterim (cello and double bass)—also contributed to teaching and developing the double bass in China.

After the founding of the People's Republic of China, Heilongjiang province⁴⁹ established two major music performance groups: the Heilongjiang Song and Dance Troupe (1954) and the Harbin Opera House Orchestra (1959). The two often formed a joint orchestra and performed under the name the Harbin Symphony Orchestra. During the Cultural Revolution, the Harbin Opera House Orchestra no longer performed Western classical music but only played Model operas (*yang ban xi*) and works of Chinese composers.⁵⁰

The Harbin Opera House Orchestra and the Harbin Concert Hall Orchestra merged in 2011 to form the present Harbin Symphony Orchestra. In order to improve the

⁴⁹ Frederick Fu Hung and Victor C. Falkenheim, "Heilongjiang Province China," *Encyclopaedia Britannica*, accessed January 27, 2019, <https://www.britannica.com/place/Heilongjiang>. Heilongjiang Province is the northernmost province of China's Northeast region. The capital is Harbin. Heilongjiang occupies about three-fifths of the area of the three Northeast provinces that formerly made up Manchuria and has more than one-third of the region's population.

⁵⁰ Xing Lu, *Rhetoric of the Chinese Cultural Revolution: The Impact on Chinese Thought, Culture, and Communication* (Columbia, SC: University of South Carolina Press, 2004), 143-150. "In China, revolutionary opera refers to the model opera planned and engineered during the Cultural Revolution (1966–1976) by Jiang Qing, the wife of Chairman Mao Zedong. They were considered revolutionary and modern in terms of thematic and musical features when compared with traditional Chinese operas. Many of them were adapted to film."

artistic level of the Harbin Symphony Orchestra, Russian musicians were added. In 2017 a new principal bassist, Boris Borisov, was appointed whom had formerly been the principal double bassist of the Malinsky Symphony Orchestra in Saint Petersburg, Russia.

The 100-year-old Harbin Symphony Orchestra has disseminated and developed Western classical music in China since its inception. The members of the Harbin Symphony Orchestra have trained a large number of professional Western classical music performers. Students trained by these teachers perform in orchestras throughout the country and have been accepted in educational institutions around the world.

Mid-Twentieth Century to the Twenty-First Century

People's Republic of China to the Cultural Revolution Eve (1949-1966)

From the founding of the People's Republic of China until the eve of the Cultural Revolution, the development of the double bass in China went through both fruitful and frustrating periods. After the Civil War (1945-1949), the new government (People's Republic of China) began to support and sponsor culture and art, and Chinese double bassists continued communicating with foreign artists. However, the withdrawal of Soviet experts in various fields due to the Sino-Soviet split from the late 1950s-1970s slowed the development of the double bass in China, and the Cultural Revolution (1966-1976) further impeded progress. During the Cultural Revolution, because of political reasons, many Chinese intellectuals and artists were forced into farm labor or factory work, which undermined China's literary and artistic undertakings. At the same time, there were very few artistic exchanges between China

and other countries. Of necessity, Chinese double bass teachers trained their students through self-cultivation and self-exploration. From the Reform and Opening-Up period (1979-present) in China, Chinese bass teachers and students once again were able to seek knowledge and information from foreign musicians. Skilled music performers, educators, and even touring orchestras were a source of new opportunities for the development of the Chinese double bass.

Beijing Area

Soon after the founding of the People's Republic of China, the new government established many professional musical institutes. The Central Conservatory of Music is one of the top music schools in China. In 1950, the Conservatory was founded in Tianjin incorporating the former Nanjing National Conservatory of Music and several other professional music institutes. The Central Conservatory of Music set up a youth class with different musical instrument majors; however, the youth program did not offer a double bass major. With the urgent need for double bass players in orchestras, some music conservatories encouraged their students to learn the double bass as a minor or even switch instruments; these students played the double bass in orchestras. Most double bass students began by learning other instruments. The students either studied Western instruments or Chinese traditional instruments. This situation also happened in other parts of China. For instance, in 1990s, the students of Shenyang Conservatory of Music majoring in the double bass learned other instruments—piano, violin, and even the *erhu*—before entering the school. By the beginning of the twenty-first century, however, many

double bass students in the school did not learn other instruments before learning the double bass.

In February 1950, the Chinese government and Soviet Union government signed the thirty-year Sino-Soviet Treaty of Friendship, Alliance, and Mutual Assistance. The signing of this accord launched large-scale exchange and cooperation between the two countries in many fields.

The frequent cultural exchanges between China and the Soviet Union provided valuable learning opportunities for Chinese double bass students. In 1954, the Soviet government sent a group of expert musicians to China; they were appointed as faculty members of the newly founded Central Conservatory of Music and Shanghai Conservatory of Music. Most of them only stayed one or two years in China. In Chen's book *The Development of the Double Bass in China*, he recounts the exchange of bass players between China and the Soviet Union at that time.⁵¹ In 1954, Dinovich, the double bass principal of the orchestra of the Grand Theatre of the Soviet Union as well as the double bass professor of the Moscow Conservatory of Music, came to China, staying in Beijing for several months to give master classes to the double bass students. He focused on both repertoire and playing skills. He introduced the so-called "improved bow grip."⁵²

⁵¹ Chen, *Development of the Double Bass*. 31-35

⁵² Min Niu, "On the Bow Holding Method of the Double Bass," *People's Music*, no. 3 (1982): 61, accessed by January 29, 2019, <https://www.ixueshu.com/document/08e9c6133f6589c0318947a18e7f9386.html>. In the "improved bow grip" the thumb is placed outside of the frog of the French style bow. In China, this type of bow grip is called the Russian-style bow grip. This method was widely used in China for a long period of time. It is rarely used by the present Chinese double bass players.

Foreign bass players were not the only resources. In 1951, in response to Premier Zhou Enlai's call for Chinese who were overseas to return to China, many experts in different fields came back to China. The bassist Zhengkai Ye⁵³ moved back to mainland China from Hong Kong and became the principal bassist of the orchestra of the Central Academy of Drama, also teaching double bass at several music schools in Beijing. His students have made great contributions to the bass teaching and playing in China.

Compared to the development of the double bass in Beijing, Shanghai and Harbin have a longer and more comprehensive history. Therefore, double bass performance and training in Shanghai and Harbin was relatively more advanced.

Shanghai Area

In 1927, the National Conservatory of Music was founded in Shanghai by Tsai Yuen-pei and his colleague Youmei Xiao.⁵⁴ When the conservatory was established, Western string and wind departments were already part of the program. As mentioned in the previous section, the foreign musicians of the Shanghai Municipal Orchestra were hired to teach in the school. The principal cellist of the orchestra, I. Shevtzoff, taught both cello and double bass in the conservatory. He trained the first generation

⁵³ Chen, *Development of the Double Bass*, 51-55. Ye Zhengkai (1922-1993) was a double bass professor of the Central Conservatory of Music. Ye learned music from a young age and studied music theory and composition in the Tianjin School of Music. From 1944 to 1950, Ye taught in several schools in different cities. In 1951, Ye came back to mainland China and became the double bass principal of the Central Academy of Drama Orchestra and a part-time teacher in many professional schools. In 1980, Ye became an associate professor of the Central Conservatory of Music. In 1993, Ye died in Beijing.

⁵⁴ Wang, *Chinese Modern Music 1840-2000*, 57; Wang, *History of Chinese Modern Music*, 79. As discussed above, these two men founded the Institute of Music Affiliated with Peking University, Tsai was the president and Mei was the conductor. In 1927, the Shanghai National Conservatory of Music was founded; Tsai was appointed as the president, and Xiao served as dean of the school.

of double bass performers in Shanghai, laying a solid foundation for the development of the double bass in China.

Dah-Ren Zheng, the most well-known student of Shevtzoff, himself trained many outstanding double bass performers. In 1943, Zheng was accepted as a student by the National Conservatory of Music, studying double bass with Shevtzoff. Three years later, Zheng and twelve other students became full-time members of the Shanghai Municipal Orchestra. Zheng performed with the orchestra for about fifty years. When he joined the orchestra, Zheng was the first and only Chinese double bass player.⁵⁵ Zheng also served as a faculty member of the Shanghai Conservatory of Music and other professional music academies from 1956.

Besides playing and teaching, Zheng composed and arranged music for the double bass. Many of his compositions and arrangements have entered the repertoire and are still played and recorded. These compositions include newly composed solo music for double bass, transcribed music, and etudes. Zheng, now in his 90s, continues to contribute articles to magazines and periodicals.

Northeast China

In northeast China, the double bass teacher B. F. Svenchitzky was one of the most significant educators of the double bass. He served on the faculty of the Harbin Soviet Union Conservatory of Music, and he was very strict and conscientious in his teaching. In addition to performing as a double bassist with the Harbin Symphony Orchestra, Svenchitzky taught numerous students in the Harbin area and his students became

⁵⁵ Before Zheng, in 1938, the violinist Shuzhen Tan and three other Chinese musicians became formal members of the orchestra. *The New York Times*, "A Chinese Violinist's Voyage Through the Century," December 3, 1999.

well-recognized bass players who attained positions in major orchestras and music schools in China. In his teaching, Svenchitzky provided new concepts of playing technique. He advocated minimizing the movement of the left hand and keeping fingers as close as possible to the strings so that the performer could play faster in quick tempos⁵⁶. Under his guidance, Chinese students made great progress in playing skill. Svenchitzky's colleagues at the Harbin Symphony Orchestra also taught the students that became the first generation of professional double bass performers in northeast China. Xinmin Wang is notable among Svenchitzky's students as an important pedagogue in northeast China.

Fracture of Sino-Soviet Relation

From the late 1950s to the 1970s, the political relationship between China and the Soviet Union greatly deteriorated. From the late 1950s, the foreign experts in various fields, including musicians, left China. In the 1960s, the Soviet Union terminated its aid to China due to the sharp deterioration of Sino-Soviet relations. In professional conservatories, the first generation of Chinese double bass performers was the sole resource. The bass players could only learn from the limited music scores and materials left by foreign experts. The shortage of teaching materials resulted in teaching difficulties since teachers had only hand-copied music as pedagogical material. Teachers could only use original manuscripts for students. Based on the foreign materials that had been left behind, Chinese double bass teachers calibrated fingering and bowing for scales and etudes. For example, in the Beijing area,

⁵⁶ Chen *Development of the Double Bass*, 43-44.

Zhengkai Ye wrote out teaching materials, such as scales and arpeggios, by hand.

Like Zheng in Shanghai, Ye also composed and arranged solo works for double bass.

In northeastern China, the first generation of Chinese double bass players, who had been trained by foreign artists, formed the core of teachers. For example, the principal double bassist of the Heilongjiang Province Song and Dance Troupe (now Song and Dance Theatre Troupe), Wang Xinmin, the most famous bass pedagogue, taught and trained many students and players in northeastern China, and his students worked in the major orchestras and music schools in China. His son, Sailin Wang, became a famous double bass educator in China as well. He was also the principal bassist of the Harbin Opera House Orchestra (now Harbin Symphony Orchestra). With the efforts of the Wang family and their colleagues, Harbin became one of the most important centers of double bass teaching in China.

The lack of teaching materials and music scores, coupled with the isolation of Chinese bass players from the world, made many aspects of double bass teaching very difficult; however, it forced Chinese bass teachers to compile teaching scores and compose music for the instrument. Many of these compositions have become standard as teaching materials and performing repertoire for the double bass in China.

From the early days of the founding of the People's Republic of China to the eve of the Cultural Revolution, development of the double bass in China was based on self-study instead of what would have been possible through friendly exchanges with musicians in foreign countries. Their efforts laid a solid foundation for the development of the Chinese double bass in the future.

Cultural Revolution (1966-1976)

By the end of the 1960s, the Chinese cultural world was experiencing the most difficult time since the founding of the People's Republic of China. The Cultural Revolution, starting from the summer of 1966, was an unprecedented disaster in China.⁵⁷ In the ten years of the Cultural Revolution, both Chinese traditional culture and Western art forms were destroyed. Many Chinese music scholars and experts were impacted by the movement. They were forced out of campuses and workplaces and were criticized and denounced by the Red Guards. They were even forced to work on farms as laborers. During these ten years, most cultural and educational activities were stopped. The only music allowed was the so-called Songs of the Quotations⁵⁸ from Chairman Mao, which were combined with Cultural Revolution propaganda and a song and dance form called the "Red Guards' Battle Song."⁵⁹ During the Revolution, another special art form was invented, Model operas.⁶⁰ Some

⁵⁷ Austin Ramzy, "China's Cultural Revolution, Explained," *New York Times*, last modified May 14, 2016, accessed February 2, 2019, <https://www.nytimes.com/2016/05/15/world/asia/china-cultural-revolution-explainer.html>; Paul Clark, *The Chinese Cultural Revolution* (Cambridge: Cambridge University Press, 2008), 1. The Cultural Revolution was a political movement that took place in the People's Republic of China from May 1966 to October 1976. The Cultural Revolution was launched in mainland China by Mao Zedong and the Central Cultural Revolution Group. The origin of the Revolution was to prevent the restoration of capitalism and to seek China's own road to building socialism. The reason this political movement was named the Cultural Revolution is that it was triggered by "criticism" in the cultural field.

⁵⁸ William A. Joseph, "Songs of China's Cultural Revolution," Department of Political Science Wellesley College, Wellesley, MA, *Academics.wellesley.edu*, accessed February 2, 2019, <http://academics.wellesley.edu/Polisci/wj/China/CRSongs/crsongs.htm>.

⁵⁹ Alpha History, "Chinese Revolution," accessed February 2, 2019, <https://alphahistory.com/chineserevolution/battle-song-red-guards-1967/>.

⁶⁰ Jo He, "A historical study on the eight revolutionary model operas" in China's Great Cultural Revolution," (master's thesis, UNVL, 1992), <https://digitalscholarship.unlv.edu/rtds/170>. "Revolutionary Model Operas were first performed May-June 1967. Qing Jiang, the wife of Chairman Mao Zedong, gathered the dramatic productions that she approved in Beijing; these were presented repeatedly in the six theatres. At the same time, the People's Daily and other newspapers published favorable reviews and naming these works Revolutionary Model Operas.

of these compositions were Peking operas and others were pieces in Western musical genres such as ballet and symphonic music. Some were later transcribed as orchestral music episodes. During the Cultural Revolution, most of the Model operas were made into films. Only artists and literary art groups which contributed to the compilation of the Model operas were allowed to perform artistic works at the time.

These modern Peking operas used Chinese traditional and foreign art forms to reflect the modern life of Chinese people under the leadership of the Communist Party of China, such as armed struggles and economic construction; these Model operas had broad political significance. They used elements of Western opera and other stage art forms, including costumes, symbolic features, and a symphony orchestra to accompany the operas. The creators, usually a group of collaborators, embrace the lush expressiveness of the Western symphony with many sweeping and grandiose scenes. Symphonic music of the Revolutionary period used the full range of the Western symphony without adhering to Western norms of form and genre. Although the themes of Model operas were limited, artistic quality was present at least to a degree.⁶¹ The main musical instruments of the traditional Peking opera band were used in the Model operas and divided into two divisions: *Wen Chang* and *Wu Chang*.⁶² Each division was mainly comprised of three instruments.⁶³

⁶¹ Qiuyue Han, "On the Artistic Success of 'Model Drama' from the Perspective of the Style of Traditional Peking Opera," Sohu.com. last modified April 6, 2017, accessed February 3, 2019. http://www.sohu.com/a/132420264_488214.

⁶² The traditional Peking opera employed two divisions of musical instruments, *Wen Chang* division and *Wu Chang* division. The main function of the *Wen Chang* division (bowed and plucked strings) was to accompany singing and to play background scene music. The main function of the *Wu Chang* division (percussion) was to coordinate the actors' body movements, speeches, singing, dancing and playing, and to shift the stage mood and atmosphere during scene changes. Qi, Yi. "Wenchang and Wuchang Are Cooperated with Xipi and Eerhuang." *xzbu.com*.

In order to enrich the bass line, some traditional bass plucked strings and bass bowed strings were added to the Peking opera band. Furthermore, to strengthen the artistic expression of Model operas, Western orchestral instruments were added to the traditional Peking opera band. Two significant additions were the cello and the double bass.

The instruments for the Model opera band were therefore those of a small national music ensemble plus those of a Western symphony orchestra. In the small national music ensemble, the instruments included the *jingerhu*, *jinghu*, *yueqin*, *pipa*, *suona*, *zhudi*, and *bangu* (Figure 1.9, also see Appendix B). Instruments from the

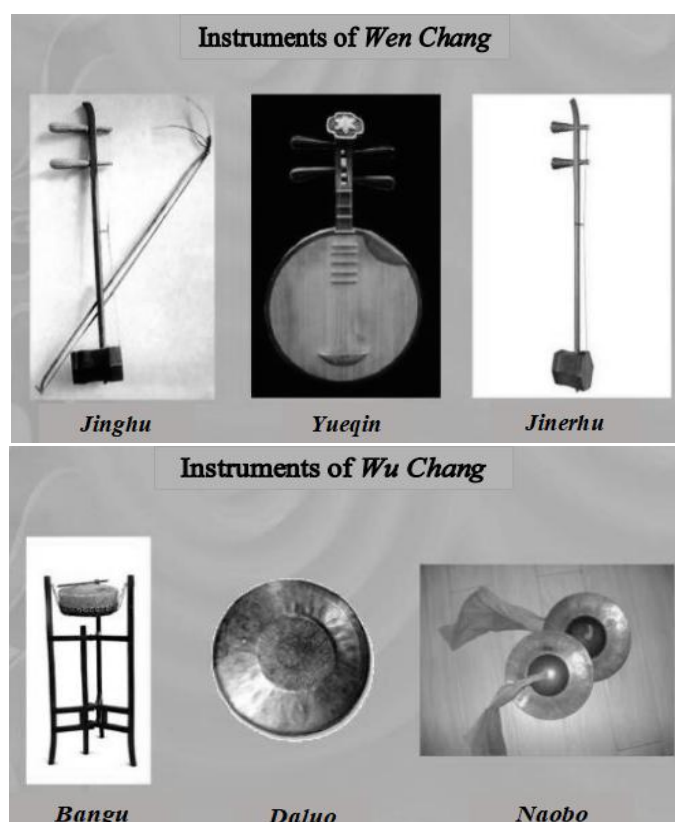


Figure 1.9. Instruments of the traditional Peking Opera band: Wen Chang (upper) and Wu Chang (lower) division. (“Don't question it! The Band of Beijing Opera is Also Very Strong.” Sohu.com, last modified December 31, 2017, accessed by February 4, 2019, http://www.sohu.com/a/213987876_691603.)

<https://www.xzbu.com/5/view-1288917.htm>.

⁶³ The instruments of the civil division as pictured in Figure 1.9 were primarily the *jinghu*, *yueqin*, and *jingerhu*. The military division mainly consisted of *bangu*, *luo* (gong), and *bo* (cymbal) instruments.

Western symphony orchestra included woodwinds—one clarinet, one bassoon, one oboe, and one flute. The flutist also played the *zhudi* (bamboo flute). The brass section included two horns, two trumpets, one trombone, and occasionally one tuba. The string instruments were based on a Western configuration of four first violins, three second violins, two violas, one cello, and one double bass (see Figure 1.10).

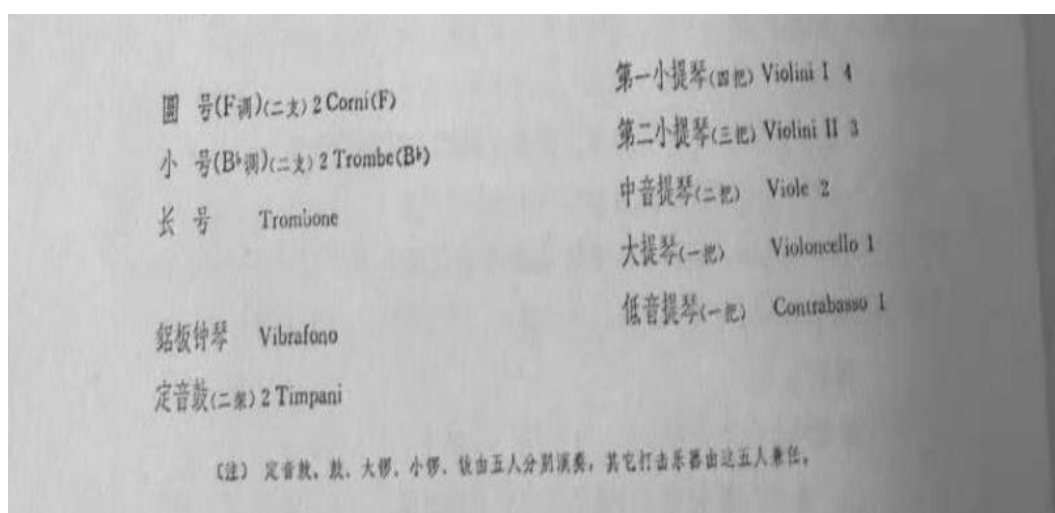


Figure 1.10. A portion of the instrument listing for *Zhi Qu Wei Hu Shan* from the preface of the orchestral score for *Taking Tiger Mountain by Strategy* (Beijing: People’s Publishing House, 1970). Notice at the lower right a single contrabass.

There were two types of scenes in the Model opera: small scenes and grand scenes. In small scenes, the music accompaniment was mainly performed by the small national music ensemble with one cello playing the bass voice. Sometimes the cello did not participate in the music ensemble and the bass part was provided by the drum. In the grand scenes, the full symphony orchestra performed the music, such as “Da Hu Shang Shan (*Hunting Tigers up on the Mountain*)” in *Zhi Qu Wei Hu Shan (Taking Tiger Mountain by Strategy)*. The double bass and other string instruments were used to express the sensation of skiing in the mountains, imitating the sound of the wind. From the interview with a famous pipa performer who played in the Model opera band during

the Revolution, he recalled about the double bass that besides performing grand scenes and serving a supporting role, the bass also joined in contrapuntal lines with other instruments, not only enriching the texture of the music but also making the bass part more interesting to play.

In 1971, as China joined the United Nations and gradually established diplomatic relations with Western countries, allowing limited cultural exchanges between China and the West. Prime Minister Zhou embraced Western music as an important part of foreign cultural exchange. The Central Orchestra⁶⁴ in Beijing was one of a few Western-style Chinese orchestras with opportunities to communicate with the world music community during the Revolution in China. The importance of the Central Orchestra increased through cultural exchanges between China and Western countries. Although its repertoire was primarily propagandist music composed during the Chinese Revolution, the orchestra occasionally played some Western music for special events.

In February 1973, one year after United States President Richard Nixon visited China, the American government delegation visited China with Dr. Henry Kissinger as its chief representative. On the evening of February 17, 1973, Kissinger attended a concert performed by the Central Orchestra. In the concert, the orchestra played Beethoven's Pastoral symphony, a piece without political leanings. Although the concert was private, the performance was significant because it was the first time since the outbreak of the

⁶⁴ The Central Orchestra was formally established on July 10th, 1956. On February 3rd, 1996, the orchestra played the last concert. In the same year, the orchestra was reorganized and renamed the Chinese National Symphony Orchestra. Zhou, Guangzhen. *Phoenix Wing: Central Symphony Orchestra 1956-1996*, I, 63, 621.

Cultural Revolution that Western music had been played by a Chinese symphony orchestra.⁶⁵

From March to September 1973, visits of three world-renowned orchestras—the London Symphony Orchestra, the Vienna Philharmonic Orchestra, and the Philadelphia Orchestra—provided exciting opportunities for Chinese musicians. The three Western orchestras not only brought traditional Western classical music to Chinese audiences but also collaborated with Chinese musicians and performed Chinese symphonic music of the period, including the *Yellow River Piano Concerto*⁶⁶ and *The Moon Reflected on Erquan Spring*. The Chinese musicians were impressed with the virtuosity and expressive power of the visiting orchestras and they in turn were moved by the Chinese musicians' love of music.⁶⁷

It was thought that the visits of the three Western orchestras would help further the development of Chinese music, but new political storms a month later interrupted progress. On the other hand, in 1972, with the establishment of diplomatic relations between China and Japan, the central Orchestra ushered in their valuable opportunity to perform abroad for the first time. On October 11, 1974, the China Central Orchestra did indeed visit Japan, the first professional Chinese symphony

⁶⁵ Zhou, 266-268.

⁶⁶ *Yellow River Piano Concerto* was a collaboration between Chinese composers, including Yin Chengzong and Chu Wanghua, based on Xian Xinghai's *Yellow River Cantata*. The concerto was written at the request of Jiang Qing, wife of Chairman Mao, and it premiered in 1969 during the Chinese Cultural Revolution. "Yellow River Piano Concerto," accessed February 5, 2019 https://en.wikipedia.org/wiki/Piano_concerto.

⁶⁷ Binhu District Government, "The Moon Reflected on the Er-quan Spring," *China Daily*, August 16, 2016, 2019, http://jiangsu.chinadaily.com.cn/binhu/2016-08/16/content_26519138.htm. *The Moon Reflected on the Er-quan Spring (Erquan Yingyue)* is a score of Erhu music composed by blind folk musician Hua Yanjun.

then, social life has gradually returned to normal, and culture, education, and music have also revived.

Exchange with Foreign Countries since the Reform and Opening Up

As we have seen above, during the ten-year Cultural Revolution the development of both Western and Chinese culture and art in China was severely impeded. The teaching and the playing of the double bass was in relative isolation because of the closed environment during this period. After the Cultural Revolution, the Chinese double bass community continued its interrupted pursuit of advanced Western bass techniques for teaching and playing the double bass. In the late 1970s, with the establishment of diplomatic relations between China and the United States and the improvement of the international environment, more and more foreign musicians, scholars and orchestras came to China to give lectures, performances and participate in exchange activities. Since the Reformation and Opening Up, many top Western musicians have come to China and communicated with Chinese musicians. These exchanges have played an important role in the tremendous development of Chinese classical music in the last forty years.

In these activities, Chinese bass players have absorbed advanced foreign teaching and playing concepts from lectures, master classes, and concerts of foreign musicians.⁷⁰ David Walter, double bass professor at the Juilliard School, was the first

⁷⁰ One of the most celebrated visits from a foreign musician occurred in 1979. Legendary violinist Isaac Stern visited China, working closely with Chinese musicians. This remarkable exchange was chronicled in the documentary film *From Mao to Mozart: Isaac Stern in China* (Richard Shepard, "Isaac Stern in China," *The New York Times*, February 23, 1981, <https://www.nytimes.com/1981/02/23/movies/isaac-stern-in-china.html>).

American double bass educator to come to China after the Reform and Opening-Up.⁷¹ In the summer of 1981, Walter gave master classes and concerts to students in the Beijing area. This event attracted double bass teachers from all over China to Beijing. Walter's lectures brought American teaching methods to China, broadening the horizons of Chinese bass teachers, students, and performers. His visit caused a sensation in the Chinese double bass community. For a long time, the teaching system and playing methods of the double bass in China had been under the influence of Eastern Europe and Russia. Thereafter, Walter also went twice to Shanghai, in 1986 and 1992, and conducted academic exchange activities with the double bass community there.⁷²

Since then, because of more frequent exchanges with the bass communities abroad, many Chinese professional orchestras and music schools have invited high-level double bass performers and educators from other countries to give lectures, master classes, and concerts in China. For example, in the 2014 season, the music director of the Xiamen Philharmonic Orchestra (XPO) invited several internationally renowned musicians to collaborate with the XPO. Included was the educator and former double bass principal of the Berlin Philharmonic, Klaus Stoll, who gave master classes and a concert.⁷³ In one week, Stoll systematically guided and trained musicians of the XPO double bass section on topics including basic playing

⁷¹ Liben Music Publishers, "David Walter," accessed February 8, 2019, <https://www.liben.com/walter.html>.

⁷² Chen, 68-70.

⁷³ Klaus Stoll, "Biography," accessed February 9, 2019, http://www.klausstoll.com/eng_bio.htm.

techniques, proper position to hold the instrument, and musical expression. Stoll also helped the double bass players identify their own areas for improvement, providing solutions to problems including articulation and timbre. The sound and the playing skills of the double bass section of the orchestra markedly improved in one week.⁷⁴ In addition to the master classes, Stoll also played a memorable concert with the players of the double bass section. The repertoire of the first half of the concert was all for double bass ensemble, including compositions from ten countries in various types of musical styles including Baroque, Classical, Romantic, Jazz, and Latin. The second half of the concert included movements of Bach's Brandenburg Concerto No. 3, Mozart's Symphony No. 41, etc. One bassist of the orchestra told the author that there was a striking improvement in all aspects of his playing because of the inspiring master class and performance with Stoll.⁷⁵

Western musicians were not the only influence on the development of the double bass after the Cultural Revolution. Chinese bassists themselves were organizing within the country for mutual educational benefit. In 1979, the first regional double bass seminar of China was held in Beijing, approved by the Chinese Musicians Association, a nationwide union of musicians.⁷⁶ The seminar was produced by a spontaneously-formed academic research association for double bass

⁷⁴ Xmpo.org. "The Completely Changed Double Bass Section." *www.xmpo.org*. <http://www.xmpo.org/al/?Col15/Col17/381.html>.

⁷⁵ All information is from an interview with the bassist of the Xiamen Philharmonic Orchestra, WeChat, December 15, 2018.

⁷⁶ ChinaCulture.org, "Chinese Musicians Association: Social Groups" accessed February 10, 2019, http://en.chinaculture.org/library/2008-01/16/content_26944.htm.

teachers and students, as well as players in professional orchestras, music schools and art ensembles in the Beijing area. In May 1979 in the rehearsal hall of the Central Symphony Orchestra, the seminar held the first double bass concert featuring the double bass compositions of Serge Koussevitzky.⁷⁷ This concert attracted about 160 professional and amateur double bass players from different regions of China.

In 1986, the seminar was reorganized and renamed the China Society of Bassists.⁷⁸ The purpose of the organization has been to make the development of the double bass more comprehensive and systematic. It was the first-string instrument organization approved by the Chinese Musicians Association. The China Society of Bassists has held multiple seminars and has translated academic articles from around the world about the development of double bass playing. The Society has also disseminated information about foreign bass players, educators, competitions, and compositions to Chinese double bassists. The Society publishes its own academic journal, *Xuexiziliao* (Learning Materials). In the forty years since the foundation of the Society, in addition to translating and introducing foreign bass learning and playing materials, the Society has also published music, teaching materials, articles, and monographs composed and written by Chinese double bass scholars.⁷⁹

⁷⁷ Britannica, T. Editors of Encyclopaedia. "Serge Koussevitzky." *Encyclopedia Britannica*, accessed by February 11, 2019. <https://www.britannica.com/biography/Serge-Koussevitzky>.

⁷⁸ Wang, Xi. "The Cradle of the Development of China's Bass Career: A Brief Introduction to the Establishment of China Society of Bassists." *Literature Life* (September 2011): 101, February 11, 2019. <https://www.ixueshu.com/document/d5c1445a787b6c44318947a18e7f9386.html>

⁷⁹ Chen, 75-78.

In addition to the activities mentioned above, the Society is also involved in assisting domestic music institutions to organize national and international double bass competitions and festivals. However, these competitions are basically solo competitions. Therefore, there has never been a double bass orchestral competition in China. After more exchanges with foreign professional orchestral players and educators, Chinese double bass players can understand the importance of orchestral training. Chinese bass players should not only play solos, but also pay more attention to orchestral training, a process that is critical for success on the bass and fundamentally any orchestral instrument.

Some regional professional music schools and orchestras have addressed this problem, founding orchestral academies specifically for the training of orchestral players, including bassists. The Shanghai Orchestra Academy is an excellent example. The Shanghai Orchestra Academy was founded by three partners in 2012: the Shanghai Symphony Orchestra, the New York Philharmonic Orchestra, and the Shanghai Conservatory of Music.⁸⁰ Using the Shanghai Symphony Orchestra Hall as its training center, the school has assembled a top-notch teaching team from China and abroad to cultivate international cooperation and communication among professional orchestral musicians. The double bass faculty was hired from the New York Philharmonic, including Timothy Cobb (principal bassist), Max Zeugner (associate principal), and Satoshi Okamoto (section bassist)⁸¹; other faculty members

⁸⁰ Shanghai Orchestra Academy (website), accessed February 12, 2019, <https://soa.shsymphony.com/>.

⁸¹ New York Philharmonic (website), "Meet the Orchestra," accessed February 12, 2019,

include Shanghai Symphony Orchestra principal Ming Zhang.⁸²

The first students at the Academy began their studies in September 2014. There were twenty-two students in the first session ranging in age from twenty-two to thirty-five years old. The students came from mainland China, Taiwan, Hong Kong, Italy, and other countries majoring in many instruments including the double bass. Some students were players from professional orchestras, and others were recent graduates. During the 2014-15 academic year, musicians of the New York Philharmonic Orchestra taught on campus four times, the principals of the Shanghai Symphony Orchestra gave students regular lessons, and the rest of the teaching was through online learning.⁸³

Audition requirements for the entrance examination of the Shanghai Orchestra Academy are similar to those of American professional orchestral auditions. The music for the Shanghai Orchestra Academy entrance exam in 2016, including the solo repertoire and orchestral excerpts, is listed in Figure 1.12.

<https://nyphil.org/about-us/meet/musicians-of-the-orchestra>.

⁸² Zhang entered the Shanghai Symphony Orchestra in 2003 and has served as the co-principal bassist of the Shanghai Symphony Orchestra since 2019. "Shanghai Symphony Orchestra: Faculty," accessed by March 19, 2019, <http://soa.shsymphony.com/en/about-team.aspx>.

⁸³ Shanghai Orchestra Academy. "Cooperation," accessed by March 19, 2019. <https://soa.shsymphony.com/cn/about-cooperate.aspx>.

Shanghai Orchestra Academy Audition Repertoire List
As of 4/28/16

Double Bass

Solo Repertoire

Misc.	Any standard concerto (i.e. Vanhal, Koussevitzky, or Bottesini) 1 st mvt. (with cadenza, if applicable)
Bach	Any cello suite Any mvt.

Orchestral Repertoire

Beethoven	Symphony No. 5 3 rd mvt. (m. 1 - "A", trio: m. 140 - 218)
Beethoven	Symphony No. 7 1 st mvt. ("I" - m. 299)
Brahms	Symphony No. 2 4 th mvt. (8 m. before "L" - 1 m. before "M")
Mozart	Symphony No. 35 1 st mvt. (m. 13 - "B") 4 th mvt. (m. 1 - "A"/m. 37, 10 m. after "D" and play 13 bars)
Strauss, R.	Ein Heldenleben #9 - 6 m. after #12, #40 - #41, #77 - #78

Figure 1.12. Shanghai Orchestra Academy Audition Repertoire List, April 28, 2016. Shanghai Orchestra Academy. "Shanghai Orchestra Academy Audition Repertoire List," accessed February 14, 2019. <http://soa.shsymphony.com/Admissions/Index/zyks>.

The professional courses of the Shanghai Orchestra Academy focus on a core of orchestral playing skills, including both symphony and chamber music. The Academy also provides opportunities for students to play in mock auditions in accordance with the audition standards of international professional symphony orchestras. Faculty members coach students in playing skills and stage psychology. In addition, the school instructs students in music history and theory. The students are also required to participate in rehearsals and concerts of the Shanghai Symphony Orchestra. The content of the school curriculum for the Chinese double bass has created an innovative and international teaching model. During the period of study in the Academy, students have opportunities to participate in performances of world-class symphony orchestras, including the Shanghai Symphony Orchestra and

the New York Philharmonic Orchestra. These relationships have provided students with unique opportunities to rehearse and perform with high-level orchestras.

From the late 1990s the Shenyang Conservatory of Music, also in northeastern China, established systematic orchestral training. The school requires students to play in the student orchestra for three two-hour rehearsals a week. The Conservatory orchestra performs several times each semester. Their repertoire includes both Western classical symphonic compositions and Chinese orchestral music. In addition to school performances, the orchestra also holds exchanges with symphony orchestras and professional music academies both domestic and abroad. In 2007, the Conservatory orchestra was invited to South Korea to attend the first International Youth Symphony Festival, performing in collaboration with Han-Na Chang, a famous South Korean cellist and conductor.

In order to enable students to play and work in professional orchestras after graduation, the Orchestral Department of Shenyang Conservatory of Music offers a course on orchestral excerpts training. In the double bass major, for example, students already begin learning orchestral excerpts in the second semester after entering the school; students are required to complete six semesters of courses in orchestral excerpts. The teacher gives an hour of orchestral excerpts training to every double bass student per week, periodically assessing the work in studio classes. Students are required to complete study of ten orchestral excerpts each semester. At the end of each semester, the school administers a jury exam specifically on orchestral training.

Students are required to play three pieces, including a required excerpt, an optional excerpt, and one randomly chosen by the jury members.

The training material used for double bass orchestral excerpts is an internal-use textbook (Figure 1.13)⁸⁴ previously compiled by Zhao Tianrui,⁸⁵ the former double bass professor of the Shenyang Conservatory of Music. The repertoire is exclusively Western symphonic music. In addition to compiling textbooks, Zhao has also published articles about orchestral training of the double bass. In these articles, Zhao systematically analyzed and discussed the importance of orchestral training and practice methods for the instrument.

Content

1. 第一学年 (第二学期)。	Academic year 1, Semester 2
教学曲目: 海顿	Repertoire
1-01 Haydn: Symphony No. 97	
1-02 Haydn: Symphony No. 97	
1-03 Haydn: Symphony No. 101	
1-04 Haydn: Symphony No. 101	
1-05 Beethoven: Fidelio	
1-06 Beethoven: Fidelio	
1-07 Beethoven: Symphony: 7	
1-08 Bach: Matthäus-Passion	
1-09 Haydn: Oxford-Symphony in G dur	
1-10 Haydn: Oxford-Symphony in G dur	

Figure 1.13. Part of repertoire content of the internal-use textbook compiled by Tianrui Zhao (Tianrui Zhao, *Double Bass Orchestra Excerpts Training Class Textbook*, scanned by Peng Wang, March 1, 2019.

⁸⁴ Tianrui Zhao, *Training Class Textbook, double bass Orchestra excerpts* scanned by Peng Wang, March 1, 2019.

⁸⁵ Tianrui Zhao (1967-2015) was the professor of double bass at Shenyang Conservatory of Music. He was admitted to Shenyang Conservatory of Music in September 1989 and studied under Professor Cunqing Huo. In 1992, he was admitted to Odessa A. V. Nezhdenova National Academy of Music in Ukraine, receiving his Master of Arts degree with outstanding achievements in 1995. In the same year, he returned to the Shenyang Conservatory of Music as the double bass professor. Professor Zhao traveled widely and participated in many academic exchanges. Baidupedia. “赵天睿,” accessed February 19, 2019, <https://baike.baidu.com/item/%E8%B5%B5%E5%A4%A9%E7%9D%BF/7114475?fr=aladdin>.

In addition to the orchestral training courses, since 2005 the Shenyang Conservatory of Music has invited principal double bassists of high-level foreign orchestras and well-known educators every academic year to visit and give master classes to the double bass students, both on solo and orchestra repertoire. Through this process, students received high-level teaching and were exposed to orchestral training as taught in other countries.

Moreover, Zhao collected a large amount of material on double bass orchestral training when he was teaching in Shenyang Conservatory of Music. He devoted himself to compiling a new double bass orchestral training textbook. Unfortunately, Zhao passed away in Shenyang in May 2015; as yet this new textbook has not been published.

Although his death was a tremendous loss to the Chinese double bass community and its continuing development, his pedagogical ideas and music philosophy have laid a solid theoretical foundation for future orchestral training of the double bass in China. Zhao's textbooks and his focus on orchestral training have helped Chinese bassists become competitive in orchestral auditions. His strict training and careful teaching encouraged students who have gone on to perform with many high-level symphony orchestras in China.

Through the efforts of double bass teachers, visiting Western artists and professional orchestra performers in China, orchestral training of Chinese double bassists has made great progress. However, there are still some gaps between the performance level of professional orchestras in China and the West. It is possible that in the near future, with more double bass talents returning to China to work and teach,

orchestral training and playing of the double bass in China will improve rapidly, with the goal of achieving levels comparable with the best in the world.

Chapter Two The Double Bass in Chinese National Orchestras

Chinese National Orchestras

China is multi-ethnic and boasts a wide variety of musical instruments with a variety of colorful tones which are played with distinctive performance techniques.

This diversity enhanced the development of Chinese national orchestras.

The traditional Chinese music ensemble has a very long history, which can be traced to three thousand years ago during the Zhou dynasty.⁸⁶ Ancient Chinese musical ensembles can be divided into three categories: *Yayue* (ceremonial music),⁸⁷ *Yanyue* (banquet dance music),⁸⁸ and wind and percussion bands.⁸⁹ Since most native string instruments are plucked, bowed string instruments rarely appeared in the Chinese traditional musical ensemble. From the sixth century, with the integration of the Han people and the nomadic peoples of north China and Central Asia, many musical instruments were brought to China. Since then, these instruments have gradually been absorbed as traditional Chinese instruments. Bowed instruments

⁸⁶ The Zhou Dynasty was the last Chinese dynasty which fully implemented the feudal system of hereditary dynasty in the history of China. It was divided into the Western Zhou Dynasty (about eleventh Century BC-771 BC) and the Eastern Zhou Dynasty (770 BC-256 BC) two periods. "The Story of Zhou Dynasty," *Modern Reading*, (January 2015): 19, accessed February 24, 2019, <https://www.ixueshu.com/document/a4b456e3cc62337c318947a18e7f9386.html>.

⁸⁷ *Yayue* was a form of classical music and dance performed at the Chinese royal court for celebrating the heaven and the earth in ancient China. The basic conventions of this type of music were founded in Western Zhou and the music formed the formal representation the political power of the aristocracy. *Zhongguo Yinyue Cidian* (Chinese Music Dictionary), (Beijing: People's Music Publishing House, 2016), 880.

⁸⁸ *Yanyue* was a form of banquet dance music with high artistic and strong musical characteristics performed in the royal court during the Sui (582-619), Tang (618-907), and Song (960-1279) Dynasties. Most of the instruments used are imported from the Western Regions. *Zhongguo Yinyue Cidian*, 886-887.

⁸⁹ The wind instrument mainly refers *suona*.

gradually appeared in these ensembles, such as the *erhu*, which was introduced to China in the Sui (581-619) and the Tang Dynasties (618-907). From the Ming (1368-1644) and Qing (1636-1912) Dynasties, bowed string instruments have been widely used in various forms of traditional music.

In modern China, Chinese traditional musical ensembles are generally divided into four categories based on instrumentation.⁹⁰

These ensembles are:

1. Percussion band⁹¹: consisting only of percussion instruments.
2. Wind and percussion band: consisting of wind and percussion instruments, with a few stringed instruments.
3. Ensemble of traditional stringed and wind instruments: consisting of both plucked and bowed string instruments and wind instruments.
4. National orchestra: an ensemble or an orchestra consisting of traditional instruments from four different instrumental families, including bowed string instruments, plucked string instruments, wind instruments, and percussion instruments.

At the beginning of the twentieth century, especially after the May 4th Movement⁹² (1919), more Western music was introduced to China, and more Western musicians moved to the country. Chinese national musicians began to explore new ways of combining the instruments of Chinese traditional music

⁹⁰ The categories is based on the content of Nan Li's *Double Bass and the Band* (Beijing: China Books Press, 2015), 80.

⁹¹ The term refers the performance groups consisting of a large number of instrumental players, such as wind, military, jazz, and percussion bands.

⁹² Britannica, T. Editors of Encyclopaedia. "May Fourth Movement." *Encyclopedia Britannica*, February 14, 2019. <https://www.britannica.com/event/May-Fourth-Movement>. A patriotic movement organized by young students in Beijing in May 4th, 1919. The incident was caused by the transfer of Germany's rights and interests in Shandong to Japan at the Paris Peace Conference held after the end of the Word War I (WWI). At that time, the Beiyang government failed to defend the national interests, causing great dissatisfaction among the Chinese people, and thus the people paraded to demonstrate their protest against the imperialist countries.

ensembles with the example of the European symphony orchestra. Since the May 4th Movement, the national musicians headed by Tianhua Liu⁹³ advocated that Chinese national music should adopt some elements of Western music.

From the 1920s, a large number of music societies began to emerge in major coastal cities in China. The vast majority were composed of amateur music enthusiasts. The Central Broadcasting Station National Music Ensemble,⁹⁴ founded in 1935, is different from other music societies. Not only was it the first of a new type of Chinese national orchestra, it was also the only professional one. This group's performance practice, stage layout, and choice of instruments provided a valuable example for Chinese national orchestras all over the world. From its inception, the instruments of the orchestra were grouped into four sections. In this concept, each section contains a range from high to low of similar instruments. In the two sections of plucked and bowed strings in particular the results resemble the string section of a Western symphony. Other Western elements include a conductor, music scores, music stands, and a symphonic-type stage setting. These innovations strongly influenced later national orchestras. The modern Chinese national orchestra is mainly composed

⁹³ Tianhua Liu (1895-1932), a Chinese composer, erhu virtuoso, music educator, taught at the Institute of Music Affiliated to Peking University from 1922 and became a teacher of the Peking Art School and Female College of Arts and Science of Peking University from 1926. Liu composed and arranged a large number of solos, ensembles and etudes for Chinese instruments. *Zhongguo Yinyue Cidian*, 470.

⁹⁴ Zhengxin Lin, "An Archeological Study of the Orchestra of Broadcasting Corporation of China: from 1975-2007," *National Digital Library of Theses and Dissertation in Taiwan*. Master's Thesis, National Taiwan University of Arts, 2016. The ensemble was founded in October 6, 1935. In 1949, the ensemble was moved to Taiwan with Republic of China's government and disbanded in 2007.

of four groups of instruments. The composition of the instruments draws on the experience of the Western symphony orchestra.

In 1953 in Beijing, the China Broadcasting Chinese Orchestra (or Central Broadcasting Traditional Instruments Orchestra), led by the famous musician Xiuwen Peng, played an exemplary role continuing to establish this new configuration of musical instruments. All professional orchestras were subsequently structured on this model.

In 1949, in the early days of the founding of People's Republic of China,⁹⁵ national musical ensembles were popular, and these ensembles appeared in various cities. The national orchestras can be divided by size: small, medium, and large. Small-sized orchestras consist of about ten people. The bowed string instruments include two *erhu*, one *zhonghu*, one *dahu*, one cello, and one double bass. The latter two Western instruments were included because there are no analogous Chinese native instruments in this low range. Other instruments can be added into the bowed string section according to the needs of the compositions, such as the *jinghu* and the *jingerhu*.⁹⁶ Plucked string instruments consist of the *zhongruan*, the *pipa*, and the *yueqin*. The wind section includes the *suona* and the *dizi*. The percussion section contains both Chinese traditional and Western instruments. The Chinese traditional percussion instruments are *bangu*, *dagu*, *bo*, *daluo*, *xiaoluo*, etc. Western timpani can

⁹⁵ Nan Li, *Double Bass and the Band* (Beijing: China Books Press, 2015), 82.

⁹⁶ In Peking Opera tune *Ye Shen Chen* (Deep, Dark Night), the *jinghu* is used as a solo instrument, accompanied by national orchestra. The *jingerhu* is used for solo as well sometimes.

be included in the national orchestra as well (photos of these traditional instruments can be found in Appendix B).

Medium-sized orchestras consist of up to forty instrumentalists. There are more instruments added to the bowed string section (*gaohu* and *dihu*) and plucked string section (*yangqin*, *liuqin*, and *daruan*).

Large-sized national orchestras normally have sixty to eighty musicians, and the number of stringed instruments also increases. The group of bowed string instruments consists of *erhu*, *zhonghu*, cello, and double bass. The *erhu* section is divided similarly to the first and second violin sections in Western orchestras. On occasion, for specific compositional purposes, Western orchestral instruments are sometimes added to the Chinese orchestras. The Chinese musicians call it “Chinese and Western styles combination.”⁹⁷

Since the middle of the twentieth century, two schools of thought about instrument use in Chinese national orchestras have emerged. The first school advocates including Western instruments, and the other prefers to use only Chinese instruments. The latter group has made experiments in adapting existing Chinese instruments and widening their range, in an attempt to eliminate the need for non-Chinese instruments. Despite this controversy, most of the Chinese national orchestras have continued to develop along Western symphonic lines.

⁹⁷ The term is from the interview with Mr. X, December 2018.

The foundation of the Western symphony orchestra is the string section, which has a unity of tone and a wide range of pitch.⁹⁸ The woodwind instruments' variety of sound adds color to the orchestra. The brass added strength and impact. Together, these instrumental groups create big contrast in volume, color, and timbre; these different combinations can enrich the orchestra's musical expression. A comparison of instruments in the two orchestras (Table 2.1) shows that the Chinese orchestras have more variety of instruments and, therefore, a greater variety of timbre.

Table 2.1. Comparison of instrument use between the Western symphony orchestra and the Chinese national orchestra

Western Orchestra (basic form)		Chinese Orchestra (basic form)	
Woodwinds	flute, oboe, clarinet, and bassoon	Wind	<i>di, guanzi, sheng, and suona</i>
Brass	horn, trumpet, trombone, and tuba		
		Plucked string instrument	<i>pipa, ruan, yangqin, and zheng</i>
Percussion	timpani, drum (primary, others added as the score requires)	Percussion	<i>dalu, xiaoluo, and gu</i> (primary; timpani used as needed)
Strings	violin I and II, viola, cello, double bass	Bowed string instruments	<i>gaohu, erhu I and II, zhonghu, gehu</i> or cello, and bass <i>gehu</i> or double bass

The table is created by Peng Wang based on the content of Naixin Fan's article "On the Establishment of the National Orchestra." *Chinese Music*, No. 3 (2005): 33-37, 43. <http://www.ixueshu.com/document/37076271c42370ae.html>.

The Chinese national orchestra resembles the Western symphony orchestra in the system of instrument grouping, but the Chinese orchestra has a narrower range in expressiveness of sound, as well as problems creating good ensemble intonation and unity of tone color. The strong individual characteristics of Chinese musical

⁹⁸ Naixin Fan, "On the Establishment of the National Orchestra," *Chinese Music*, no. 3 (2005): 34, accessed by February 26, 2019. <http://www.ixueshu.com/document/37076271c42370ae.html>.

instruments are also a factor.⁹⁹ In particular, so many high-pitched instruments with unique tone colors and different tuning systems within a narrow pitch range tend to clash with each other.

To solve the problem of timbre, Chinese national musicians use some musical instruments to blend tone color and to smooth discrepancies of intonation, such as the bass *sheng*,¹⁰⁰ a type of mouth organ. The *sheng* plays an important role in the national orchestra; because it can play chords, it is useful for blending timbre.

Although the Chinese national orchestras and Western symphony orchestras are similar in many aspects, the biggest difference between Chinese musical instruments and Western musical instruments is pitch temperament. In Chinese traditional orchestras the plucked instruments have frets. The bowed string instruments do not have frets. The fretless instruments, because they are tuned in fifths or fourths, tend to play in *just intonation*. In contrast, most of the instruments in the plucked string section have frets; these are fixed using *equal temperament*,¹⁰¹ and are therefore less flexible in intonation. In order to integrate these two types of temperaments and to avoid the conflicts produced by the fretted and fretless

⁹⁹ Because Chinese traditional instruments are mostly melodic and high-pitched instruments and suitable for solo performance, the timbre is not as harmonious as that of the Western Symphony Orchestra instruments. Li, *Double Bass and the Band*, 75.

¹⁰⁰ Bass *sheng* is one model of the Chinese traditional wind instrumental *sheng* family. There are many varieties and different shapes. In the national orchestra, it is usually used to play the bass part and it makes the timbre of the orchestra more integrated.

¹⁰¹ As early as about 400 AD, Chinese mathematician Chengtian calculated the approximate frequency ratios for equal temperaments. In the Ming Dynasty, Zaiyu Zhu (1536-1611), Chinese mathematician, musician, and prince of the royal court, was the first to propose equal temperaments and accurately calculate the frequency ratio. He also wrote several books dealing with the theory of equal temperament that appear about a half century earlier than European musicians' treatises. (“十二平均律”)

instruments, musicians will omit certain notes when playing harmonies, such as the thirds.¹⁰²

Stage Layout of Chinese National Orchestras

Other Western instrumental imports, of particular interest to this study, are the cello and bass. As mentioned above, the preponderance of treble-range instruments in the traditional Chinese orchestras can be problematic. The addition of the cello and bass gives a much-needed foundation to the bass register, making the original thin sound and musical expression of the national orchestra richer and more appealing.

In traditional Western symphony orchestras, the string section is always placed at the front of the stage since they are the core of the orchestra (Figure 2.1). The double bass section is usually on the right side of the stage.

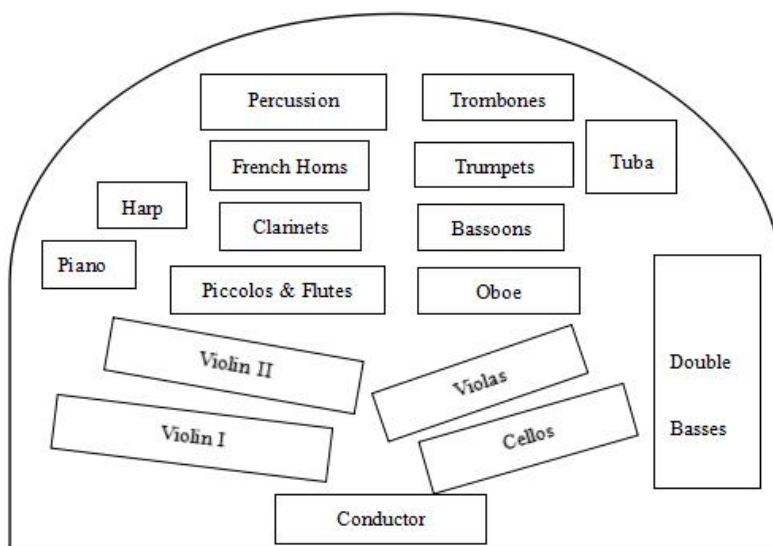


Figure 2.1. Seating plan of the Western symphony orchestra. (Peng Wang)

The arrangement of orchestra seating in Chinese national orchestras, Figure 2.2, is similar to that of Western symphony orchestras. The bowed string section is

¹⁰² Interview with Mr. X, December 2018.

placed at the front of the stage, and the double basses are on the right side of the stage, the same as that of Western symphony orchestras.

In addition to the seating plan in Figure 2.2, some Chinese national orchestras have experimented with their seating plans. In the diagram of the Hong Kong Chinese Orchestra in Figure 2.3, most of the plucked string instruments are

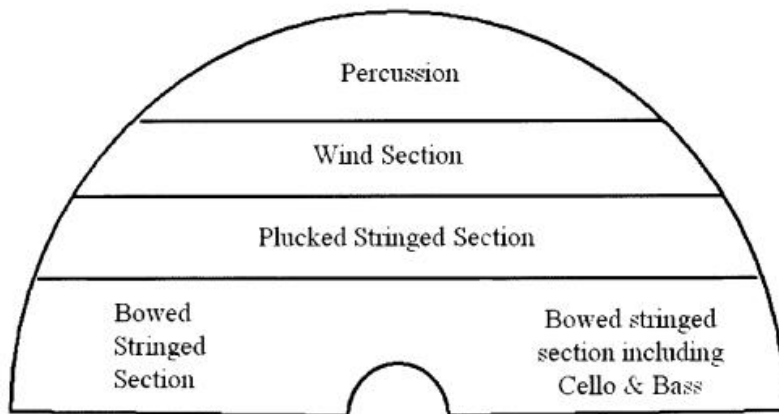


Figure 2.2. Seating plan of the Chinese national orchestra. (Hua Yue, “Chinese Orchestra Seating Plan 2,” *The Chinese Orchestra in Contemporary Singapore* [2009]: 43.)

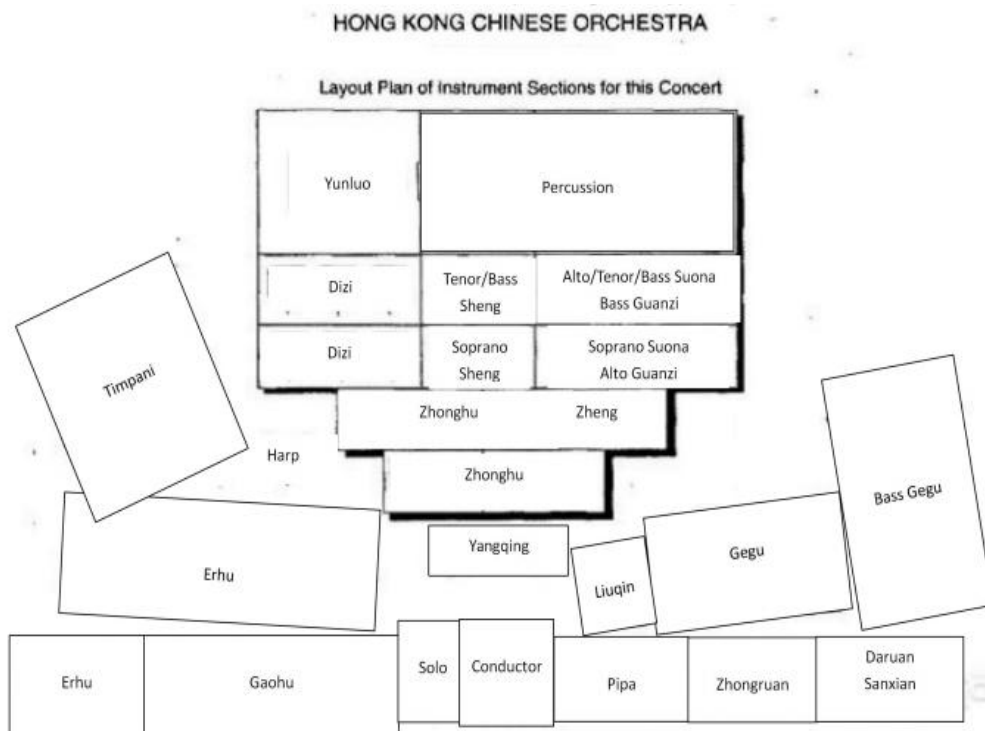


Figure 2.3. The seating arrangement of Hong Kong Chinese Orchestra. (Yiming Art Education, “What are the seating charts of the various instrumental players in the orchestra?” *Wukongwenda*, accessed March 1, 2019, <https://www.wukong.com/question/6534979941023351054/>.) Translated by Peng Wang.

placed on the right side of the stage because plucked instruments are the most characteristic section in Chinese national orchestras.

The bowed bass string section, the *gehu* and the bass *gehu* section are behind the plucked string section. The *erhu* players sit on the left side of the stage. The *zhonghu* is in the middle with some of the plucked string instruments. The pitch range of the ensemble is therefore high on the left side, descending as one moves to the right.

Interestingly, this diagram shows that the orchestra uses “traditional Chinese instruments,” but the *gehu* and bass *gehu* are actually newly invented instruments modeled on the traditional *erhu*, that were introduced in the early 1950s. The *gehu* is played exactly the same as the cello, and the bass *gehu* uses the same technique as the double bass. These two new instruments not only retain the shape characteristics of traditional Chinese instruments, but also make up for the shortage of low musical instruments in national orchestras. The choice of cello/bass or *gehu*/bass *gehu* has varied over time, but the same players are able to perform on both instruments.

In the early age of the founding of the People’s Republic of China, most of the members of the Chinese national orchestras were folk artists. They did not receive systematic training in professional music schools, but learned by themselves.¹⁰³ Since the 1950s, music conservatories and professional music schools have begun to produce trained professional musicians, including double bassists. In a very short

¹⁰³ Interview with Mr. X, December 2018.

period of time, young national musicians began replacing the old folk artist performers of the orchestra.

In the Cultural Revolution period, the development of Chinese orchestras was devastated. Most of the professional national orchestras were disbanded and the musicians were dispatched to work on farms. The concerts of professional national music groups disappeared. Some national musical ensembles were retained to play music for the “Model operas,” which were the only art form that was allowed to be performed in China during the Revolution.

This dark period came to an end in 1976. With the new policies of Reform and Opening Up, the reestablishment and development of Chinese orchestras followed quickly. Most local communities have explored the development of new large-size Chinese orchestras appropriate to local circumstances, and most of these Chinese national orchestras have created their own prosperity. The main reason is the rapid development of China's economy, which has led to the progress of Chinese culture and music. At the same time, the performance market of the national orchestra has also been expanded.

Use of the Double Bass in China

The Double Bass in Chinese National Orchestras

The art of the Western symphony is an art of sound. The appeal of orchestral music is achieved through multilevel timbre, volume and tone color, resulting in rich, deep and varied sounds.¹⁰⁴ Chinese instruments, on the other hand, are basically

¹⁰⁴ Li, *Double Bass and the Band*, 115.

melodic instruments; they are mostly high-pitched and are well-suited for solo playing. Each of the Chinese instruments has its own special tone color and unique characteristics. Hence, the need for a bass instrument to enrich the sound of the orchestra has been a concern.

The double bass is the largest and the lowest-range string instrument of the Western symphony orchestra. As the foundation of the orchestra, both in harmony and rhythm, the double bass has a unique way of holding the whole ensemble together.¹⁰⁵ The sound of the double bass is thicker and warmer than that of a woodwind or brass instrument of the same range. The double bass therefore was a natural candidate both for using in the Chinese orchestra and for serving as a model for developing new Chinese instruments.

As we have seen above, there are many kinds of national musical instruments in China, but few instruments can be used as the bass instrument in the orchestra. Since the 1950s, Chinese national musicians have recognized the importance of reforming the bass instruments of the bowed string instrumental group. Their efforts used Chinese traditional instruments as models to develop some new instruments, such as the *gehu*, bass *gehu*, *laruan* (bowed *ruan*), bass bowed *pipa*, bass horse-head fiddle, etc. Each of these newly developed bass instruments was used in the Chinese national orchestras for a short while. However, compared with the double bass, the timbre and sound of these bowed bass string instruments have not satisfied the

¹⁰⁵ Li, Double Bass and the Band, 33. Zhu, Xinyu. "A Brief Analysis of the Position and Function of the Double Bass in the Symphony Orchestra.": 20, accessed March 2, 2019. <http://www.ixueshu.com/document/152877b4dcdcf2b23318947a18e7f9386.html>.

Chinese musicians,¹⁰⁶ although they served as a very important step toward the “nationalization” of the double bass.¹⁰⁷

As discussed before, Chinese orchestral strings are divided into two groups, the bowed and the plucked. The plucked string instrument section is also insufficient in bass instruments. The double bass has a critical role to play here: besides using a bow, the double bass can also pluck the strings. So, the double bass in the new Chinese national orchestra actually serves double duty--it is not only a member of the bowed strings, but also the foundation of the plucked string group.¹⁰⁸ This versatility confirms the double bass as a useful and welcome addition to the Chinese orchestra.

Today, the double bass and cello have effectively been adopted as mainstream instruments in the modern Chinese national orchestra. With these non-Chinese bass instruments becoming members of the national orchestra, the lack of bass range and bass bowed-string instruments has been remedied.

Chinese Music for Double Bass

Ziping Chen, former bass professor at Beijing’s Central Conservatory of

Music, said it is necessary to “integrate our double bass into Chinese music

¹⁰⁶ Zhihao Yang, “The Significance of Double Bass in Chinese Traditional Orchestra,” *Huang Zhong*, no. 2 (2013): 193-194. In this article, several representative national orchestras are listed and compared with the use of national bowed bass string instruments. Most of the orchestras, except the Hong Kong Chinese Orchestra, used the double bass as their bass instrument after using the innovative national bowed bass string instrument for a short period of time.

¹⁰⁷ Li, *Double Bass and the Band*, 128.

¹⁰⁸ Nan Li. “The Process of ‘Nationalization’ of the Bass.” *China Education Innovation Harold*: 232, accessed March 2, 2019.
<http://www.ixueshu.com/document/ccfab313f692ee40318947a18e7f9386.html>

culture.”¹⁰⁹ In this view, Chinese musicians should compose more music with distinct Chinese musical characteristics for double bass. Chinese bass educators such as Zhengkai Ye and Da-ren Zheng began to compose and arrange music for double bass with Chinese characteristics as early as the 1960s and 1970s.

Some other successful examples of solo compositions, arrangements and transcriptions of Chinese music for the double bass include Junxian Hou’s *Diyintiqin Duzouquxuan* (Selection of Double Bass Solo Compositions)¹¹⁰ and Baoyuan Zhang’s *The Song of Grassland*.¹¹¹ In both, the composers/arrangers use creative special techniques on the double bass to imitate the sound of other traditional Chinese national instruments. Similarly, in the Chinese orchestra, musicians play the non-Chinese double bass with the appropriate style to produce characteristic Chinese sounds.

The playing techniques of the double bass are divided into two parts, those for the left hand and those for the right. When the double bass is used as a bowed string instrument in the Chinese national orchestra, the playing skills of the right hand are basically the same as those used in Western music. For example, players use *arco*, *pizzicato* and *col legno*. The playing techniques of the left hand are also similar to the

¹⁰⁹ Li, *Double Bass and the Band*, 128, quoting Chen.

¹¹⁰ Junxia Hou, ed., *Diyintiqi Duzouquxuan* (Beijing: Huayue Publisher, 1998), accessed March 3, 2019, <http://www.ccmusic.edu.cn/subsite/gxx/2017/04/09/%E4%BE%AF%E4%BF%8A%E4%BE%A0/>. Hou is the current director of Orchestra Department and double bass professor at China Conservatory of Music, Beijing.

¹¹¹ *The Song of Grassland*, in Baozheng Wei, ed., *Central Conservatory of Music Double Bass (Amateur) Grading Test Tutorials (Grade I-IX)* (Beijing: People's Music Publishing House, 2001), 210-214. The composition depicts the life of grassland herdsmen and the main object of imitation is the horse-head fiddle, a Mongolian musical instrument in China.

playing techniques for the Western double bass; however, Chinese double bass players learn fingering and the special way of playing *glissando* from the *erhu* and other Chinese traditional bowed stringed instruments. For example, Yanjun Hua’s *Er Quan Ying Yue* (“The Moon Reflects on the Erquan Spring”)¹¹² (Figure 2.4) was music originally composed for the *erhu*.



Figure 2.4. Segment of *Er Quan Ying Yue*, transcribed by professor Tianrui Zhao, scanned by Peng Wang.

Chinese double bass teachers created a repertoire for the double bass using ancient music, arranging it for bass and piano. In these pieces the double bass imitates sound effects and playing techniques of different Chinese instruments. When playing these “national” solo compositions, Chinese double bass players handle rhythm and bow speed more freely to express the melodic characteristics of Chinese music.¹¹³ This flexibility and individual approach offers more scope for freedom in the performance.

¹¹² Yuanjun Hua, “*Er Quan Ying Yue*” (“The Moon’s Reflection on the Erquan Spring”), transcribed by Tianrui Zhao.

¹¹³ Interview with Mr. J in December 2018.

The double bass also has some shortcomings in imitating Chinese national instruments, mainly because the structure of the Western bass is different from that of national instruments, particularly in its extended range and slower response. For instance, when playing *Er Quan Ying Yue* (The Moon Reflects on the Spring) the double bass imitates the sliding tone of the *erhu*. Compared with the *erhu*, however, the string length of the double bass is too long, and the response of the string is relatively slow when playing short *glissandi*, making it difficult to achieve the same musical expression as produced by the *erhu*.

Chinese double bass players also imitate the characteristic sound of several Chinese plucked string instruments, such as the *guqin*, *zheng* and *pipa*. For instance, the ancient Chinese traditional music *Yang Guan San Die*¹¹⁴ (Figure 2.5) was originally performed on the *guqin*.

Yang Guan San Die

Tuning: #F B E A 4 Ancient Music
ad libitum pizz + Arranged by Junxia Hou

Figure 2.5. Segment of *Yang Guan San Die* (Hou, “Yang Guan San Die” in *Diyinti qin Duzouquxuan*, 11, English translation by Peng Wang)

In Junxia Hou’s arrangement, an unusual technique is utilized: at rehearsal number four, the performer mimics the sound of the *guqin* by playing *pizzicato* while

¹¹⁴ *Yang Guan San Die* is a Chinese traditional music composition based on the Tang Dynasty’s (618-907 AD) poet Wei Wang’s (682-759 AD) “*Song Yuan Er Shi Anxi*” (“Farewell Yuaner to Anxi”). The music is divided into three sections.

wearing finger caps, which is indicated by crosses. The sound produced does resemble the sound of the *guqin*, but the volume is much louder. At both number four and five, the left hand also imitates the *appoggiatura* and *glissando* of the *guqin* (bended arrows in both ascending and descending directions). Thus, the playing technique of both hands of the double bass is greatly enriched.

Besides the solo repertoire, the double bass is also used in Chinese ensemble music. In the traditional piece “*San Liu*” (“Three Six”),¹¹⁵ the music is mainly played by Chinese plucked string instruments, played either with picks or with finger caps. As a result, the sound is slightly thin. In order to enrich the timbre, blend the tone colors, and increase the depth of the bass sound, the double bass is added as a plucked string instrument.

In addition to playing traditional music, the national orchestra also plays new compositions written by Chinese composers. In this music, in addition to traditional playing techniques, composers have put forward new requirements for double bass playing, such as snap *pizzicato* and playing between the bridge and tailpiece.¹¹⁶

Teaching Materials and Methods

In China, all the conservatories and most university music schools have both a traditional instrument department and a Western-style orchestral department; both

¹¹⁵ *San Liu* is also known as *Mei Huan San Nong* (“Three Stanzas of Plum-blossoms”) and was originally one of the eight silk and bamboo songs in the “South of the Yangtze River.” In 1962, Guanren Gu (b1941) adapted the music for a plucked ensemble. Guanren Gu, *Gu Guanren Xinjiangnansizhuquji (Gu Guannan’s Collection of New Songs of Silk and Bamboo in the South of the Yangtze River)* (Shanghai: Shanghai Education Publishing House, 2014); video accessed March 4, 2019, <https://www.youtube.com/watch?v=B5afENM9Tws>.

¹¹⁶ Interviewed with Mr. K, December 2018.

departments offer a double bass major. Double bass instruction in the orchestra department follows traditional Western teaching methods. Interviews with Chinese musicians and double bass performers confirm that bass teaching technique for training Chinese national orchestral performers is much the same as the Western approach. Chinese national double bass teachers also use Western methods and materials when teaching in the traditional Chinese instrument departments, such as the Western bass method books of Gustav Laska,¹¹⁷ Franz Simandl,¹¹⁸ and Storch-Hrabe.¹¹⁹ Western solo repertoire also forms a part of their study.

In addition, Chinese national double bass students follow Western methods for orchestral training.¹²⁰ Students are primarily taught Western classical orchestral excerpts with the occasional addition of excerpts from the national orchestra repertoire. In the conservatories in China, orchestral training of the Chinese national double bass is almost the same as that of the Western bass, national double bass students sometimes play in the Western-style symphony orchestra, and vice versa.

In addition to using traditional Western teaching materials, Chinese bass teachers also compile and publish method books. These books include traditional Western solos and etudes, Chinese solo repertoire, as well as Western symphonic

¹¹⁷ Gustav Láska (1847-1928), Czech was a conductor, music educator, composer, contrabassist, choirmaster and organist, accessed 5, 2019. OCLC Worldcat, "Identities: Gustav Láska," accessed March 4, 2019, <http://www.worldcat.org/identities/lccn-n80-130877/>.

¹¹⁸ Roney Slatford and Alyn Shipton, "Double bass," Grove Music Online, 2001, accessed March 5, 2019, <https://doi-org.ezproxy.tcu.edu/10.1093/gmo/9781561592630.article.46437>.

¹¹⁹ Slatford and Shipton, "Double bass."

¹²⁰ Interview with Mr. J and Mr. K in December 2018.

excerpts and Chinese orchestral music. Some books are especially for Chinese national bass students.

Level Nine

Foreign Music	
Habanera.....	Maurice Ravel (219)
Waltz.....	Pyotr Ilyich Tchaikovsky (222)
Gavotte.....	Joseph Antoine Lorenziti (225)
Chanson Triste.....	Serge Koussevitzky (228)
Sonatas and Concertos	
Concerto in D Major.....	Vaclav Pichl (231)
Concerto in G Major.....	Domenico Dragonetti (252)
Sonata in g minor.....	Henry Eccles (271)
Sonata in F Major.....	Carl Fischer (282)
Chinese Music	
Berceuse.....	Luting He (292)
Romance.....	Zhuang Liu (295)

Figure 2.6. Content of Central Conservatory of Music Double Bass (Amateur) Grading Test Tutorials (Level I-IX) by Baozheng Wei (translated by Peng Weng).

Figure 2.6 is an example from Baozheng Wei’s teaching book, the repertoire of level nine consists of two major parts, Foreign Music and Chinese Music. The foreign music part is composed of two sections, including short pieces, sonatas and concertos, in which most of the music is standard repertoire for the double bass. In the Chinese music part, both pieces were composed by twentieth-century Chinese composers, and they were originally composed for other instruments. Chinese bassists transcribed them for double bass; they have entered the regular repertoire of the instrument, appearing frequently on bass students’ recitals. In addition to being played in China, these pieces have also been heard by Western audiences.

In Tang’s method book (Figure 2.7), besides scales, etudes and Western classical solo works, orchestral excerpts also appear in the table of contents. In this

music list for grade nine, Mozart's Symphony No. 40¹²¹ is included. In the music list of other grades, in addition to Western symphonic orchestral excerpts, Tang also includes some Chinese symphonic works, such as the violin concerto *Butterfly*, the symphonic poem *Ode to the Red Flag* and the *Yellow River Cantata*. This repertoire is well known and often played in China.

Level Nine

Scale: F# Major.....	59
Edute 1: Storch-Hrabe.....	60
Edute 2: Storch-Hrabe.....	61
Prelude: Arcangelo Corelli.....	62
Gigue: Johann Sebastian Bach.....	63
Minuet: Ludwig van Beethoven.....	64
Bouree: George Frideric Handel.....	65
Sonata No. 5: Benedetto Marcello.....	66
Symphony in g minor No. 40.....	68

Figure 2.7. Content of Grading Test Collection of Double Bass (Shanghai Conservatory) by Yimin Tang (translated by Peng Wang).

In Nan Li's book *Double Bass and the Band*,¹²² she mentions that some Chinese music academies also offer special courses for training highly skilled Chinese national double bass players. She offers the following summary of the teaching methods developed through years of teaching experience:

1. Every double bass student learns a Chinese musical instrument after entering the school and studies it for three to four years. The instrument can be chosen from bowed or plucked string instruments.
2. Students choose music that requires special performance skills in fingering and bowing.
3. Students focus on learning conventional European double bass playing techniques and also new techniques used in playing both Western and Chinese modern works.

¹²¹ Wolfgang Amadeus Mozart, *Symphony No. 4 in D major, K. 19*, composed in London during the Mozart family's Grand Tour of Europe in 1765, when Mozart was 9 years old.

¹²² Li, *Double Bass and the Band*, 145-146.

Research and Exploration of Chinese Bass Bow-Stringed Instruments

As we have seen, in the development of modern Chinese national orchestras the introduction and use of the double bass is necessary and reasonable. The double bass, once an exotic element in Chinese national orchestras, is now a major component of the bass instrumental group and already plays an important role. At the same time, the double bass also provides a strong model for the continued development of new Chinese bass bowed instruments. Chinese musical instrument manufacturing experts have continued to create bass bowed string instruments evolving from Chinese traditional musical instruments.

As early as the 1930s, the Datong Music Society tried to adopt the newly minted coconut soundboard *dahu* and *zhuangqin*, instruments of the *erhu* family,¹²³ however, these new models were neglected because they were not considered regular members of the Chinese orchestra. In 1936 the *dihu*, also based on the *erhu* model, was created by musicians in the Central Radio Station Chinese Music Ensemble. Because of the low volume, narrow range of sound and poor articulations, these “reformed” instruments were eventually eliminated in the Chinese national orchestras.¹²⁴

In the past few decades, many different Chinese national bass bowed stringed instruments have been developed all over the country. These instruments, however, have various shortcomings, such as poor sound quality and soft volume.¹²⁵ Because

¹²³ Li, *Double Bass and the Band*, 145-146.

¹²⁴ Chen, *Development of the Double Bass*, 61.

¹²⁵ Jing, Entao. “Problems in the Improvement of National Bowed Bass String Instruments.” *FX361.com*. Last modified June 19, 2017. <https://www.fx361.com/page/2017/0619/1921898.shtml>.

of the unsatisfactory sound and other weaknesses, most new Chinese national bass instruments have been abandoned soon after their invention.

There are still several relatively successful examples that have been adopted by Chinese national orchestras, for example the *gehu* and bass *gehu*,¹²⁶ the bass bowed *ruan* and bass *paqin*. All of these instruments are modeled on Chinese traditional musical instruments.

The bowed *ruan* derives from the plucked instrument *ruan* family; the shape of the bass bowed *ruan* is patterned after the design of the plucked *ruan* combined with some structural features of the double bass—the fingerboard, bridge, and tailpiece. Like the bass *gehu*, the playing methods of the bass bowed *ruan* is very similar to the double bass.

In the 1990s, the musicians of the Shanghai Chinese Orchestra invented the bass *paqin*,¹²⁷ which is based on the design of the plucked string instrument the *pipa*. Tuning of the bass *paqin* is the same as the double bass. The arch of the backboard of the bass *paqin* is more extreme than that of the double bass. This causes some difficulty in finding a stabilized position so that the instrument does not rotate. In addition, the relatively thin sound and small volume of the bass *paqin* make it less

¹²⁶ Yu, Jun, and Jiahuan Shi. “On the Improvement of National Low Musical Instruments.” *North Music* (January 2018): 60, accessed March 15, 2019. <https://www.ixueshu.com/document/ac0145eecd2324157d721b29bfac1625.html>. In 1951, the first *Gehu* was developed by Yang Yu-sen (1926-1980), He was a teacher of Shenyang Conservatory of Music, and transferred to Shanghai Conservatory of Music in 1958. The improvement of *Gehu* can be divided into three stages.

¹²⁷ Interviews with two Chinese musicians, December 2018.

desirable compared to the double bass. After adopting the bass *paqin* for a short time, the Shanghai Chinese Orchestra began to use the double bass again.

At the June 2018 conference on the research and development of Chinese national bass stringed instruments,¹²⁸ the First Shanghai National Instrument Factory launched the latest results of their research: striking new hexagonal, porcelain bottle-shaped bass string instruments (Figure 2.8). It is too early to determine whether these will be a good choice for Chinese orchestras.



Figure 2.8. The hexagonal and porcelain bottle-shaped national bass string instruments presented by the First Shanghai National Instrument Factory at the Research and Development of Chinese National Bass String Instruments Conference, 2018. <https://www.prnasia.com/story/215437-1.html>.

Of all the instruments discussed above, the bass *gehu* has proved itself to be one of the most successful examples of reformed Chinese bass instruments. Its structure is the same as the *gehu* (which shares pitch range with the cello) but is bigger in size. Playing methods and tuning are as same as that of the double bass, with strings tuned in fourths: E1-A1-D2-G2. The bass *gehu* uses double bass strings and

¹²⁸ Jianping Zhang, the chief technician of Shanghai National Instrument Factory I, Conference on Research and Development of Chinese National Bass String Instruments in the south hall of Shanghai Concert Hall, June 27, 2018.

either French- or German-style bow. The body of the instrument is made of red wood. The bass *gehu*'s fingerboard and bridge, in contrast to the instruments of the *erhu* family, are similar to those of the double bass. The fingerboard is generally made of ebony. Similar to the *erhu*, one side of the sound box of the *gehu* is covered by python skin, but it is not easy to find such a large python skin for the bass *gehu*. In recent years, some musicians suggested that the *erhu* be fabricated with artificially synthesized materials instead of animal skin. For example, the Hong Kong Chinese Orchestra uses the environmentally protected, recyclable PET polyester film¹²⁹ for their instruments instead of python skin. But these new materials are relatively expensive and have not been adopted in other Chinese national orchestras.

In the Chinese orchestra, players of the *gehu* (including the bass *gehu*) are trained to play the cello and double bass. They are trained using Western playing methods, and their sense of intonation and playing habits are affected by Western



Figure 2.9. Playing of the bass *gehu*. (accessed March 16, 2019, http://music.ippc.com/20_10/download.php?content=A002&cw=1&file=007.jpg&lang=&desc=%A7C%AD%B5%AD%B2%ADJ%AA%BA%BA%AB%B5).

¹²⁹ lineatextile.com, "Recycled PET Polyester," *LINEA TEXTILE*, accessed March 16, 2019, <https://www.lineatextile.com/recycled-pet-polyester>.

music. The *gehu* and bass *gehu* are considered the most promising reformed Chinese national bass instruments.¹³⁰

Table 2.2. Use of the double bass in Chinese national orchestras in mainland China, Hong Kong and Macao

Name of Orchestra	Double Bass	Reformed Chinese Instruments
China National Traditional Orchestra	√	
China Broadcasting Chinese Orchestra	√	
Shanghai Chinese Orchestra	√	
Guangdong Traditional Orchestra	√	
Hong Kong Chinese Orchestra		√
Macao Chinese Orchestra	√	

This table is based on Zhihao Yang's. The Significance of Double Bass in Chinese Traditional Orchestra, in *Huang Zhong*, no. 2 (2013): 195.
<https://www.ixueshu.com/document/83b73e57dd554a557e04ce2612268103318947a18e7f9386.html>.

After a period of playing the instruments, Chinese musicians have found that most of these new Chinese bass bowed string instruments cannot fully meet the orchestras' requirements and cannot fulfill the expressiveness of the music. Table 2.2¹³¹ shows the use of the double bass in the most representative major Chinese orchestras.¹³² It is clear from the table that the overwhelming majority of traditional orchestras in fact choose the double bass as the primary bass string instrument.

¹³⁰ Zhihao Yang, "The Significance of Double Bass in Chinese Traditional Orchestra," *Huang Zhong*, no. 2 (2013), 198, accessed by March 16, 2019, <http://www.ixueshu.com/document/7e67af5c3fffd1c1318947a18e7f9386.html>.

¹³¹ Yang, "Double Bass in Chinese Traditional Orchestra."

¹³² The China National Traditional Orchestra used the bass bowed *ruan* in the bass section of the orchestra in 1992. The China Broadcasting Chinese Orchestra adopted the bass horse-head fiddle in 1990 and changed to double bass in 2002. The Shanghai Chinese Orchestra, one of the oldest Chinese orchestras, used the bass *gehu* and bass *paqin* in the 1990s. The Guangdong Traditional Orchestra, founded in 2011, had already adopted the double bass when the orchestra was established. The Hong Kong Chinese Orchestra is the only one that uses the bass *gehu*, but before 1997 the double bass was a member of the bass bowed string section. Similar to the Guangdong Traditional Orchestra, the Macao Chinese Orchestra used the double bass exclusively.

The reform of the Chinese national orchestra is still in the exploratory stage. Some professional Chinese national orchestras and music schools are dedicated to the invention and reformation of bass instruments; this process will involve repeated experimentation and creativity. In the meanwhile, the double bass is accepted as a regular member of the Chinese traditional orchestra.

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Interviews

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Mr. X interviewed by Peng Wang via WeChat. Fort Worth, TX. December 2018.

Mr. J interviewed by Peng Wang via WeChat. Fort Worth, TX. December 2018.

Mr. K interviewed by Peng Wang via WeChat. Fort Worth, TX. December 2018.

Mr. Z interviewed by Peng Wang via WeChat. Fort Worth, TX. December 2018.

Appendix A

Glossary

- arco:** with the bow (usually a direction in music for stringed instruments)
- appoggiatura:** a dissonant note on a strong beat that is resolved by a consonant note a whole or half step above or below on the following relatively weak note
- band:** music performance groups of a large number of instrument players
- Bartok pizzicato:** pulling strings hard to make a percussion sound when the strings hit the fingerboard
- col legno:** “using the wood,” striking the strings with a bow stick rather than playing with the bow hair
- ensemble:** any combination of performers, usually around ten
- equal temperament:** a system of tuning that divides an octave into twelve equal parts and each equal part is called a semitone
- glissando:** (1) on piano, harp, and other instruments, scraping up or down with the fingers in a series of adjacent sounds using every note, either a diatonic or chromatic scale
- (2) on stringed instruments, clarinets, trombones, and timpani, sliding from one pitch to another producing a continuous sound without obvious discreteness between the neighboring tones, also called *portamento*
- just intonation:** the pitch of each tone in a scale by the combination of acoustically pure major third and pure fifth intervals
- Model opera:** revolutionary Model operas which began in May 1967 to June in China. Qing Jiang, the fourth wife of Mao Zedong, gathered the art works that she approved in Beijing and performed in the six theatres; the *People's Daily* and other newspapers referred to the operas as Revolutionary Model Operas or the eight Revolution Model Operas which included the Peking Opera “The Red Lantern,” “Taking Tiger Mountain by Strategy,” “Shajiabang Harbor,” “Raid the White-Tiger Regiment,” “White Tiger Group,” the ballet “Red Detachment of Women,” “The White Haired Girl,” and the symphonic music “Shajiabang.”
- pizzicato:** plucking stringed instruments with the fingers rather than playing with the bow
- PET:** abbreviation of polyethylene terephthalate material often used for food packaging and water bottles
- Pythagorean intonation:** a diatonic scale generated using pure five-degree natural overtones
- range:** the lowest pitch to the highest pitch produced by a musical instrument or voice

Sizhu: The general name of Chinese traditional stringed instruments and bamboo wind instruments. It also refers to music in general. *Jiangnan Sizhu*, silk and bamboo, refers to instrumental works popular in the lower reaches of the Yangtze River and Shanghai as the central area (including southern Jiangsu and Western Zhejiang). "Silk" refers to stringed instruments that use silk as strings, such as *erhu* and *pipa*, while "bamboo" refers to wind instruments made of bamboo, such as *dizi* and *xiao*. In addition, commonly used instruments include *yangqin* (dulcimer), *sanxian*, *sheng*, *bangu*, etc.

temperaments: modification of some acoustically pure or just intervals in a scale

timbre: characteristics of sound produced by overtones including resonance and tone

vibrato: regular fluctuation in pitch of a note, fast or slow, strong or weak

volume: loudness and intensity of a sound, measured in amplitude

Yayue: classical music and dance performed at the royal court in ancient China, basic conventions founded in Western Zhou (about eleventh century BC to 771 BC), the music representing the political power of the aristocracy

Yanyue: banquet dance music performed in the Chinese royal court during the Sui (582-619), Tang (618-907), and Song (960-1279) Dynasties

Appendix B

Chinese Instruments

Bangu:



Anonymous. *Bangu*. Digital image. Shejituku.
<http://www.photophoto.cn/tuku/sheji/020/021/180073.htm>.

Bass *Gehu* and *Gehu*:



Anonymous. *Gehu*. Digital image. January 18, 2008. Roodo.
<https://kknews.cc/zh-my/culture/m3gn53z.html>.

Bass *paqin*: N/A

Bass *suona*:



Xie, Chenxun. *Suona*. Digital image. July 29, 2013. Wangyixinwen.
https://tieba.baidu.com/p/4127128302?red_tag=0720456912.

Bo:



Anonymous. *Bo*. Digital image. Baidubake. http://www.musicdu.com/show_id_54725.html.

Zhuangqin: N/A

Dagu:



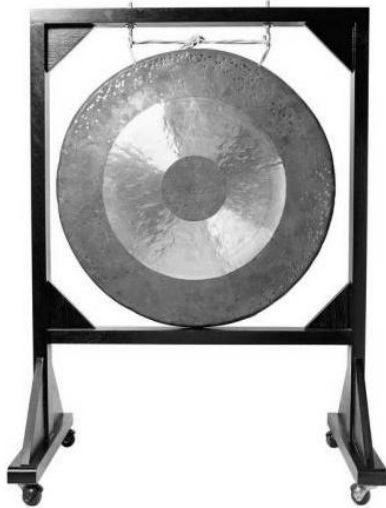
Anonymous. *Dagu*. Digital image. Shejituku. <http://www.photophoto.cn/tuku/sheji/020/021/96611.htm>.

Dahu:



Anonymous. *Dahu*. Digital image. Baidubaik. <https://baike.baidu.com/item/%E5%A4%A7%E8%83%A1/2133333>.

Daluo:



Anonymous. *Daluo*. Digital image. Shejituku.
<http://www.photophoto.cn/tuku/sheji/020/021/96613.htm>.

Daruan:



Anonymous. *Daruan*. Digital image. Shejituku.
<http://www.photophoto.cn/tuku/sheji/020/021/96608.htm>.

Dihu:



Anonymous. *Dihu*. Digital image. P.onegreen.net. August 29, 2014.
<http://p.onegreen.net/Article/HTML/170358.html>.

Dizi:



Anonymous. *Dizi*. Digital image. Shejituku. <http://www.photophoto.cn/tuku/sheji/020/021/96553.htm>.

Gaohu:



Weirui. *Gaohu*. Digital image. Sina blog. <http://www.jpgq.net/zhishi/4552.html>.

Guanzi:



Anonymous. *Guanzi*. Digital image. Baidubaikē.
<https://baike.baidu.com/pic/%E7%AE%A1%E5%AD%90/2803832/0/476217f71042301e720eecea?fr=lemma&ct=single#aid=0&pic=476217f71042301e720eecea>.

Jingerhu:



Zhao, Hongxiao. *Jingerhu*. Digital image. Hongxiao Music Education Workstation. September 11, 2005.
<https://old.hongxiao.com/dy/Article/musicnatural/chianUSA/minyuelaxian/pimian/200509/521.html>.

Jinghu:



Anonymous. *Jinghu*. Digital image. Yueqiquan.
<https://www.yueqiquan.com/jinghu/jiaocheng/64586.html>.

Bass Laruan: (bass bowed ruan)



Anonymous. *Laruan*. Digital image. Baidubaikē.
<https://baike.baidu.com/pic/%E6%8B%89%E9%98%AE/8702608/21198301/f603918fa0ec08fa434033f150ee3d6d55fbda27?fr=lemma&ct=cover#aid=21198301&pic=1c950a7b02087bf40f9577bffb3572c11dfcf6e>.

Liuqin:



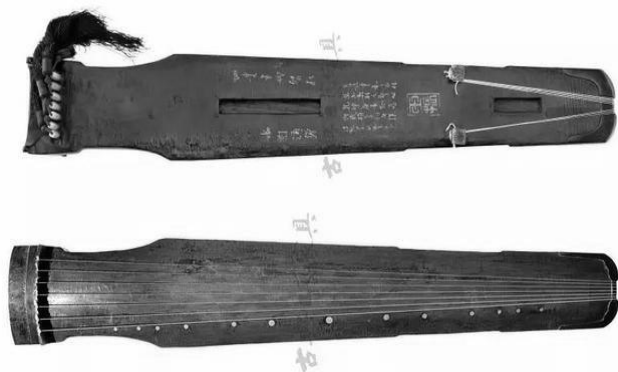
Anonymous. *Liuqin*. Digital image. Baidubaike.
<https://baike.baidu.com/pic/%E6%9F%B3%E7%90%B4/155324/0/dcc451da81cb39db5d6ab04cdd160924ab183006?fr=lemma&ct=single#aid=0&pic=77c6a7efce1b9d16cb2ef831f2deb48f8d5464f0>.

Pipa:



Anonymous. *Pipa*. Digital image. Quanquan. December 31, 2012.
https://trd-music.tnua.edu.tw/zh_tw/TrdMusicDep/theory/Phipha.

Qin:



Anonymous. *Guqin*. Digital image. October 9, 2017. CitizenNews.
<https://www.hkcnnews.com/article/6675/%E5%8F%A4%E7%90%B4-%E9%9F%B3%E6%A8%82-6798/%E3%80%8A%E5%8F%A4%E7%90%B4%E5%88%9D%E9%9A%8E%E3%80%8B%EF%BC%9A%E7%94%B1%E4%B8%80%E6%9C%AC%E5%8F%A4%E7%90%B4%E6%9B%B8%E8%AA%AA%E8%B5%B7>.

Sanxian:



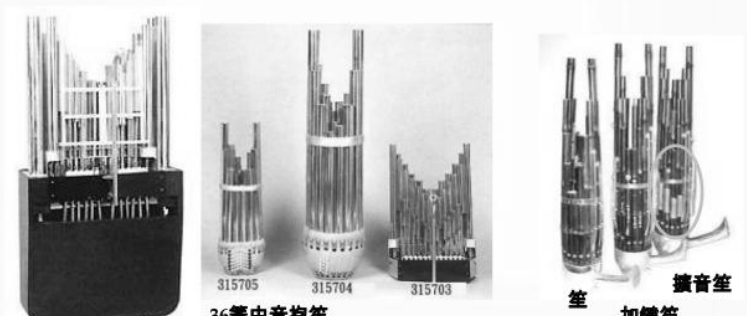
Anonymous. *Sanxian*. Baidubaike.

<https://baike.baidu.com/pic/%E4%B8%89%E5%BC%A6/83717/0/00e93901213fb80ec0d6958434d12f2eb938945a?fr=lemma&ct=single#aid=0&pic=00e93901213fb80ec0d6958434d12f2eb938945a>.

Sheng:

吹管樂器 - 笙

竹代替物料：**金屬**
好處：**加大音量和避免爆裂**



低音大排笙
36簧中音抱笙
低音大抱笙
36簧中音排笙
笙
加鍵笙
擴音笙

加鍵笙：可轉調和快速演奏
擴音笙：擴寬音域

From left to right: bass *sheng* (table style), 36-reed tenor *sheng*, bass *sheng* (holding style), 36-reed tenor *sheng* (table style), *sheng*, keyed *sheng*, *sheng* (with acoustic amplifier)
p2-chin-inst. *Sheng*. June 27, 2013. Digital image. SlideShare.
<http://www.slideshare.net/y23489/p2-23594122>.

Soprano Suona:



Anonymous. *Suona*. Digital image. Shejituku.

<http://www.photophoto.cn/tuku/sheji/020/021/96586.htm>.

Tenor *suona*:



Anonymous. Tenor *Suona*. Digital image. Shejituku.
<http://www.photophoto.cn/tuku/sheji/020/021/96618.htm>.

***Xiao*:**



Anonymous. *Xiao*. Digital image. Shejituku. <http://www.photophoto.cn/tuku/sheji/020/021/96621.htm>.

***Xiaoluo*:**



Anonymous. *Xiaoluo*. Digital image. Shejituku.
<http://www.photophoto.cn/tuku/sheji/020/021/180044.htm>.

Yangqin:



Anonymous. *Yangqin*. Digital image. Shejituku.
<http://www.photophoto.cn/tuku/sheji/020/021/96575.htm>.

Yueqin:



Anonymous. *Yueqin*. Digital image. Pu.OneGreen.Net. August 23, 2014.
<http://pu.onegreen.net/Article/HTML/170347.html>.

Zheng:



Anonymous. *Zheng*. Digital image. Shejituku.
<http://www.photophoto.cn/tuku/sheji/020/021/96610.htm>.

Zhong Ruan:



Tianyige. *Zhongruan*. Digital image. Sohu. August 2, 2017.
http://www.sohu.com/a/161813935_676606.

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❖*Artist Diploma Certificate*, Double Bass Performance, Texas Christian University, (2012)

❖*Bachelor of Music*, Double Bass Performance, Shenyang Conservatory of Music, China (2009)

INSTRUCTION EXPERIENCE

❖*Double Bass Instructor*, Fort Worth Youth Orchestra (2020-present)

❖*Adjunct Double Bass Professor*, Texas Wesleyan University (TWU) (2019-present)

❖*Cello/Double Bass Instructor*, Texas Christian University Summer String Workshop (2017-present)

❖*Double Bass Teacher*, Arlington Music Education Program, Arlington ISD (2017-present)

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Benbrook Middle High School, Fort Worth (2018-present)

Bowie High School, Arlington (2018-present)

Martin High School, Arlington (2017-present)

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·Chance Ray and the Good Sinners: Bassist (2020-present)

·Irving Symphony Orchestra: Bassist (2020-present)

·Macao Orchestra: Guest Bassist (2019-present)

·Fort Worth Symphony Orchestra: Substitute Bassist (2019-present)

·Plano Symphony Orchestra: Bassist (2019-present)

·San Angelo Symphony Orchestra: Bassist (2018-present)

·Christ Chapel Bible Church (CCBC) Jazz Band: Bassist (2010-present)

·TCU Symphony Orchestra: Principal Bass (2010-2016)

·CCBC Orchestra: Principal Bass (2009-present)

·Las Colinas Symphony Orchestra: Bassist (2009-present)

COMPETITIONS AND AWARDS

·Second Prize, The First Online String Grand Prix of China Orchestra Network (2021)

·Second Prize, TCU International Orchestral Competition (2018)

·First Place, Pi Kappa Lambda Honorary Recital (2016)

·Third Prize, TCU International Orchestral Competition (2016)

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·First Place, TCU Concerto Competition (2009, 2013)

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ABSTRACT

THE DOUBLE BASS IN THE CHINESE SYMPHONY ORCHESTRA AND THE NATIONAL ORCHESTRA

by

Peng Wang

Doctor of Musical Arts

In

Double Bass Performance Study

Advisor Dr. Elisabeth Adkins

This study provides information on how the double bass was introduced to China as well as the development of the double bass in Chinese national orchestras and Western-style symphony orchestras in China.

The cultural exchange between China and other countries and how Western musicians and missionaries brought the instrument to China is described in this document. Also, the document includes a discussion of some of the first orchestras and musical institutions in China before 1949 and the presence of Western musicians teaching and playing music in China. The researcher offers accounts of the double bass' development after 1949, the double bass in Chinese symphony orchestras, exchange activities between Chinese and foreign symphony orchestras, orchestral training, and use of the double bass in different genres of music, such as Chinese Revolutionary Modal Opera. Furthermore, the document will concentrate on the double bass in Chinese "national orchestras", including research on the continuing development of various bass stringed instruments in Chinese national orchestras.